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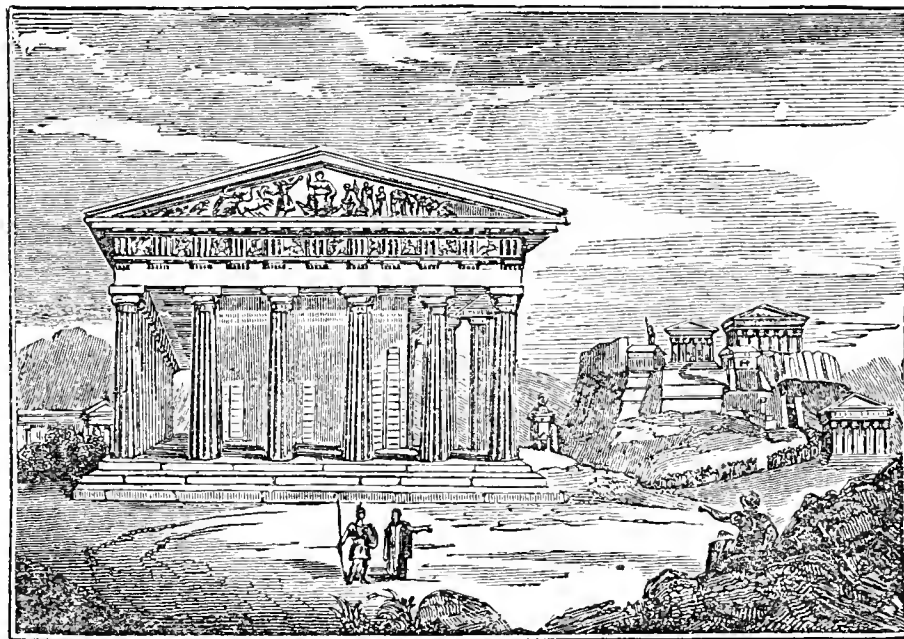
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GEO. D. HARRISON,

Clerk to the Higher Education Committee.

Welshpool, December 18, 1908.

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W. FOWLE, Clerk to the Governors.

Northallerton, December 16, 1908.

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December, 1908.

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LITERATURE

Old and Odd Memories. By the Hon Lionel A. Tollemache. (Arnold.)

WITH a good memory, wide reading, and a lifelong habit of "casting about," as he calls it, for old-world stories, Mr. Tollemache has filled his three hundred pages with more than twice as many anecdotes, epigrams, quotations and similitudes. In so vast an accumulation of witticisms, some must be better than others; the treasure house contains things old as well as new; not all its epigrams are pointed or quotations apt. Digressions are sometimes bewildering, and disquisitions tedious; nor are the analogies always heedful of a great expert's warning against confusing similes with exemplifications, comparison with identity. But very many of the incidents and sayings chronicled are delightful, the classical quotations titillating, the records of notable men distinctive; and the general reader—less critical than was Bassanio over Gratiano's chitchat, and, like the complaisant guests at Mr. Wardle's Christmas party, free from a diseased appetite for novelty—will be heartily grateful to Mr. Tollemache for the olio of oddities served up.

Mr. Tollemache devotes two chapters to a sketch of his remarkable father, who is still remembered, and of whom it used to be popularly said that at eighty years of age he was wont to drive four thoroughbreds, never wearing a greatcoat—that his eldest son was a grandfather, his youngest a boy at Eton. His son paints him as three parts Sir Roger de Coverley, one part Cardinal Richelieu. In politics he was a hard-bitten Tory, in religion a rigid Calvinist. Like his not dissimilar contemporary Sir Thomas Acland, he "took

his stand upon the six days," sternly warning off all Biblical critics and profane sons of evolution. But to the famous pasture land allotments on his Cheshire estate, the historic three acres and a cow of Mr. Impey's leaflet, which enriched nearly one hundred farm labourers with spacious cottage, brick cowshed, pigsty, two and a half acres of grass, and half an acre of arable land at 10*l.* a year, Mr. Tollemache only just alludes. The old lord's eccentricities are forgotten, but his Peckforton "small holdings" remain a permanent factor in solution of the agricultural problem.

From his father Mr. Tollemache passes to his aunt, Lady Mount Temple, the "Evangelical Beauty" of Sydney Smith, in order to gaze on whom adoringly young Ruskin overcame his reluctance to attend the services at St. Peter's, where she "stood eminent in her grace above a stunted group of Italians." Her husband, better known as Mr. Cowper-Temple, immortalized by a clause in the 1870 Education Bill, at once a mouthpiece of Nonconformists, an ardent Churchman, and a staunch supporter of F. D. Maurice—"a threefold bark confounded all in one"—is pleasantly and effectively drawn. From his ancestral home the author takes us to Harrow, giving several pages to a portraiture of Vaughan. We gather that, according to his pupil's recollection, the great head master's *æterna mansuetudo* was found oppressive, that on his moral side he was Arnold writ small, that his knowledge was limited to Greek and Latin, and that his classical teaching ran only in a few grooves, justifying Matthew Arnold's epitaph on his friend—"a good creature, but brutally ignorant."

An old Balliol man, Mr. Tollemache has much to say about Oxford in the early sixties. His sketch of the Logic Professor, Henry Wall, is felicitous and fair; his memories of Wall's rival, the witty Hamiltonian Mansel, are somewhat meagre. He does full justice to Henry Smith; to his condensed, brilliant, witty talk; to the immense mathematical knowledge which in a Cambridge epigram ranked him with Sylvester and Cayley. We have anecdotes of Charles Bowen, Stanley, Conington, Temple, and W. E. Jelf, the storm-centre of an undergraduate riot in the Theatre which once broke up the Encænian. Jowett and Pattison the author had pretty well exhausted in earlier publications, but a few gleanings still remain. Outside Oxford he finds places in his gallery for Huxley and Spencer, Fitzjames Stephen, Whewell, Freeman, Anna Swanwick, and Westcott, who appears to have accepted spiritualism lest his disbelief in table-turning should compel incredulity as to Bible miracles. Our author preserves an audaciously pungent utterance by Carlyle, better perhaps omitted; and he devotes an interesting chapter (guaranteed by his own long experience) to life at Continental tables d'hôte, its pleasures, drawbacks, and, in recent years, its decadence.

Obiter dicta, not always appropriate, but always amusing, are scattered through

the pages: as that Gladstone would talk about a piece of old china as if he were standing before the Judgment Seat; that woman was created after man, and has been after him ever since; that we know what becomes of the sheep and goats, but how about the alpacas? Keate rebukes the Eton choristers for unpunctuality: "Your conduct is an insult to Almighty God, and keeps the Fellows waiting." That scholars and thinkers, enjoying the work of research, shrink from the labour of publishing results, is explained by the aphorism "Generare jucundum est, parturire molestum." Heaven and hell are compared with two popular watering-places: one has a finer climate, the other better society. One more, perhaps the best of all: the Conscript Fathers of Boston were considering what could be done to mitigate the cruel east wind at a certain corner of the city; Tom Appleton suggested that a shorn lamb should be tethered there.

Of occasional slips in chronology and narrative Mr. Tollemache may like to be informed. The self-immolating Curtius of the Forum was Marcus, not Quintus. The first line of Bartlett's skit (p. 175) should run "Why was his term, already short," the incident having occurred in what Oxford calls the Short Term. It was not Sydney Smith who called Monckton Milnes "the cool of the evening." Under that impression Milnes wrote an angry letter, and he used to show to his guests at Friswell Sydney's dignified but kind answer of reproof. The extraordinarily apt quotation "*duc nigras pecudes*," here ascribed to Mansel, was given in our columns some years ago to its rightful author, Lipscomb, afterwards Bishop of Jamaica. It is quoted in 'Black Gowns and Red Coats' (1834), long before Mansel's time. So also Goulburn's "chaff, chaff, chaff," with a yet more grotesque addition, amused Exeter undergraduates in a college tutor's sermon before Goulburn went to Rugby. The "have mercy [not "pity"] on my son" is due to a certain absentminded Kentish vicar, on the first appearance of his son as curate in his church; and the "false-hood" pun, without the evidently spurious "*contra-band*," belongs to Bishop Fraser of Manchester. *Otium*, in Horace's noble ode, means freedom from anxiety, not idleness. It was his warts, not wrinkles, which Cromwell wished to be shown in his portrait. Etonians were classified in the ancient proverb as boatmen, not as swells—a word of later date. The "lordlings and atheists" used to be better told by the pleasant raconteur from whom Mr. Tollemache borrows. He had enjoyed a Sunday dinner at the Deanery, and spent the next evening with Vaughan, who said to him, "So you were with Arthur last night, meeting, no doubt, not a few elderly unbelievers, *of title*."

"History," says Johnson,

"may be formed from permanent monuments and records; but Lives can only be written from personal knowledge, which is growing every day less, and will in a short

time be lost for ever. What is known can seldom be immediately told; and, when it might be told, it is no longer known."

Let us balance this sententious truth against Horace's disparaging line; let us welcome the *percontator*, and own his garrulity valuable, as embalming trifles which History disdains. In proportion as he is careful to say nothing that is false and all that is true, he ministers to the biographer's craft, and sheds light on the manners of an age. This task Mr. Tollemache's 'Memories' have discharged; for the labour lavished on their compilation he deserves the thanks of all who value an amusing and instructive book.

The Letters of a Noble Woman (Mrs. La Touche of Harristown). Edited by Margaret Ferrier Young. (Allen & Sons.)

THE name of Maria La Touche is familiar in the world of letters both from Ruskin's work and life—in 'Præterita' he describes his first visit to the house of the La Touches in Norfolk Street—and from Hare's 'Two Noble Lives.' This volume of letters, edited by Miss Young, is a worthy memorial of an accomplished woman. Her letters given here have such a quality of distinction that they fill us with a genuine regret for the destruction of her long correspondence with Mrs. Bishop.

One of the earliest recollections of Maria Price was of a children's ball given in the Chinese Pavilion at Brighton by King William IV. and Queen Adelaide. It has already been widely quoted. Marriage emancipated her from the *régime* of her mother, Lady Desart, who had brought her up upon those strict lines of discipline and restriction which resulted, perhaps, in the reaction of a subsequent generation of parents. Mrs. La Touche was now able to indulge to a great extent her love for country life in Ireland.

From the first she was inspired by an ardent love for the country and the things of the country, which Ruskin knew how to encourage and to use, and of which he wrote in a characteristic letter:—

"In truth there is *no one* who can help me as you can, for you see with my eyes and more—and feel as I feel—perhaps in some directions only the least bit less—and speak more clearly than any living animal can speak or sing, except an Irishwoman. And you're to write whenever you can, only for goodness' sake not on that gritty paper, which makes me shiver and shudder like a knife on a rough plate. How ever you can, passes all my wits to think."

This love of the open air and of flowers rendered the atmosphere of social life in London oppressive to her—as stifling as the dirty air she loathed. Her contempt for the hard, bustling life of the Society woman finds expression in many a passage, uttered with that distinction of phrase and liveliness of image natural to her. Of such an uncongenial spirit, devoted to the fashionable world, she wrote to Lady Waterford:—

"I feel as if I were a black-beetle, and she a great blue dragon-fly. She buzzes past me with a flash of colour and loud metallic hum, and I clap my two great wing-cases to my sides, and crouch in the shadow."

Her conversation had a peculiar charm; she spoke always with wit and point, never forced and never foolish. These qualities are reflected in the letters preserved here—letters written chiefly from Harristown, her Irish home, to intimate friends, like Mrs. Arthur Severn, Ruskin's niece, upon ordinary everyday topics, her garden, the weather, the novels or the politics of the moment—letters all made luminous and lasting by the witty phrase or the wise reflection born of a noble and a cultured mind.

There are many delightful flashes of humour in these letters, and some very straight and true criticisms of her own people, which might help an English statesman to understand the Irish better than many political treatises. Leaving politics alone, we cannot refrain from quoting this delightful passage:—

"I do hate sums. There is no greater mistake than to call arithmetic an *exact* science. There are Permutations and Aberrations discernible to minds entirely noble like mine; subtle variations which ordinary accountants fail to discover; hidden laws of Number which it requires a mind like mine to perceive. For instance, if you add a sum from the bottom up, and then again from the top down, the result is always different."

The correspondence between Mrs. La Touche and "St. Chrysostom"—the name given to Ruskin, to whom she was introduced by Louisa, Lady Waterford, in 1858—began by her writing to the Professor for his advice upon the education of her children. Miss Young says all that need be said of the consequent devotion of the master for the pupil, the beautiful and clever Rose La Touche. Ruskin's lovely drawing of the girl is here beautifully reproduced. The letter to Ruskin in which Mrs. La Touche describes the west coast of co. Clare is real literature—fine appreciation, born of knowledge, and beautifully expressed in the Ruskinian manner, and with much of the Ruskinian magic of words. In such letters the author proves herself poet as well as naturalist, capable of seeing the beauty of common things, the mystery of the dawn and the wonder of the natural world.

Miss Young has performed her part as editor conscientiously and with good taste. We do not, indeed, greatly care for the title she has chosen for her book, though we should be the last to grudge the epithet "noble" to the woman who, widowed at eighty, and bereft of her home of sixty-two years, could write:—

"My experiences of the last twelve months have developed my fortitude and conquered my 'nerves' and other weaknesses to a great extent. The river and the elm trees caught me by their steady sameness, as the stars do, when I see them from my bed. They say nothing, from themselves, but they transmit endless and consoling messages from the Unseen.... I am supposed to have come down in the world. In reality

I have gone up to a truer and simpler life, and better aims, and a clearer vision, in the Light that comes with Eventide."

That is indeed a noble message of sorrow borne with courage, and of years which brought no withering, no blunting selfishness, to a spirit well worthy of being enshrined in this volume.

The Life of Lazarillo de Tormes. Translated by Sir Clements Markham. (A. & C. Black.)

"THE name of Diego Hurtado de Mendoza," says a note by the publishers accompanying specimen pages of this book,

"is known to most people, whether they have studied Spanish literature or not. His brilliant story, 'Lazarillo de Tormes,' which takes rank with 'Don Quixote' as one of the world's classics, is now for the first time adequately presented to the English public."

That "the first picaresque novel," as Mr. Fitzmaurice-Kelly terms it, needed adequate presentation to the English-reading public, is unquestionably true; but how far that need has been met by the latest translator in the person of Sir Clements Markham is open to question. That "most people" are acquainted with the name of Diego Hurtado de Mendoza we take leave to doubt; and whether he wrote 'Lazarillo de Tormes' is a matter on which there is great difference of opinion. Sir Clements Markham has not scrupled on the title-page to ascribe the authorship to Don Diego; and in his introductory matter he takes it for granted, dismissing in a foot-note, somewhat contemptuously, the opposite view, with the words "Doubt has been thrown on the authorship, but without sufficient reason." Apparently Sir Clements has not read the essay by that eminent scholar M. Alfred Morel-Fatio in the first series of his 'Études sur l'Espagne,' in which he seeks to refute the claim (first brought forward in 1607 by a Belgian bibliographer) of Diego Hurtado de Mendoza to be the writer of 'Lazarillo de Tormes.' Of this essay Mr. Fitzmaurice-Kelly says, in his 'History of Spanish Literature,' that it is "exceedingly ingenious, but, like all negative criticism, it is somewhat unconvincing"—an opinion with which we entirely agree. However, one cannot help wondering how this inimitable satire disguised as an autobiography could have been written by Don Diego when he was a student at Salamanca—how he, a mere youth, who had been brought up in luxury, could, without personal experience, have drawn such an accurate picture of "low life" in Spain. Why, also, was the book not published until 1554, when Don Diego, at the age of fifty, returned from his long sojourn in Italy? The question of the authorship of a book that, as Mr. Fitzmaurice-Kelly says, "condenses into nine chapters the cynicism, the wit, and the resource of an observer of genius," may remain a mystery, or may suddenly be resolved

by the discovery of some hitherto unknown record.

To his translation Sir Clements Markham has prefixed an account of the family of Mendoza; a sketch of the life of Don Diego; a notice of the book, a few of the numerous editions, and some of the English translations; and a note on the author's conception of the character of Lazaro. In the last Sir Clements attempts, not very convincingly, to show that Don Diego made his hero "a boy of his own age." To do this he makes assumptions which may be justified, but for which he has no proof, and he contradicts himself in regard to the age of Lazarillo in 1510 (compare the foot-notes on p. xxxi and p. 5). The bibliographical note is both incomplete and inexact. For instance, the reader is led to suppose that this bold and scathing satire did not fall under the ban of the Romish Church until 1573, the fact being that it was totally prohibited as early as 1559, the former date being that when an expurgated edition was published at Madrid. This embargo on the book remained in force in Spain until last century, but, as M. Morel-Fatio points out, was rendered nugatory by the ease with which the uncastrated editions printed at Antwerp could be smuggled into the Peninsula. Sir Clements mentions the first edition, printed at Burgos in 1554, of which a copy (not unique, apparently, since a second is referred to by M. Morel-Fatio) is in the library of the Duke of Devonshire; an exact transcript of its text was printed by Mr. Butler Clarke at Oxford in 1897. Sir Clements also speaks of an Antwerp edition of 1555 in the Grenville Library. This is an error: what the Grenville Library actually contains is the reprint of the genuine work published by Martin Nuyts at Antwerp in 1554, and the first edition of the so-called "second part," by an unknown writer, issued by the same publisher in 1555. Of the self-styled "second impression," "reprinted, corrected, and enlarged" (as the title-page says), issued at Alcalá in 1554, a copy of which is in the British Museum Library, Sir Clements says nothing. Nor does he mention the admirable "restitution of the *editio princeps*," published at Barcelona and Madrid in 1900 by the Catalonian scholar Señor R. Fouché-Delbosc, who, being of opinion that all the three editions of 1554 are founded on an unknown earlier source, has, with excellent judgment, and at the cost of much labour, compiled from those three versions a text as near to complete accuracy as possible, altering nothing, but giving in foot-notes every various reading of each edition, and some suggested emendations where all three appear to be in error. In an appendix are printed some half-dozen additions, two of them rather lengthy, which are found in the Alcalá edition, and which M. Morel-Fatio rightly pronounces spurious. A commentary on the work, promised by Señor Fouché-Delbosc, appears not to have seen the light yet. This "restored text" was

reprinted in Gothic characters at Barcelona in 1906, with a preface by Señor Eudaldo Canibell, who has, however (unwisely, we think), incorporated the additions of the Alcalá version, and reprinted the "second part" by Juan de Luna. The two "second parts" are justly characterized by Sir Clements as "miserable rubbish"; but, as M. Morel-Fatio has pointed out, while we cannot thank Juan de Luna for the spurious continuation that he published in Paris in 1620, we are indebted to him in some measure for his revision of the genuine work, in that we learn therefrom what Spanish words and expressions had at that date become obsolete, and his corrections are often judicious. "In short," as M. Morel-Fatio says, "this 'Lazarillo' rejuvenated serves in some sort as a commentary to the old one, and often makes it easier to understand."

Of the first English translation, that by David Rowland (not Rowlands) of Anglesea, first published in 1586, Sir Clements gives a short description, quoting the title incorrectly, and laconically remarks, "This is the best translation." What "best" here means we do not know: Rowland's version is delightfully quaint, but it is also decidedly free, as a comparison with the original proves. Rowland asserts on his title-page that his translation was "drawn out of Spanish." We wonder if this assertion is true, and, if so, what was the edition that he used. The reason why we express doubt on this subject is that to the end of his translation of the genuine work Rowland has tacked on a short chapter in which Lazaro describes his friendship with certain German boon companions at Toledo, and records the fact of his wife's giving birth to a daughter, of whose paternity he seemed to have doubts. Now, as M. Morel-Fatio has pointed out, this addition is taken from the beginning of the "second part" of 1555, and is only found in the position referred to in those editions printed outside Spain that contain merely the first part, the earliest being the French translation published in Paris in 1561. We cannot find that there was any Spanish edition with this peculiar feature from which Rowland could have derived his rendering. This, however, by the way. Of later English translations we need only say that they are all more or less unsatisfactory, abounding in omissions and interpolations as well as erroneous or paraphrastic renderings.

We turn now to Sir Clements Markham's translation. Even in the Prologue we find a misinterpretation of the original. Addressing his unnamed patron, Lazaro says:—

"And since your honour writes [desiring] that the story be written at full length, it seemed to me [advisable] not to take it up in the middle, but from the beginning," &c.

For this Sir Clements has:—

"Well, your Honour! This author writes what he writes, and relates his story very fully."

Then in a new paragraph:—

"It seemed to him that he should not begin in the middle, but quite at the beginning," &c.

Again, in the account of his birth in the mill over the river Tormes, whence he derived his surname, Lazaro is made to say: "My mother being one night taken with me in the mill, she gave birth to me there," which is a mistranslation, also odd English. Sir Clements is guilty, further, of omissions and mutilations, without apparent reason. After telling us of his mother's presenting him with "a very pretty little blacky" as a brother, Lazaro says:—

"And I remember that when my black stepfather was playing with the laddie, when the child saw that my mother and I were white, and he not, it ran away from him in fear to my mother, and pointing with its finger said: 'Mother, bogey-man!' He replied, laughing: 'Whoreson!'"

The Spanish word for "bogey" is *coco*, from which the popular cocoa-nut is supposed to derive its name, owing to the monkey-face on the shell. Sir Clements omits "black" before "stepfather," renders *coco* by "he is ugly," and suppresses the epithet employed by Zayde, which, though often used jocularly, was here doubtless intended as an insult to Antona.

There are even worse examples in the story of the blind man (one of the best in the book). The rendering "illnesses of mothers" for *males de madre* might have been passably correct in an English work of the early eighteenth century, but conveys a wrong impression in a modern book. At the bottom of the same page (16), Lazaro, speaking of his blind master's stinginess, and his consequent sufferings from want of food, is made to say: "With all his knowledge and experience, I managed so well that, oftener than not, I got the best of it." Here the word translated "I managed" is in the original *contaminava*, an evident error, as Señor Fouché-Delbosc notes, for *contraminava*; and there is a *le* prefixed, which the translator has ignored. Thus the literal meaning is "I countermined him in such sort." The employment of this military term by the writer might be considered an argument (a poor one, certainly) in favour of the authorship of Don Diego. Describing the manner in which he sought to be revenged on his blind master for his cruel treatment of him, Lazaro says:—

"And hereupon I always took him by the worst roads, and designedly, to cause him harm and hurt, if there were stones, by them; if mud, by the deepest, because, although I did not get through it any the more dryshod, I should have been delighted to put out one of my eyes in order to put out the two that he had not got. On this he always struck me with the upper end of his stick on the back of the head, which I always bore full of bruises and hairless at his hands."

This Sir Clements abbreviates into—

"So I led him by the worst ways, seeking to do him harm, taking him over stony places and into mud. He always beat me

on the back of my head, so that it was covered with bruises."

The expression "To put out one eye," &c., is the Spanish equivalent of "To cut off one's nose to spite one's face."

The amusing incident of the purloined sausage loses much of its picturesqueness and pungency at the hands of Sir Clements, who describes wrongly the colewort and its position; turns the spit on which it was roasted into a "pan" (although Rowland's version has a marginal note on the use of spits in Spain at that period); omits Lazaro's punning lament beginning "Lazerado de mi" ("Wretched I!"); spoils the part describing the insertion of the blind man's long nose into Lazaro's mouth, and the dire result; and makes the blind man lose his little remaining hair and have his face and throat scratched at the boy's hands, instead of the other way about. Sir Clements makes Lazarillo say: "Remembering my troubles there came a weakness upon me. But my stomach recovered." The original, however, has nothing about Lazarillo's stomach recovering; and the "weakness" referred to was the thought of his cowardice in not biting off the long nose when it was between his teeth, and thus giving tit for tat. Why Sir Clements omits this passage we cannot imagine. At the end of the story, when Lazaro gets the blind man to jump across a non-existent stream and strike his head against a stone pillar, he taunts him by crying: "What! you smelt the sausage and not the post? Smell! smell!" For these last words Sir Clements unreasonably substitutes "Oh! Oh!"

The story of the miserly cleric contains similar examples of garbled passages; and in that of the poverty-stricken esquire are several. In the famous incident of the neat's foot Lazaro tells his supposititious patron that as the hungry esquire gnawed

"each little bone better than a greyhound of his would have done, 'It has cheese-and-garlic-sauce [*almodrote*], this excellent food,' said he. 'With a better sauce dost thou eat it,' replied I, softly. 'Pardie, how I have relished it as if I had not eaten a mouthful to-day.' 'As that is [true], so may the good years come to me,' said I to myself."

Sir Clements renders the above thus:—

"'This wonderful food is like a hotch-potch,' he said: 'You eat with the best kind of sauce,' I replied. 'Before God,' said he, 'if I had known I would not have eaten a mouthful all day.' 'Thus the good years avenge me,' I said to myself."

The translation of *vengan* by "avenge" is a "howler" worthy of a schoolboy.

On the very next page we read:—

"The avaricious blind man and the ill-conditioned clergyman, may God reward them both! nearly killed me with hunger, the one with a kiss on the hand, the other with a deceitful tongue."

What Lazarillo actually said to himself was:—

"The avaricious blind man and the close-fisted niggardly cleric, who, although God had given it [*i.e.*, food] to both, to the one by means of a 'Kiss-your-hand,' to the other

by means of a glib tongue, killed me with hunger," &c.

The unusual expression *de mano besada* seems to be a sort of parody of *de mano armada*, "by force of arms," which to the author, if he were a soldier, would naturally be familiar.

A couple of pages further on we are told that Lazarillo used to see the poor esquire coming up the street

"thinner than a greyhound of good breed, and with regard to what touched the nonsense he called honour, he brought a straw, of which we had not enough in the house. Coming to the door, he would grind his teeth with nothing between them," &c.

This about the straw is absolutely unintelligible. What the original says is that the esquire was

"longer than a greyhound of good breed, and because it touched that sorry thing of his that they call honour, he took a straw, from those of which there were not even enough in the house, and went out to the doorway, picking his teeth that had nothing between them."

On the same page we are told how the poor esquire, having somehow become possessed of a real, gave it to Lazaro, and said to him: "Go to the market for bread, meat, and wine, for we will break the Devil's eye." Now we submit that the English reader unacquainted with Spanish might easily misunderstand the meaning of the last four words. In the first place, we do not in English speak of "breaking," but of "putting out" an eye; and in the second place, the Spanish phrase "*quebrár el ojo al diáblo*" means "to make merry" (the nearest English equivalent to the Spanish being, perhaps, "to drive dull Care away"). The examples given, are, we think, sufficient to prove that Sir Clements Markham has missed a rare chance.

But though this translation leaves so much to be desired, the introductory matter of which we have spoken is useful, and the foot-notes that Sir Clements has appended to the text here and there are helpful in elucidating historical and other references. The same may be said of the indexes, and the sketch-map of the route taken by Lazarillo from Salamanca to Toledo.

The book is nicely got-up, and we have noticed only one misprint—on p. 95, where "timbrels" is printed "tumbrels." There are about a dozen illustrations, by Mr. Stephen Baghot de la Bere, in keeping with the character of the book. But why is the priest at p. 9 given a veritable gamp? And the notice on the inn at p. 93, "*Vinos da pasto*," is enough to make a Spaniard shudder.

John Keats: a Literary Biography. By Albert Elmer Hancock. (Constable & Co.)

MR. HANCOCK wishes to be described as a romantic critic—that, at least, is what may be inferred from his Preface. It is a position which a few only can occupy with advantage to letters. The license claimed by such practitioners has led to some egregious follies, while it has given

us discoveries beyond the reach of the pedant and the one-sided specialist. The essential quality of romantic criticism is intuition—a mysterious gift for discovering beauty and a magic touch for its elucidation. Men of genius, such as Mr. Swinburne, or Keats, who wrote

Spenserian vowels that elope with ease,
And float along like birds o'er summer seas,

become romantic, in this sense, so soon as they begin to write or speak about poetry; that which made them great poets makes them critics at once fanciful and profound. Neither the intuition nor the imagination of genius has been bestowed on Mr. Hancock; therefore, when he wrote,

"In this book I have endeavoured to conceive of Keats as the protagonist of a domestic drama, coming upon a stage of shifting scenes, as in the old chronicle-histories,—coming, playing his part, and passing tragically under the blight,"

he should have paused to consider whether his talents were suited to writing romantic criticism, or, to be more exact, critical and romantic biography.

In so far as his book is biographical it may be dismissed in a few words. The writer who would interest us in the retold tale of Keats must do so by the peculiar distinction of his own mind and the charm of his prose.

There is nothing uncommon that we can discover about Mr. Hancock's mind, and he writes in short, choppy, ill-connected sentences—a style without grace or vigour. Unless it be a dash or two of gossip, he has added little to Mr. Colvin's delicate sketch, and in his attempt "to attain the dramatic vitality of fiction" he is generally unimpressive:—

"In a storm of anger he leaves Hunt's house. Keats is no longer himself. The riotous imagination, now wholly beyond control, is straining to loosen his moorings to a human world and to drag him, perforce, toward the boundaries of *Mater Tenebrarum*."

Mr. Hancock's criticism is of two kinds. The quiet, unromantic student of Keats pronounces just and conventional judgments; from the ordinary premises he draws the ordinary conclusions, and, in spite of an unfortunate style, presents them with a good deal of sense and point. To distinguish "receptivity to all good things," "the rejection of the abnormal," "the love of fine excess," and "a distaste for logic," as significant traits in the character of Keats; to admire his invention and the felicity of his style, and to deplore his occasional over-emphasis and perversity, is unimpeachable criticism, but trite. "The lustre of imagination shed over reality the glamour of beauty" is an unattractive sentence, but a just observation; and when Mr. Hancock prefers to think of Keats as "a belated poet of the Renaissance" rather than a Greek, he is more than just—he is judicious. For years it was a commonplace of ill-informed criticism to describe the art of Keats as "Greek," presumably because he sometimes made use of classical mythology to express a joyous paganism as lovely almost as the

Hellenism of which it was reminiscent; in the same way critics still speak of the stately and classical Chénier as "the first of the romantics," for no better reason than that he permitted himself a rare *enjambement*. Great art less Greek than the art of Keats is to be found only among the frankly Gothic writers; the poetry of Keats excels in qualities which the Greeks did not cultivate, while a diligent study of the Athenian dramatists could, perhaps, alone have cured him of his characteristic faults.

Mr. Hancock is to be congratulated, then, on his discrimination, on having distinguished between good authorities and bad. Unfortunately, the sound though uninspired conservative, surely the natural Mr. Hancock, is dominated by the romantic innovator. Evidently, critics in the New World are expected to be original, and so conscious is Mr. Hancock of this demand that sometimes he delivers himself of the plainest truths as though they had just been revealed to him by the "oneirocritical masters," at other times likens Keats to King Lear. Mr. Hancock, discoverer and iconoclast, is not very interesting, though his strenuous love of liberty and fine contempt for aristocracies and academies give the book a much-needed note of humour. It is he who tells us that "the genius of Keats was first awakened by the moon":—

"The moon moved his childish heart potently. It was the consoling mother for his tears. It was the mystic presence that shared his joys, the comrade of his solitude, the substitute for mountains, books, friends, feminine charms."

The moon inspired Keats to write 'Endymion,' which turns out to be neither more nor less than "the philosophy of soul-making," a puzzle to which the key is "the meaning of the word 'spiritualize.'" Passing on to 'The Eve of St. Agnes' the critic first surprises us by showing that Porphyro is an Italian Guelph and his lady's family German and Ghibelline, that their castle lies among the foothills of the Alps, and that old Angela is a prisoner from the south; then astounds us by contradicting Rossetti, and declaring that Keats had a great gift for narrative—an assertion which he makes good by retelling the story of the poem in his own words, which, one must suppose, are designed to bring out the subtlety and strength of the tale more persuasively than those of the poet.

Of 'Hyperion' he says:—

"There is in 'Hyperion' a rousing masculinity. It vibrates with mass power in action. Keats' principle of beauty in repose has been liberated into the beauty of dynamic energies."

This instructive criticism makes further comment on his style unnecessary.

This is a book neither for students of Keats nor for the fastidious in literature; but those who care to fill in with a dab of colour, be it never so crude, the outline traced by Mr. Colvin, may read it with pleasure, especially as such readers are apt "to skip the theorizing." The illustrations add nothing to the book.

CLASSICAL BOOKS & TRANSLATIONS.

Virgil. Translated by John Jackson. (Oxford, Clarendon Press.)—The Oxford series of classical translations was no doubt bound to comprise a Virgil, and Mr. John Jackson has essayed the task of making a version to satisfy modern demands. We have tested his work carefully, and do not hesitate to pronounce it on the whole satisfactory. It is essentially a close translation, often showing delicacy of touch. There is in the diction enough of archaism, though far less than Prof. Mackail allowed himself. Every now and again we note little felicities of wording or commutation of parts of speech which show that the translator has worked *con amore*. He tends, however, occasionally to force a little too much out of the words which Virgil—no doubt deliberately—allowed himself to use: this is a fault, though perhaps on the better side. Mr. Jackson expresses his obligation to distinguished Oxford scholars who "read the proofs and made many valuable suggestions and corrections"; but neither the Vice-Chancellor, Mr. Clark of Queen's, nor Mr. Godley of Magdalen seems to have detected the fact that in eight lines at the beginning of Georgics iii. two words are left untranslated—*de marmore* (l. 13), which should be taken with *ponam*, "I will build of marble," and *cursibus* (l. 20), "(strive) in races (and with raw gauntlet)." We have found other omissions in Georgics iii., and this seems to show the probability that there are many in the volume: e.g., l. 125, *dixere*, and three whole lines 135–7. Is this due to sheer prudery? Yet the Oxford Latin text does not omit them, and the translator does not omit l. 251. In the opening passage "published abroad" is too mild for *vulgata* (l. 4), which the context shows to mean "staled by usage, trite." In l. 23 *iuvat* is not satisfactorily rendered "I long (to escort)": the idea is different—"Even now I feel the thrill of escorting." Virgil, warming to his subject, grows proleptic, and imagines himself already officiating at this triumph to be. *Enim* (l. 70) cannot be translated "so," in spite of Pierius: Mr. Page's explanation of the passage is more satisfactory. In l. 75 *continuo* should be taken closely with *in arvis*, as in many such cases in Virgil. In l. 85 *premens* can hardly be rendered "snorting": rather "he restrains and rolls beneath his nostrils the gathered fire." Without going into the discussion of the meaning of the much-disputed word *vescus*, we think Mr. Jackson is justified in translating *vescum papaver* (G.; v. 131) as "fine-grained poppies." It seems evident that the word denotes daintiness somewhere in the thing it describes: possibly it is the flower, or even the stalk, as understood by a French translator, M. L. Laroombière, who turns "les pavots au pied grêle." At any rate, Conington is not happy in his suggestion that the word refers to the "smallness of poppy seeds"! In l. 146 "the wine-bibber" is not happy for *potantibus*. Usage has given to "wine-bibber" a flavour of moral obliquity: nothing of the sort is intended here, but something like "to his cronies over their wine." In 'Æn.' i. 198, *neque enim ignari sumus ante malorum* is not well represented by "for 'tis long since we made acquaintance with grief," but rather by "in days gone by we have felt the pinch of trouble."

Such things as these may seem comparatively trivial, but nowadays, when translations are many, one is differentiated from another mainly by small points.

We have no doubt that the large majority of those who will use Mr. Jackson's

translation will find themselves repaid by a study of his version, in spite of its omissions.

Select Epigrams of Martial: Spectaculorum Liber and Books I.–VI. Edited by R. T. Bridge and E. D. C. Lake. (Same publishers.)—Since the publication of Prof. Lindsay's Oxford text of Martial some five years ago the amount of attention paid to the Roman epigrammatist has been steadily increasing. The abridged edition of this for schools was a happy thought, and last year we noticed favourably a metrical rendering of some of the epigrams by Mr. A. E. Street. Sixth-form boys are often attracted by Martial, and read him not under supervision in class, but "off their own bats." Such volumes as Mr. Street's and the edition before us are valuable because they help to keep youthful enthusiasm within proper limits, and to reveal the poet as the "kind, wise, and self-respecting gentleman" rather than as the "unseemly jester." The time that can be devoted at school to Martial is probably not much more than an hour a week for one term, and he will probably be read rapidly. This being so, the edition now put out by Messrs. Bridge and Lake, of Charterhouse School, is admirably adapted to school needs. They have been at pains "to make clear the thought and point of each epigram," and to keep their notes concise. The Introduction gives in a connected form all that need be known of certain features of Roman life constantly referred to in the text. For the convenience of those who are already in possession of Lindsay's 'Epigrammata Selecta,' the Introduction and notes may be had separately. The editors have produced a scholarly and well-planned book which sixth-form boys will not be slow to appreciate.

Æschylus in English Verse. Part III. By Arthur S. Way. (Macmillan & Co.)—Part III. of Mr. Way's English verse translation of Æschylus includes the 'Agamemnon,' 'Choëphoræ,' and 'Eumenides.' His readers by now well know what to expect of Mr. Way—dramatic life, scholarship, and metrical accomplishment. All these qualities are well exemplified in the volume before us. The present reviewer has thoroughly tested much of Mr. Way's work by reading whole plays in class, and thinks the translator's success is confined largely to the iambic portions of his work. On the other hand, the more elaborate metres of the choruses—perhaps almost inevitably so—fail to satisfy. An instance before us is the chorus of the 'Agamemnon' beginning at line 40. The metre refuses to flow: now awkward medial pauses check the rhythm, and now the reader loses his stride and has to return to the beginning of the line to get a fresh start. Mr. Way sometimes attempts too much, and we not seldom get unpleasing specimens like this ('Agamemnon,' 222 sq.):

Oh hideous wellspring of woes, the uncaring
Frenzy that trampleth on honour, the burning
Passion that steels hearts! Thus the severance
Of the fetter that trammelled the fleet, the deliverance
Of a wanton was he by his child's blood earning!

One may read this twice or thrice and not feel sure of the sense; pleasure in rhyme or rhythm there can be little. In this and many a chorus a good prose version to us at least gives far more pleasure. We feel that all Mr. Way's ingenuity of compound words, such as "down-streaming," "pity-gleaming," "squadron-leader," "tempest-speeder," and so on, does not avail to produce easily read, easily intelligible verse. Much of the chorus work appears to us an unsuccessful *tour de force*. Is it worth the pains? We note that here and there he does adopt more manageable metres, but there is a distinct relief when one reaches the iambic passages again. So Clytemnestra's account of the beacon's journey from Ida to Argos is

rendered in firm, vigorous verse. We may quote a favourable specimen of Mr. Way's technique from the 'Agamemnon,' 600 sq. :—

Haste will I now, with honour to receive
My lord revered at his home-coming. What
Can dawn with sweeter light to wife than this
The day she flings wide doors to her lord brought safe
By God from war? Thou tell mine husband this,
To come with all speed, come, the land's desire —
To come and find a leal wife in his halls,
Even as he left her, as a watch-dog staunch
To guard his home, a foe unto his foes,
And in all else the same, who of his seals
Have broken not one all this weary while.
Pleasure with man beside, or rumoured shame
No more I know than—how to dye a sword.

Here the translator makes the most of the Greek and the dramatic situation. We are glad to find that Mr. Way gives Clytemnestra an effective exit, by following the suggestion of the Medicean MS., and assigning the next two lines to the Herald, whereas Mr. Sidgwick's Oxford text follows Hermann in assigning to Clytemnestra a frigid remark with which to strut off the stage.

The Frogs of Aristophanes. Translated by Gilbert Murray. (Allen & Sons.)—To read Prof. Gilbert Murray's spirited verse translation of 'The Frogs' of Aristophanes is a real pleasure. The amount of imaginative help such a version gives the student of Greek is great, and the Greekless public is put in a position to realize the humour of Aristophanes. The croaking chorus goes with a remarkable lilt, because Mr. Murray has—to use some words of his translation—"the grit that gives him heart to risk Bold things." He boldly adopts the Limerick metre, and we are led by facile, yet accomplished workmanship sometimes to doubt whether we are reading Gilbert or Gilbert Murray. We quote the opening of the chorus :

Frogs. O brood of the mere and the spring,
Gather together and sing
From the depths of your throat
By the side of the boat,
Co-ax, as we move in a ring ;

As in Limnæ we sang the divine
Nyseian Giver of Wine,
When the people in lots
With their sanctified Pots
Came reeling around my shrine,
Co-ax, co-ax, co-ax,
Brekekekex co-ax.

Dionysus. Don't sing any more :
I begin to be sore !

Frogs. Brekekekex co-ax,
Co-ax, co-ax, co-ax !
Brekekekex co-ax !

Dionysus. Is it nothing to you
If I'm black and I'm blue ?

Frogs. Brekekekex co-ax !

It is in the really difficult parts of the work, of course, that the translator shows his quality, e.g., in the choric song which parodies the metre and style of Æschylus (p. 62), or the take-off of the choric song of Euripides, which is cleverly rendered (p. 93). By his rendering of Aristophanes's 'Frogs' no less than of Euripides Mr. Murray undoubtedly qualifies for

Free entertainment at the Central Hearth,
And also a special throne in Pluto's row.

Some helpful pages of commentary are given at the end, in which some attempt is made to strike a just balance between the merits of Æschylus and those of Euripides.

Sources for Greek History, collected and arranged by G. F. Hill (Oxford, Clarendon Press), is not a new book, nor indeed a new edition, but merely a new issue, with an appendix containing corrections and some fresh material, which naturally—but unfortunately—is not indexed. In its ten years of existence this book has proved its worth so indisputably that we are glad to see it again in any form ; but for the student there are obvious inconveniences in the present issue which nothing but a fresh edition will remove. It should not be long delayed ; and, if Mr. Hill has in preparation a similar treatment of the sources for the fourth century, teachers and students of Greek history will be well pleased.

Fair Copies. By A. H. Cruickshank. (Oxford, B. H. Blackwell.)—Mr. Cruickshank, one of the masters of Winchester College, has collected in a neat little volume thirty-three Latin versions of various lengths in elegiacs and hexameters. They may be safely recommended to students of Latin versification as good work, always careful and scholarly, and sometimes very clever. The originals range from Spenser and Milton to R. L. Stevenson and Mr. Belloc. Mr. Cruickshank is equally at home in either mode. In his version of Warton's 'Ode on a Hampshire Village' we are glad to note a delicate feeling for descriptive rhythms :—

Quis denique culmen
Despiciet tuguri admirans, ulmisque latentes
Villas, et silice e dura quæ tecta columbæ
Stipant, dum procul accipiter secat irritus auras ?
Quis lustrat prissas umbrosa cacumina pinus
Unde cadunt umbræ deserta per atria dudum ?

Here we have the right Virgilian touch, especially in the line

Stipant, dum procul accipiter secat irritus auras,
where the spondaic doves give way to the dactylic kite. The first line of the same piece is also successful :—

Luge secessus luge dilecte : relinquit
Te sapiens.

Among many charming sets of elegiacs not the least pleasing is the version of F. A. Fahy's "Oh, 'tis little Mary Cassidy's the cause of all my misery." We quote six lines out of the heart of it :—

Tecum habitare casam satius sit, parva Neera,
Quam sine te Cresi condicione frui.
Hanc primum video Damone regente choreas ;
Ad lacrimas inoveor : carmina prisca canit.
Nocte dieque animum non cara relinquit imago,
Mane vigil noctu me vigilasse queror.

Selections from Erasmus. By P. S. Allen. (Oxford, Clarendon Press.)—The learned and laborious editor of Erasmus's 'Epistulæ' has prepared for school use some selections from this author, principally from his letters, chosen with the special view of illustrating English life. Following on Mr. G. M. Edwards's two selections from the 'Colloquies,' this book is a further sign that a rigid adherence to classical writers, which was unknown in the earliest periods of modern education, is no longer held to be imperative in the teaching of Latin.

Mr. Allen has given an interesting selection, with notes that are concise and to the point. The Renaissance spelling has been modified, but some monstrosities remain. In a few cases we have marked in the notes what appear to be positive errors or oversights.

In 'Ep.' vi. l. 11, *cuius* has been treated as referring to *Horatius*. The context shows that its antecedent is *vulgus*.

'Ep.' xix. 122, "Iupiter nescio quis aut malus genius, non dimidium mentis, ut ait Hesiodus, sed totam mentem ademit." Hor., 'Od.' i. 3, 8, and Callimachus, 'Ep.' 43, are not parallel to this ; it is *voûs*, not *ψυχῇ* of which Erasmus speaks. 'Ep.' xx. 34, "ni me Christianus pudor, ceu Pallas quæpiam Homerica, iam capulo manum admoventem capillos vellicans revocaret." Mr. Allen refers to 'Iliad,' xv. 125 seq. The reference is surely to 'Il.' i. 194 seq. 'Ep.' xxiv. 316, *codicibus* is explained as manuscripts or printed copies of the 'Epistles.' Is it not rather paper-books for note-taking ?

'Ep.' xxvi. 30, "vereor ne ipse Fulvii Rutubæque similior sim quam Apellis." Mr. Allen's note on "Fulvii Rutubæque" is "the names of gladiators (cf. Hor., 'Sat.' ii. 7, 96) ; who are here taken as types of the unskilled." Did not Erasmus misunderstand the passage in Horace, and take Fulvius and Rutuba to be indifferent painters ?

In the note on xxvii. 10, Erasmus is said to have been frequently claimed by the Germans of his own day as one of themselves.

He has also, it might be added, been claimed by Germans of our day. Erasmus fills twenty pages in the 'Allgemeine Deutsche Biographie,' where the writer of his life remarks that Germany may count him among her most distinguished sons.

While pointing out many of Erasmus's allusions to passages in classical writers, Mr. Allen fails occasionally to indicate the source of a reference. In xxiv. 55, "ut nemo melius teneret unguis digitosque suos," cf. Juv., vii. 231 seq. In xxvi. 66, "Quæ sola viris esse curanda docet Ovidius" the passage referred to is 'A. A.' i. 513 seqq. The reference in xxvi. 155, "Pythagoricum illum philosophum," is to Diog. Laert., viii. 1, 6. It should have been mentioned on xxiv. 635 that the sentiment in Colet's sermon, "Pacem iniquam præferendam bello æquisimo," is taken from Cic., 'Ep. ad Fam.' vi. 6, 5.

The present volume is apparently designed for beginners. May we hope that as Mr. Allen is devoting himself to the study of Erasmus he may see his way to edit a wider selection suitable for a sixth form or undergraduate students ?

Latin Prose Composition. By W. R. Hardie. (Arnold.)—How little finality there is in classical studies is well exemplified by the case of Latin prose composition. There are, indeed, enough fixed principles to go upon in teaching students even up to the stage of undergraduates ; but a teacher may spend fifteen, twenty, or thirty years in lecturing on this subject, yet every week, without much special investigation, add points to his knowledge. Every teacher of Latin prose must be conscious that in almost every lecture he has to make statements on the ground of general impression received in the course of reading Latin authors rather than on the ground of definite statistics. As Prof. Hardie says in his Preface, "It is a hazardous thing to make a large number of statements about the usages of an ancient language." To the teacher one of the main interests of a new book on Latin prose is the possibility that he may find some of his more or less hazy surmises confirmed or definitely proved erroneous by the investigations of another. And it is not so much in the method as in the matter of the subject that further knowledge is needed. Nägelsbach's studies on rhythm go to prove that even this limited ground has received not much more than its first ploughing. In spite of the work of Nettleship, and Prof. Hardie in this book, there is room for more exhaustive study of the range of metaphorical expression in Latin, and the boundaries between poetical and prose diction. No teacher can have failed to be puzzled by many problems in the order of words in such writers as Livy and Tacitus.

Enough has been said to show that Latin prose is a subject which is very much alive, and that new books dealing with it may be full of freshness, even when they treat of the more elementary parts of the subject. We welcome Mr. Hardie's book because it has a large share of this freshness. Of the two parts (which it is a convenience to be able to buy separately), the first contains notes on grammar, a section on questions of style, and a "Brief Survey on the Resources of Expression in Latin." Under each heading we have learnt something worth knowing, because the writer has obviously had the courage to examine Latin texts for himself and draw his own conclusions, and the patience to make discriminating notes of the blunders of thoughtful pupils. A case of the latter sort is the too frequent use of *cum* with the subjunctive. Mr. Hardie's faculty of seeing his way

through difficulties and clearing the path for others is well shown in his section on conditional sentences in oratio obliqua and after *haud dubium est quin*, and in that which deals with the legitimate uses of abstract nouns.

The resources of expression in Latin are treated under the heads of Religion and Theology—Mind and Character, Psychology and Morals—Political and Constitutional—Nature—Literature and Art. This chapter is naturally discursive, and, as the writer himself sees, liable on a hasty view to the charge of inculcating set phrases for such words as "revolution," "presence of mind," "fanaticism." Teachers however, will admit that the phrases suggested are reached in the best possible way by working up logically from the underlying idea. It is with phrases as with idioms. Certain general principles being continually kept in sight, the pupil must gradually be saturated with them: sometimes it will be the principle that suggests the phrase or idiom, and sometimes vice versa. Any boy from the fifth form upwards would get great good from a careful study of this section (pp. 93–124), which is one of the distinctive merits of the book. The passages for translation are many, and chosen from a great variety of writers, and we are glad to see that no stale pieces are included. A good selection arranged under the headings of Historical, Oratorical, Epistolary, Moral, Literary, &c., will be welcome, though reference to Mr. J. E. Nixon's book will still be necessary for distinctions of style to be observed in these various departments, as Mr. Hardie fails to tackle this subject. We conjecture that the book has been written mainly with a view to the needs of Mr. Hardie's pupils at Edinburgh University; but it seems to us to be the kind of manual that might be put into the hands of fifth-form boys and students above that standard.

There is one section that it would have been better to omit—that on the structure of sentences in verse (pp. 84–92). It was probably written for Scotch students, who do not usually write Latin verses; but even for them the pages will be virtually useless. It does not materially "help to an understanding of the prose sentence"; and the plea that "the writer of Latin should be able to render metrically a verse quotation" seems to show that Mr. Hardie, as well as Homer, is capable of nodding. Having a particular interest in Latin versification, the present reviewer read the section carefully, wondering whither it tended, and found it led nowhere. It contains the startling remark: "The composer of a Hexameter must therefore start with a clause which makes 2½ feet (like *cesserat imperio*) or 3½ feet." Does the writer mean "phrase" instead of "clause"? But even this is not true; e.g., *æternam moriens famam*. "Combination of feet" is probably meant. However, this is a small matter.

We add one last word on the custom of publishers of not submitting to criticism the Latin versions of English passages. Obviously the merit and selling power of a book like this are largely dependent upon the value of the versions. Teachers in most cases use the renderings of acknowledged scholars. We can say nothing of Mr. Hardie's Latin prose versions because they have not been submitted to us. We have heard it said that publishers do not wish it to be generally known that versions are issued; but it is well known among both teachers and pupils that they do exist. Review copies of such books will in the majority of cases find their way into the hands of experts, i.e., practical teachers who know how to use keys.

OUR LIBRARY TABLE.

CAPT. A. T. MAHAN's new book *Naval Administration and Warfare* (Sampson Low & Co.) is a reprint, with slight alteration, but with some notes and an important Preface, of his recent articles and one earlier essay. The general reader will not care for the first chapters, dealing with our Board of Admiralty and the United States Navy Department. The third essay must be read in connexion with the Preface, where the same incidents of the Russo-Japanese War are treated upon more accurate data. Capt. Mahan admits that he no more knew than did the admirals and generals in the field the whole circumstances when he wrote; but he is able to leave the article almost untouched, inasmuch as the general principles are of eternal applicability. He adds with much truth that, critics and generals being in the same position at the moment, later comment, as, for instance, by the Prussian General Staff, must—in order to be fair—give weight to this consideration. The controversy as to the partial failure of the Duke of Wellington's plans in the Waterloo campaign is a case in point.

The main subject of argument in the middle pages of this volume is the entrenched camp, although the phrase is hardly used. Were we right in holding on to Ladysmith? or were we helped by fate when unable to help ourselves? Were the Russians wise in remaining at Port Arthur? Could the Japanese have acted otherwise than they did in hammering Port Arthur at the loss of 60,000 men? Capt. Mahan might be sharply criticized upon his main contention that the Russians were wise in the course adopted, but this would be impertinent in face of the fact that he thoroughly understands the weak point, and admits it in at least two passages. When the boasts of the magnificent scale of the establishments at Port Arthur, and of the commercial magnificence of Dalny, were crowned by the creation of a Viceroyalty and nomination of a Court favourite as Viceroy, the Russians entered upon a policy of inflation of their position, which did not correspond to the military facts. The railway and the two capitals—military and commercial—in the peninsula rested on prestige, not strength. But the Russians "took in" Russia—not Japan, and not (we may add) even the British War Office—probably not the German. Given the fact that they were there, and had divided their fleet so as to make it extraordinarily difficult to use against Japan in a war—evidently one of sea power, Capt. Mahan proves that the Russians could not evacuate Port Arthur. The Treaty of Portsmouth would have been signed at the beginning of the war instead of at the end: the revolution would have broken out two years sooner. Or else, like clever swordsmen, the armies might have looked at one another until it was time for others to interfere. But Capt. Mahan makes no defence of the policy (given the retention of Port Arthur) of shutting up the fleet in harbour. He deplures, as all sailors must, the picture presented by the Russian admirals. They could have come out at any time; and it was obviously their duty to do so and wear down Togo, even at the price of uniform defeat. But then, if so, why were they there at all, or why were all of them there, i.e., nearly the whole of the Pacific fleet? This problem Capt. Mahan is as competent as any living man to face; but he does not discuss it. Before the war broke out the private opinion of the most competent strategists, as was stated in this journal among others, was

everywhere that the Russians must be as well aware as the other nations that there was at least a risk of war, that such a war would turn upon the possibility of invasion across the sea, and that, with a great superiority of ships, Russia, in order to win, must display naval energy. The weakness of the Russian officers being known, it was fully expected that the Japanese would confine themselves—risking the naval adventure, as they did—to cutting the railway at the neck of the peninsula. Whether Japan would not have obtained a more favourable peace than that of Portsmouth had she worn out the Russians at a greater distance from their base, instead of following them to the north, is no doubt an arguable matter. Japan would have supported her blockade of Port Arthur on the land side by expeditions to Saghalien and to the Amur. No one has ever given a sufficient explanation or made a clear defence of the military policy which Japan adopted; and no one knows by whom, soldier or politician, that plan of campaign was designed. For Capt. Mahan, a sailor, to prove only, as engineers and artillerymen are fond of doing, "the value" of the entrenched camp—Ladysmith or Port Arthur—in detaining a great army which might have been more formidable elsewhere, begs the question; and whether "Port Arthur fulfilled the function," or did not, the question we have asked above remains. No doubt "abandonment of the place by Russia meant destruction to the fleet within," but we are no nearer an answer to our doubt—whether nearly the whole Eastern fleet of Russia should have been there. We are also inclined to dispute Capt. Mahan's view of "the evidence of the value of commerce-destroying given by the Vladivostok squadron." It was not, we think, "most important," and, if it had been, would only prove our case in favour of greater dispersion of the Russian naval resources at the beginning of the war.

In Capt. Mahan's criticisms of the conduct of operations by the Russians, and proof of the superiority of Kuropatkin over all other Russian commanders by land and sea, all now agree. When Capt. Mahan treats as "the most instructive feature of this Russian mistake" (the disposition of her fleets) the fact that it was based on a peace policy, excluding war conditions, and "inexcusable in a Government not brow-beaten by political turmoil," he suggests that a Parliament or a democracy is less competent than a despotism to conduct war. Whatever may have been the follies of the Duke of Newcastle or of Panmure, it is difficult to read Russian records without forming the conviction that, of all unsound directors of war, despots, except in the rarest cases, are the very worst. The Russians never carried on by land or sea a campaign even partly successful except under Paul and Suvarow. But we now know what has been long concealed, namely, that all the failures, at Zurich for example, and the ultimate collapse of the Russian campaign in Switzerland and Italy, were due to exactly the same cause as paralyzed the Russian fleets and armies on the Danube in 1853 and 1878, and in the war against Japan. The British officers by whom Suvarow was surrounded, reporting to the Cabinet at home, drew a frightful picture—evidently true—of the features of a campaign conducted at a great distance from Russia by an autocratic Government, free from the beneficent influence of publicity.

New Zealand. By Reginald Horsley. (T. C. & E. C. Jack.)—The latest addition to the "Romance of Empire" series is more

fortunate in its author than its illustrator, although the work of the latter is excellent as a "modest remembrancer" of the text. Mr. M'Cormick's faults are that he is too conventional in his representation of dramatic scenes, and that in the native pictures he is not always careful to preserve the Maori type. Mr. Horsley's summary of the history of New Zealand, if it contains little that is new to the specialist, is graphic and vivid in its descriptions of the main events with which it deals. The author is a eulogist of the admirable Maori, even, possibly, to the verge of a tendency to indiscriminate "whitewashing"; and while one reads with admiration that on one occasion the chivalrous natives were to be heard warning their foes to "lie down" before they were fired at, it is difficult to accept his persistent acquittals of all charges of treachery. Mr. Horsley tells picturesquely the tale of the contest between the Waikato and the Arawa natives, of the assassination of Capt. du Fresne, and the wars of Hongi Ika, and when he comes to the thrilling escalade of Lieut. Phillpotts at Oheawai, he rises to the occasion.

Mr. Horsley is often prodigal of instructive detail about the life of the Maoris, as when he describes the manner in which they removed the hair from their face by using cockle-shells as tweezers, or his reference to the introduction of the horse by the pakeha. This quadruped, he says, was described as the "kuri nui," or large dog.

"Can he talk?" said one. "Does he like boiled potatoes?" said another. And a third: "Mustn't he have a blanket to lie down on at night?"

The author sometimes shows a lack of proportion in his estimates. But such dramatic writing as that describing the fate of the bugler of Boulcott's Farm, or the account of the earthquake of 1848 and the Tarawera eruption, more than compensates for any want of critical balance. Mr. Horsley's book forms an historical complement to the multitude of topographical works on New Zealand, and, if popular in method, is always careful and generally trustworthy.

Egypt and the English. By Douglas Sladen. (Hurst & Blackett.)—"To make the intelligent British reader familiar with British public opinion in Egypt upon the Egyptian question," is Mr. Sladen's main object in this work, as announced in the Preface. But the opinion of the majority of such residents upon problems of the country is not worth much, being formed with little knowledge and no understanding, entirely in the direction of their own interests. Its key-note is contempt for the native Egyptians and disregard of their feelings; and it has always ranked among the obstacles to good administration of the country. Mr. Sladen, in the few chapters devoted to Egyptian politics, has adopted this narrow and prejudiced standpoint; and while we agree with his conclusion that the Egyptian is ill-adapted for self-government, we strongly object to the terms of its expression. On p. 116 we read:—

"The Egyptian Nationalists and other enemies of England shout in chorus that it is an outrage that so civilized and advanced a country as Egypt should not have a Parliament of its own. Is it so civilized? Is it so advanced? Would it be even possible for it to elect a Parliament at all in a way that would commend itself to any sane white man? I say white man, because it must be remembered that an Egyptian is not a white man, but a mixture of black and yellow. The fellah, who forms the backbone of Egypt, whether the skin of the individual is darker or paler, is only a black man in his degree of civilization; the Egyptian, whether he is a youth and wears comie-opera

clothes and boots, or is one of the fat men who make cafés odious, is in his ideas of women, morality and truth, yellow inside at any rate."

Again on p. 119 Mr. Sladen refers to "the hoggish, but really dangerous conspirators of the cafés."

We fail to see what good all this can do, particularly as the persons inveighed against are mild and amiable. They are no more "hoggish" than the average Englishman, either in diet or behaviour. They have only the misfortune to be fat, and unknown to Mr. Sladen. They are at any rate courteous to political opponents.

Of the late Mustafa Pasha Kâmel the author writes that he was "a leader of exceptional success, but no morals"—again giving a false impression, since "the Mourned of El Islâm" was not exceptionally dissipated, nor, we believe, deceitful. He was merely a childish enthusiast, to whom popularity was as the breath of life.

Apart from these rash judgments, the whole work suffers greatly from the fact that all the author's information is at second hand. Had he been conversant with Arabic, he could have picked out for himself from any paper passages infinitely more diverting and illuminating than those included in his chapter on the Press in Egypt, which is none the less the soundest in the book; he would also have avoided such blunders as "the Al Minbar," &c., and "Al Akbar" (meaning "God") for Al Akhbâr (meaning "news"). The characters given of the Sheykh Ali Yûsuf and Hâfiz Awwad in this connexion ought to have been inverted. The account of recent progress in the Sudan, also, is impaired by Mr. Sladen's blind dependence upon the information he has procured. For the rest, the work seems to be a loose compilation where it is not an advertising guide-book. The chapters on Egyptian politics alone call for serious treatment. Their tone—the tone of the average unofficial Englishman—will show "the intelligent British reader" some real ground for that discontent in Egypt which has always been social in its origin rather than political.

THE same country is considered in *Egypt and its Monuments*, by Robert Hichens (Hodder & Stoughton), which is a handsome book, and contains Mr. Hichens's impressions of different sites in Egypt. They were, we believe, originally contributed to an American journal, and some allowance must be made for the medium; but even when this is done, we hardly see the justification for the flamboyant style in which they are recorded. We are not in the least interested in reading that "scarcely had I set foot once more in Egypt before Thoth lifted me into the Boat of the Sun and soothed my fears to sleep," or afterwards that "Egypt took me like a child by the hand and reassured me." The author's description of the scenes at Sakkarah at the "little Christmas" of the Egyptians does, indeed, help to bring them more forcibly before us; but when he comes to Abydos, he relapses into mere bathos, and wastes pages in telling us how he ordered his dragoman to leave him alone within Seti's temple, and how "a girl-child swathed in purple," with eyes "full of cloud and fire...leaned from a roof, sinuously as a young snake, to watch me." Nearly the same thing occurred at the Ramesseum, although there was here no "girl-child"; and we can only suggest that Mr. Hichens's habit of requiring solitude in which to wrestle with his emotions must have caused great trouble to the *ghafirs* in charge of the temples in question, and must have given rise to the, we are sure, unfounded suspicion that he intended to

carve his name on their walls. Mr. Hichens also remembers "when I was on my first visit to Egypt lunching at Thebes with Monsieur Naville and Mr. Hogarth," and afterwards "seeing a white temple wall come up into the light with all the painted figures surely dancing with joy upon it"; while one of his most human passages chronicles that the ancient Egyptians swore solemnly "by him who sleeps in Philæ. Now they sometimes swear angrily at him who wakes in, or at least by, Philæ, and keeps them steadily going at their appointed tasks." Those who like this sort of writing will find plenty of it here, and the book has the advantage of being illustrated with some excellent photographs by different hands, and nearly a score of paintings by M. Jules Guérin, reproduced in three tones. The last are, like the text, impressionist, and rather "voyant," but have a real merit of their own.

In Morocco with General d'Amade. By Reginald Rankin. (Longmans & Co.)—Major Rankin's account of the recent fighting in Morocco should receive a warm welcome in England. It is a sufficiently good book to make one resent its not being much better, so far as craftsmanship goes. One is justified in looking for some workmanlike method, for system, and lucid arrangement. But these qualities are lacking, and their absence reduces materially our satisfaction with the book. Its value is considerable; but its right appreciation makes too great a demand upon the reader's patience. Major Rankin acted as correspondent for *The Times* during the French operations in Morocco. No doubt readers of that paper were glad to have brief descriptions of Moorish life, scenery, customs, tradition, &c., when news of military operations happened to be scarce. But a book should arrange these things in distinct sections, to avoid confusion.

For the military student who will do a little sifting for himself, there is valuable first-hand information. The author has nothing but praise for the French soldier in action. Campaigning in a wild country like Morocco provides temptations for the soldier, and especially, one may suppose, for the Latin soldier of excitable temperament. Major Rankin, writing from close observation, gives the lie direct to those hostile critics who have made accusations of cruelty or barbarity against the French troops. If they erred at all, says this observer, it was on the side of humanity—a remarkable tribute to the Algerian Legionary. The book has many good illustrations, maps, and plans, and should prove worthy of another edition presently—in which event we recommend a rearrangement of its contents.

The Varying Year. By the Right Hon. G. W. E. Russell. (Allen & Sons.)—Here is a good, though hardly an original idea, most agreeably executed. Mr. George Russell takes the twelve months, and discourses at large on each, from the standpoint of a Londoner who makes occasional expeditions into the country, but who, his autumn holiday over, returns with zest to town. The net of his sympathies is widely cast, though the theatre seems to escape it altogether, except when viewed through a schoolboy's eyes. To some of us, too, the landmark in the year's art is not, as with Mr. Russell, the exhibition of the Royal Academy, but of the Old Masters. Still, these are delightful musings, with just the right touch of sentiment and no undue amount of discursiveness. We wish that Mr. Russell would earmark his quotations more often than he does, since he might thereby send his readers back to the originals.

Peter Pan's Postbag (Heinemann) is a collection of letters written to Miss Pauline Chase by a number of juvenile admirers. It includes an introduction by Miss Chase, and a portrait of her in her part of Peter Pan. There are also many illustrations by Mr. Albert Rothenstein. The volume is nicely printed and produced, but we cannot perceive any adequate reason for its publication.

MESSRS. MACMILLAN send us in a neat box Mr. Marion Crawford's "Singer's Trilogy" of novels—*Soprano*, *The Prima Donna*, and *The Diva's Ruby*. It is good reading in a most attractive guise, for the volumes are handy in form, beautifully printed, and bound in comely red leather.

WE have received *Whitaker's Almanack* and *Whitaker's Peerage* from the office, 12, Warwick Lane. The former, now in its forty-first issue, has been rearranged and augmented, and is an invaluable book of reference, since it is provided with an excellent Index. The 'Peerage' has fairly won its way to favour as a brief guide to the subject, distinguished by its list of seats.

THE VOICE.

"COME out from the house of brooding,
Where Life sits dumb and drear;
Come out from the shadow's menace,
From the sweating and the fear!
Come out from your fruitless waiting
The end of the world's despite!
There is a gleam across the heath
Which beckons through the night."
"Little one, what of the dark,
The quaking bog and the clutching stream!
Little one, what of the bones so stark
That hang from the gallows beam!"

"Christ welcomed a thief in heaven,
Though the crows might eat his flesh;
The dead swings free on his windy tree
While you writhe here in the mesh.
Better to dare the darkness,
Better the clutching stream,
Than never to know through wail and woe
The secret of the gleam."
"Little one, what of the mist!
Darkling and drear, still home is home.
Nay, go not, little one! Little one, hie!
I'll come! Wait while I come!"

The small voice sang through the darkness,
And a child gleamed white at the door;
He knew not whose—nor what drew him
As he followed it out to the moor.
And there was a sound of groaning,
Of water and earth at strife,
Yet never and never and never before
Had he felt such lust of life.
"Little one, is it far?"
He looked for the child, and he was gone;
Only a moving spark like a star
Beckoned him on and on.

Heedless of swamp and shadow,
Heedless of rock and thorn,
He followed the gleam through the clutching stream,
Weary and wild and torn.
The dead laughed out on his gallows—
And, lo! the ridge of a down,
And the spark he had traced by wind and waste
Was a star swung over a town.
Over a sleeping town
It swung in a silvery mist of light,
And straight, in a mood he never had known,
His tears fell fast at the sight.

For now he could read the secret
Hung up there in the skies—
'Twas the little window through which Death looks,
The wonder that never dies.
O! what, could we gauge the meaning?
O! what, could we comprehend?
So the gleam, the gleam were no longer a dream,
But dust and death and the end!
Little one, hail to the dark,
The quaking bog and the clutching stream!
Little one, hail to the bones so stark
That hang from the gallows beam!

"O, the spirit of all flies on,
And no end is ever found.
No ring on a weary ring are we,
Travelling round and round;

But ever by death and darkness
We pass to the newer light—"
He kissed his hand to the merry star,
And he turned him home through the night.
His hand to the star he kissed,
And he went through the night and the rain;
And, lo! his own window through the mist,
And there was the gleam on the pane!
BERNARD CAPES.

INTERNATIONAL TRIBUTE TO PROF. VON WILAMOWITZ-MOELLENDORFF.

ON December 22nd at noon three deputations met in front of the house of the great Greek scholar Prof. von Wilamowitz-Moellendorff, and entered together by appointment. Prof. E. Norden of Berlin, as spokesman of the first deputation, referred to the well-known fact that the Professor disapproves of birthday ceremonies—a fact to which he gives expression in the preface to his translation of the 'Hippolytus' of Euripides—but excused himself by saying that the deputation brought him on his sixtieth birthday only a few sheets of paper, inscribed with the names of scholars belonging to almost every country—in fact, to every educated country. These scholars wished to put at his disposal the means of undertaking some special work of research; and, though the result of their wish did not vie in magnitude with the Zeppelin Fund, they now had deposited to his order in a bank in Berlin the sum of nearly one thousand pounds, on the sole condition that he devoted it, in such way and time as he pleased, to the completion of some important undertaking which should commemorate this occasion. Prof. Norden's speech, which contained many delicate touches of humour and feeling, was a complete surprise to the recipient; the secret had been well kept from him; and as the speaker mentioned, even his own daughter had been in league with the rest to keep him ignorant of the conspiracy against him. In his reply, along with many characteristic expressions, which would have delighted those who find pleasure in the candid, strong, yet graceful personal quality of his work, Wilamowitz mentioned that scholarship had always to struggle against the difficulty of finding the means to perform the tasks that lie before it—partly to find the suitable men, still more to find the money. He said with strong emphasis that everywhere there existed ignorance of the way in which great works of literary or linguistic or historical research must rest on a basis of financial expenditure.

In Britain we are familiar with both these difficulties, especially with the second. Money can be found for buildings, for payment of teachers, for all parts of education; but there exists only the scantiest recognition of the fact that, when once you have at last found the scholar, the means of paying the expenses of research must also be found. We had thought that in Germany this need was better known and met; but we gather that recently a great change is perceptible in this respect. Our impression is that, partly, Government resources are so strained for purposes of armament and war as to starve the departments of mere intellectual expenditure; partly, perhaps, the increasing popular influence in the government of the country means increasing jealousy with regard to the allotment of public money for purposes of intellectual work. These intellectual purposes must be carried out by individuals, and the populace is naturally always jealous about trusting sums of public money to be used by single individuals at their discretion; yet there is no way of

performing such works of research except by giving some scholar of recognized ability a free hand to do the work.

The second deputation consisted solely of Prof. Sir W. M. Ramsay, who in a Latin address expressed the desire felt by British scholars to be present to salute Prof. von Wilamowitz on this day, if conditions of space and time and public duty had permitted; and stated that he, however unworthy an agent, had been entrusted by various groups and associations of scholars with the honourable duty of presenting their congratulations. He would not spend time in reading all the addresses with which he was charged, but reciting the two shortest, would only mention the others. He read first a resolution of the Council of the British Academy directing him to convey the good wishes of the Academy to the Professor as an Honorary Fellow; and after briefly mentioning and delivering the messages of congratulation, accompanied by Greek epigrams, sent by the Society for the Promotion of Hellenic Studies and by the Classical Professors, Lecturers, and Head Masters in Edinburgh University and City, and stating that some other addresses had failed to arrive up to that moment, owing to difficulties caused by postal and custom-house regulations (as parcel post has to pass the customs), he read the short address from the Classical Professors and Lecturers of Aberdeen University, charging him to convey by word of mouth the feelings of them all. He asked permission to express in modern homely tongue the deep sentiment which they entertained. As a reason why, amid all the great German scholars to whom every day they came for instruction and guidance, they made an outstanding exception in this case, he recited the note from Wilamowitz's commentary on the Messenger's speech in the 'Hippolytus,' 1173 ff. The commentator in that, the most delightful note (as some of his intimate friends in Britain thought) ever written on a Greek poet, described how he, as a grenadier, was quartered in Beauvais in 1870 in the house of an *ancien directeur de collège*; and at dinner the young grenadier and the old schoolmaster had disputed about the respective merits of Euripides and Racine, and the recitation of his French host had made him for the first time understand the character of the French alexandrine metre; and he could never read that scene of Euripides without recalling the picture, as the young soldier and the old teacher recited the French and the Greek in emulation. The speaker recalled this fragment from a commentary as an example of the spirit in which Wilamowitz lived, and made his readers live, the life of the Greek world as an element in their modern life, raising them high above the sordid splendours and brutalities of the modern European world into the clear ether of the beauty, truth, and eternity of literature.

That foot-note in a commentary was perfect in itself and for itself, and contained all the elements of literary genius, one of which was the touch of humour in the concluding words, which told how the *Weltkind*, the soldier quartered along with him, sat and ate the ragout while the two enthusiasts disputed. The speaker suggested that the *Weltkind* had finished the ragout, while the others were away high in the world of art; but the Professor interjected that he had not sacrificed his appetite entirely to literature. Sir W. M. Ramsay related how he had first learnt to know Prof. von Wilamowitz many years ago from reading his book on Isyllus, and especially the chapter on Iamou Gonai, the circumstances attending the birth of Iamus. The creative and poetic

imagination which illumined that book had been a revelation to him of the possibilities of Greek research. He could express his feelings in reading it best in the words of Keats, when he first read Chapman's translation of Homer:—

Then felt I as some watcher of the skies
When a new planet swims into his ken.

But he found in another English poet the best expression of what he felt with regard to this great interpreter of the Greek thought. The poem which he had in mind purported to be a soliloquy of the old German Vogler, the Abbot of Würzburg. The master of early music is represented as saying that it is only the musician of whom it is true that, if you give him three sounds, he makes of them "not a fourth sound, but a star." There was one man to whom he could apply the same metaphor, who could take three facts and make of them an idyll of Greek life; and that was the man to whom his colleagues and friends in Aberdeen had instructed him to address this expression of their feelings. He believed that in conveying this message he was expressing the feelings of classical scholars in Britain generally.

Prof. von Wilamowitz replied in a Latin speech, delivered with remarkable ease and fluency, taking up every topic that the Scottish Professor had touched, and handling all with charming grace and simplicity, and with deep feeling. Nothing in the whole proceedings was so impressive as this speech delivered on the spur of the moment without preparation. The scene *inter Bellovacos* was not one that was likely to be brought up on such an occasion; and he recalled it in happily chosen terms as a pleasant memory, and with pleasure that it was appreciated by others in the way that he himself felt it.

The third deputation was from the students of the German Universities, one of whom was a lady. The speaker expressed the desire felt by students who had profited by his teaching (on the brilliancy and impressiveness of which he laid great stress) to present some memento of their own apart from the international gift; and asked the Professor to accept a bust of Euripides, which was not yet perfect, but of which he brought a photograph.

An American scholar who had given notice of his intention to present addresses from various institutions in the United States was prevented from visiting Berlin. When the Professor had suitably acknowledged the presentation by the students, the business part of the ceremony ended, and the members of the various deputations took their leave one by one, after some general conversation. The meeting left an abiding impression of the vivacity, ability, and youthfulness which characterize the great scholar.

THE SHAKESPEARE QUARTOS.

December 24, 1908.

In the number of *The Library* for April last Mr. Greg claimed to prove that certain Shakespeare Quartos which bore on their title-pages the dates 1600 and 1608 were actually printed in 1619. An unsigned article in your columns on May 2nd last adopted Mr. Greg's conclusions without much qualification. Subsequently it was pointed out by others besides myself that the evidence which Mr. Greg adduced was incapable of the positive interpretation which he placed upon it.

These circumstances render it desirable that mention should be made here of the fact that in the current number of *The Library*,

which I have only lately seen, Mr. Greg admits that a substantial portion of his testimony proves on further inquiry to be unsafe or untenable. Mr. Greg now bases his case exclusively on a complicated argument from watermarks. On the validity of this argument, only one who combines indefinite leisure and opportunity of research with microscopic powers of vision can express any opinion. I understand that Mr. Alfred Huth, who has exceptional facilities for pursuing this side of the inquiry, differs from Mr. Greg on the main point at issue. But in view of the inaccuracy which Mr. Greg now admits in the original presentation of his case, it would be manifestly rash for Shakespeare bibliographers to accept Mr. Greg's guidance in the matter, without ampler and clearer corroboration than is at present forthcoming. SIDNEY LEE.

THE SEAL OF DORCHESTER.

I HAVE read the reply of Canon Mayo in your issue of December 19th to my letter of October 17th last, concerning the arms of France "ancient" on the seal of the borough of Dorchester, and I will answer him. What are the points in issue?

I stated firstly that the borough seal with the arms of France "ancient" was confirmed to the use of the town by Clarendieux King of Arms in 1565, and Canon Mayo does not deny this. I stated secondly that Canon Mayo, in his bulky volume on 'The Municipal Records of the Borough of Dorchester,' has failed to describe these arms as France "ancient"—a very serious omission—and Canon Mayo does not deny this. I stated thirdly that the question as to whether the borough was entitled to bear on its seal the arms of France "ancient" was wisely entrusted by the Town Council to Mr. Everard Green, Rouge Dragon, and he advised them that due record of this right existed, and that the borough was fully entitled to the use of this most interesting seal; and, moreover, that the seal of the borough carrying the arms of France "ancient" was executed under his advice and personal supervision. Canon Mayo again does not deny this.

Much of the long letter Canon Mayo sends you is historically interesting, though much of it is open to criticism; but I will not fill up your valuable space in discussing side issues of little real importance. My complaint is that no one would discover from Canon Mayo's portly volume that the borough of Dorchester was entitled to carry on its seal the arms of France "ancient," yet this is a matter of first-rate importance, for it carries the municipal history of the town back more than five centuries, prior to A.D. 1399 at least. Nor would any one discover from his volume of 'The Municipal Records of Dorchester' that this seal is now actually in use. On the contrary, any one would be led to believe from the erroneous description given in that volume of the confirmation of this seal in 1565 by Clarendieux King of Arms, and from the three illustrations in that volume, that the seal of Dorchester carried the arms of France "modern"—a seal that might have had its origin at any time down to as late a period as A.D. 1800. This is a grievous error, and all I was concerned to do was to draw public attention to it; for if not duly noted, it might lead to much confusion in the future, to the detriment of the borough—a borough which is naturally proud of displaying upon its municipal seal (a seal of such striking interest) arms which, at a glance, prove what a very long municipal history the town possesses.

ROBERT EDGCUMBE.

THE BOOK SALES OF 1908.

I.

THE sale of the first part (A to Holinshed) of the extremely important library of Lord Amherst of Hackney stands out in bold relief among all the other sales held during the year which has just drawn to its close. Though shorn of much of its interest by the private disposal of all the Caxtons, said to have been bought *en bloc* by a well-known American collector, the sale comprised a sufficient number of books of the greatest rarity to invest it with more than ordinary importance. Three printed volumes realized 1,000*l.* each and upwards—the so-called Mazarin Bible, from Genesis to the Psalms inclusive, 2,050*l.*; King Charles I.'s own copy of the Cambridge Bible of 1638, 1,000*l.*; and the 'Apocalypsis S. Joannis,' a block-book on 48 leaves, probably printed in Holland in 1455, 2,000*l.*—the same book sold at the Earl of Crawford's sale in 1887 for 500*l.* In addition, other books but little less noteworthy ran into hundreds of pounds, chief among them being a copy of the second edition of Dame Juliana Berners's 'Treatise per teynynge to Hawkyng,' printed by Wynkyn de Worde in 1496, which was sold for 600*l.*, and the *editio princeps* of the first classic ever printed—Cicero's 'De Officiis,' 1465—700*l.* The Amherst Sale, having taken place so recently as December last, will be well in remembrance; and as it is to be concluded in March next, little would be gained by recapitulating its many unusual features at this stage.

Apart from Lord Amherst's fine collection, that of the late Dr. Gott, Bishop of Truro, sold by Messrs. Sotheby on March 20th and 21st, claims the most attention, notwithstanding the fact that in this instance also many important and valuable books had been sold previously by private contract, and consequently did not find their way into the catalogue. Such books as remained, though described within the compass of 324 lots, realized nearly 13,000*l.*, this high average eloquently testifying to the immense interest taken in them. The second sale in order of importance was of a miscellaneous character, held on June 2nd and following days, when 9,500*l.* was obtained for 820 lots. This was followed by the late Mr. E. J. Stanley's library, sold in three divisions on May 26th, June 22nd, and July 16th, the total of 3,744 lots realizing 8,088*l.*; the library of Mr. H. C. Hoskier of South Orange, New Jersey, sold in 891 lots on June 29th and three following days for 4,626*l.*; the miscellaneous sale of December 17th and 18th, 4,128*l.* for 343 lots; a selection from the library of Lord Willoughby de Broke, and other properties, July 13th, 3,776*l.* for 150 lots; the miscellaneous sale of November 23rd and two following days, 2,380*l.* for 949 lots; and the miscellaneous sale of May 11th, 2,169*l.* for 848 lots. These, the chief sales, all of which were held at Sotheby's, were supplemented by some fifty others, each bringing sums varying from about 800*l.* to nearly 2,000*l.* Some of these were of considerable importance; others would have been of little, had they not contained a few books of exceptional interest, though all are worthy of notice.

When one looks over the great mass of books brought into the light of day by the agency of the sales of which mention has been made, the first thing to arrest attention is the falling-off, in numbers as well as in quality, of manuscripts generally and those early editions of printed books which are placed in the category of "English Classics." One manuscript entirely in the handwriting of Mrs. Piozzi, comprising about 1,630 pages

in 6 vols, 4to, certainly fetched 2,050*l.*, and another in the same hand on 200 folio pages, afterwards published as 'Anecdotes of the late Samuel Johnson,' 154*l.*; but the comparatively few MSS. sold during the year were usually service books, more artistic than literary in their scope. The marriage covenant between Edward Phillips and Anne Milton, the sister of the poet, by whom, with others, it was signed, is interesting, and the price paid for it (322*l.*) was perhaps little enough; but this is a legal document rather than a "book"—a remark which applies equally to the three marriage contracts affecting notables of the Courts of Louis XIV., XV., and XVI., which sold at the Hoskier Sale in June for the aggregate sum of 230*l.* The MS. of part of Capt. Cook's second voyage, with a number of relics accompanying it (214*l.*), comes, perhaps, within our scope; and 'A Treatise made by Sr Phillip Sydney, Knyght, of Certeyn Accidents in Arcadia, made in the year 1580,' certainly does. This valuable MS. in its original vellum cover realized 119*l.* at the latest of the Phillipps Sales, held at Sotheby's in June, and, with the other MSS. mentioned, almost completes the list, service books and collections of autograph letters excepted.

If we turn to the early English classics, the same scarcity is observable. Dr. Gott's four Shakespearean folios were bought in at 3,850*l.*; and Earl Howe's collection of Shakespeariana does not come within our survey, as it was sold just ten days before the beginning of the year. Very little appears in this division, while the plays of the Elizabethan and Jacobean dramatists are almost entirely absent. Messrs. Hodgson sold for 49*l.* the comedy of 'Acolastus,' by Fullonius, printed by Berthelet in 1540, about a month ago; and then we have Sir William Barclay's 'The Lost Lady,' referred to later, and the actual volume of old plays (1633-42) with which King Charles I. solaced the weary hours at Carisbrooke. This fetched 510*l.* in June last; it was not, however, the plays, but the personality of the King and what he had written upon their fly-leaves, which invested the book with its importance. Many other old plays were sold during the year, but they were not of any special interest as a rule; and, briefly, it may be said that (Lord Amherst's library excepted) early editions of the English classics, important manuscripts, especially those of a literary character, specimens of early typography, books containing inscriptions, and Americana—just the kind of books, in fact, for which there is the greatest demand—were the least in evidence.

During 1907 these circumstances were reversed, and an extraordinary number of highly desirable books of the sort were then sold at prices which it was thought would encourage other owners to enrich the public libraries of this country and abroad, without much pecuniary sacrifice to themselves. The expected has not happened, however. The exceptionally high average of 4*l.* 4*s.* obtained in 1907 fell during 1908 to about 2*l.* 13*s.* 6*d.*, which shows conclusively that a large number of scarce and valuable manuscripts and printed books must have been kept back, assuming, indeed, that they exist and were available, during the year which has just terminated. Books of an ordinary character, good of their kind, but not exceptionally valuable as money goes, have, as usual, been very numerous, though they do not appear to excite the amount of interest which they once did. They can as a rule be got for less than formerly—a fact which is patent enough, and has invited a considerable amount of explanation.

All kinds of reasons have, indeed, been advanced to account for the circumstance that the market value of books for which there is not a strenuous demand is falling. Badness of trade, scarcity of money, political scares, and even motor-cars, have in turn been saddled with the responsibility of depressing the pecuniary value of books, to the great loss of those who own them.

The probability is that none of these influences, however powerful they may be when exerted in some directions, has much to do with the point under discussion. It is impossible to read the old treatises about books without awakening to the fact that times have completely changed since they were written. A book, though not particularly scarce in itself, might become so when wanted, for the means of obtaining it were limited when compared with the facilities which exist now. It might be searched for vainly for years when the search was personal, one book-hunter pitted against another, each working in person to attain his end, or, perhaps, employing one or two booksellers at the most to pursue the quest in the same old-fashioned way. This invested books of an ordinary degree of interest with an importance which modern facilities of acquisition frequently rob them of. They can be got at any time, or at least we are apt to think so, and this is too often a way of saying that it is not absolutely necessary to have them at all, and so competition slackens and their value falls. This position is distinctly favourable to those who wish to buy books, but are at the same time content to leave the acquisition of rarities to those who are willing to pay for them; and as these discriminating, or rather let us say cautious, buyers are in the majority for reasons which it is not necessary to enlarge upon, we are justified in concluding that the comparative cheapness of very many books is not without its compensating advantages.

As is usually the case, the earlier sales of the year were not particularly noticeable. Messrs. Puttick & Simpson held the first of any interest on January 15th and 16th, when a copy of the 'Eikon Basiliké,' 1648, presented by Charles II. to the Comte de la Garde, and having a suitable inscription in French, sold for 58*l.* It was one of the copies specially printed for presents to the King's friends, and was bound in black morocco, with the royal monogram and crown over a Death's head. Young's 'Night Thoughts,' 1797, with the marginal designs coloured by Blake himself, realized 52*l.* (original boards); the complete series of the 48 Kit-Kat Club Portraits by Faber, with title and dedication, 1735, 30*l.* (original binding); the first edition of More's 'Utopia,' 1551, 8vo, 50*l.* (morocco extra), specially noticeable as having the printer's device on a leaf facing the title; the Second Folio Shakespeare, 1632, "Tho. Cotes for Robert Allot," 100*l.* (morocco extra, leaf of verses repaired, and one line in facsimile); Turner's 'Liber Studiorum,' 66 plates in sepia, many in first and second states, 1812-19, 60*l.* (old calf); and the two volumes of Westmacott's 'The English Spy,' 1825-6, with a number (? the only one published) of *The St. James's Royal Magazine* bound up at the end, 41*l.* (half-morocco, uncut). Two pieces by Lamb were sold on this occasion—'Mrs. Leicester's School,' first edition, 1809, for 15*l.* (morocco); and 'A Tale of Rosamund Gray,' first edition, 1798, for 26*l.* (morocco), the former belonging to the earliest issue with the list of contents giving the headings to the chapters, and not the double titles, as in later issues.

Two sales held by Messrs. Hodgson, on January 22nd and 30th respectively, were

good, the former especially, as it comprised a large number of works on natural history, some of them of considerable interest, e.g., Curtis's *Botanical Magazine*, vols. i. to lxxii., with the general index to vols. i. to xlii., 30*l.* (half-morocco); a complete set of Sydenham Edwards's *Botanical Register*, including the scarce appendix, 'A Sketch of the Vegetation of the Swan River Colony,' 34 vols., 1815-47, 28*l.* (calf); Gould's 'The Trochilidæ,' 5 vols., 1850-61, 25*l.* (half-morocco); and Meyer's 'Illustrations of British Birds and their Eggs,' 4 vols. (1835-41), folio, 17*l.* 5*s.* (half-morocco). At the second sale 'Waverley,' 3 vols., 1814, fetched 52*l.* (half-calf, top and fore edges uncut); 32 volumes of 'The Victoria History of the Counties of England,' 1903-7, 17*l.* 5*s.* (cloth); and 'The Vicar of Wakefield,' 1817, 8vo, with 24 coloured plates by Rowlandson, a book much sought after of late, 12*l.* (old morocco).

On February 3rd a copy of the first edition of Holinshed's 'Chronicles,' 2 vols., 1577, brought 75*l.* at Sotheby's (old stamped binding, vol. ii. not in very good condition); the first edition of Killigrew's 'Comedies and Tragedies,' 1664, containing a portrait of the author with his dog, 25*l.* 10*s.* (old calf); and Purchas's 'Hakluytus Posthumus,' 5 vols., 1625-6, 50*l.* (old calf, some leaves defective). Later the same firm sold Sharpe's 'Catalogue of the Birds in the British Museum,' 27 vols., 1874-95, for 39*l.* (original cloth); Dresser's 'Birds of Europe' (without the Supplement), 8 vols., 1871-81, 38*l.* (half-morocco); Gould's 'Birds of Asia,' 7 vols., 1850-83, 38*l.* 10*s.* (half-morocco); the 'De Historia Stirpium' of Leonardus Fuchs, first edition, printed at Basle in 1542, folio, 16*l.* 10*s.* (contemporary boards, the woodcuts coloured); Lord Lilford's 'Birds of the British Islands,' 7 vols., 8vo, 1885-97, 51*l.* (half-morocco); twelve plays by Massinger, most of them first editions, in one volume, 35*l.* (original calf); Piranesi's 'Vedute di Roma,' 2 vols., and the 'Vasi e Candelabri,' together 3 vols., folio, with the Roman proof impressions of the 183 plates, 37*l.* (uncut); *Transactions of the Zoological Society*, vols. i. to xvii., 1835-1906, 38*l.* (half-russia and in parts); 'Il Decamerone,' 5 vols., 8vo, Londra (Parigi), 1757, 20*l.* (old French morocco); a complete set of Thomas Hearne's 'Works,' 68 vols., and others relating to him, together 86 vols., many on large paper, 30*l.* (morocco extra); and La Borde's 'Choix de Chansons,' 4 vols., 8vo, 1773, 61*l.* (old French calf).

The sales held during February were noticeable chiefly for important books appearing at intervals, as though obtained from a variety of sources, such as, in addition to those already mentioned, Reyard and Lodowick's 'Journal of the late Actions of the French in Canada,' 1693, 4to, 70*l.* (unbound); Keats's 'Endymion,' the earliest issue of the first edition, with the page of errata and the five-line slip, 1818, 54*l.* (original boards, autograph of Wordsworth); 'Lamia,' 1820, 34*l.* (boards with label); the original MS. catalogue of the library at Rydal Mount, containing a great number of entries in the handwriting of Wordsworth and a few in that of Southey, 17*l.* 15*s.*—an exceedingly interesting manuscript, which, to judge from the price paid for it, does not appear to have been so fully appreciated as it deserved; the Fourth Folio Shakespeare, 1685, 40*l.* (morocco, portrait cut round, leaf defective); Spenser's 'Faerie Queene,' second edition, 1596, and the second part, first edition, 1596, the 2 vols. in old calf, 63*l.*; and the series of plates to Cook's 'Second Voyage,' printed on large-size folio paper, proofs before the engraver's numbers or lettering, for the use

of the Admiralty officials, 38*l.* (half-russia). The last belonged to Dr. Gott's modern library, sold by Messrs. Sotheby on February 26th.

The library of the late Mr. T. H. Ismay and other properties, sold by Messrs. Christie on March 11th, contained 'La Divina Commedia' with the commentary of Benvenuto da Imola, printed at Venice in 1477. This copy had the fifteen preliminary leaves containing Boccaccio's life of the poet, and was bound in oak boards covered with gold-embossed leather, protected by four silver masks as bosses, silver corners and clasp. It was enclosed in a massive casquet decorated to match the book. The price realized for this glorified example was 53*l.*; while the Second Prayer Book of Edward VI., printed by Whitechurch in 1552, sold for 64*l.* (old calf); Watteau's 'Figures de Différents Caractères,' four of the plates missing, a few inlaid, and some 82 others mounted or inlaid, inserted, c. 1740, 120*l.* (half-morocco); Pluvinel's 'Manciege Royal,' title repaired, 1623, 30*l.* (old russia, arms of Louis XIII.); and the 'Opera' of Horace, printed at Paris in 1733, 8vo, 25*l.* (contemporary morocco extra). An inscription on the fly-leaf of the last-named book signed by M. Pigault-Maubailtarcq recorded that it formed part of the private library of Louis XVI. at Versailles, and that it was the King's habit to take it with him in his pocket when walking in the grounds.

On March 17th Messrs. Puttick & Simpson sold a copy of Matthew Arnold's prize poem 'Alaric at Rome,' printed at Rugby in 1840. It was in its original printed wrappers, and brought the substantial sum of 48*l.*—very much more than its "weight in gold," which was, I believe, at one time accepted as the estimate of its extrinsic value.

J. HERBERT SLATER.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Beissel (S.), The Lord's Prayer and the Hail Mary, 3/6 net. Church Congress held at Manchester on October 6th to 9th, 1908, Official Report, 10/6 net.
Gueranger (Dom Prosper), Religious and Monastic Life Explained, 2/6 net. Translated from the French by J. Veth.
Harnack (A.), New Testament Studies: III. The Acts of the Apostles, 6*l.* In the Crown Theological Library.
Nugent (S. M.), Life Radiant: some Memorials of the Rev. Francis Paynter, 3/6 net.
Rogers (R. W.), The Religion of Babylonia and Assyria, especially in its Relations to Israel, 9/ net. Five lectures delivered at Harvard University.
Sayani (Husain R.), Saints of Islam, 2/6 net. Intended to give some of the main features of the religious philosophy of Islam, with a brief account of interesting events in the lives of three of its saints.

Law.

- Fletcher (J. Devonald), The Weights and Measures Acts 1878 to 1904, 5/ net.

Fine Art and Archaeology.

- Architectural and Topographical Record, September.
Benham (Canon), Old London Churches, 42/ net. Illustrated by Arthur Garrett, Introduction by the Bishop of London.
British Numismatic Journal and Proceedings of the British Numismatic Society, 1907, Vol. IV. Edited by W. J. Andrew, P. W. P. Carlyon-Britton, and L. A. Lawrence.
Hall (E. H.), The Decorative Art of Crete in the Bronze Age. A dissertation presented to the Faculty of Bryn Mawr College for the degree of Doctor of Philosophy.
Marius (G. Hermine), Dutch Painting in the Nineteenth Century, 15/ net. Translated by A. Teixeira de Mattos. Illustrated.
Milbourne (J. S.), Heraldry for Amateurs, 3/6 net. An illustrated handbook for beginners.
Penrose's Pictorial Annual, Vol. XIV. A review of the graphic arts, edited by William Gamble.
Records of Buckinghamshire, Vol. LX., No. 5.

Poetry and the Drama.

- Ashbee (C. R.), Conradin, 21/ net. A philosophical ballad, with illustrations.
Farjeon (E.), Pan Worship, and other Poems, 2/6 net.
Furst (H. E. A.), Songs of London, 2/6 net. A medley of grave and gay.
Koopman (H. L.), The Librarian of the Desert, and other Poems.
Mitchell (S. L.), The Living Chalice, and other Poems, 1/ net. No. VI. of the Tower Press Booklets.
Robertson (W. Graham), Pinkie and the Fairies, 1/ net. The fairy play now being performed at His Majesty's.

Music.

- Booth (Josiah), A Selection of One Hundred Tunes, with Appropriate Hymns, 2/6 net.

Bibliography.

- Aberdeen Public Library, Twenty-Fourth Annual Report.

History and Biography.

- Calendar of State Papers, Domestic Series, of the Reign of William III. July 1—Dec. 31, 1695, and Addenda, 1689-95, 15*l.* Edited by William J. Hardy.
Catholic Who's Who and Year Book, 1909, 3/6 net. Edited by Sir F. C. Burnand.
Pearl-Strings: a History of the Resuliyi Dynasty of Yemen, by 'Aliyyu' bnu' I-Hasan 'El-Khazrejiyy, Vol. III. Translated by the late Sir J. W. Redhouse, edited by E. G. Browne, R. A. Nicholson, and A. Rogers.
Sandeman (G. A. C.), Calais under English Rule, 2/6 net.
Tregelles (J. A.), A History of Hoddesdon in the County of Hertfordshire. A survey of the hamlet from the earliest times, with an account of its ancient manors and its inhabitants, from manuscripts prepared and collected by the late Alexander McKenzie, supplemented by extracts from the deeds and court rolls at Hatfield House.

- Willis (W.), Recollections of Sir John Charles Frederick Day, 1/ net. Deals with some incidents during his life as Judge of the High Court.

Geography and Travel.

- Mahtab (B. C.), Impressions: the Diary of a European Tour, 6/ net. A narrative of travel, and the expression of thoughts and views formed in lands in many respects different from the East, by an Indian Maharajah.
Streatfield (Henrietta S.), Glimpses of Indian Life, 3/6

Sports and Pastimes.

- Motorist's Diary and Year-Book, 1909, with an A B C Guide to Motor Law, contributed by C. C. Macklin, 2/ net.
Ruff's Guide to the Turf, Winter Edition, 1908, 7/6

Education.

- Johns Hopkins University, Preliminary Register, 1908-9.

School-Books.

- Balzac (H. de), Le Médecin de Campagne, 3*l.* Edited, with notes and introduction, by De V. Payen-Payne.
Terry (F. J.), Elementary Latin, 3/6 net. A first year's course, supplementary to text and exercises in the pupil's edition.
Workman (W. P.) and Cracknell (A. G.), Geometry, Theoretical and Practical, Part III, 1/6. — Intermediate Geometry: being Sections V. and VI. of Geometry, Theoretical and Practical, 2/6. In the University Tutorial Series.

Science.

- Bright (C.), The Life Story of Sir Charles Tilston Bright, Civil Engineer, 12/6 net. Also contains the story of the Atlantic cable, and the first telegraph to India and the Colonies, with 68 illustrations. New Edition.
Duncan (W. Galloway), The Electrical Equipment of Collieries, 10/6 net.
Marsden (R. W.), A Practical Text-Book on Infectious Diseases, 5/ net.
Royal Astronomical Society, Monthly Notices, November, 2/6
Science Year-Book, 1909, 5/ net.
Watkins (R. L.), Catechism of Hæmatology, 2/6 net.
White (C. Powell), Lectures on the Pathology of Cancer, 3/6 net.
Woburn Experimental Fruit Farm, Ninth Report, by the Duke of Bedford and S. U. Pickering, 2/6

General Literature.

- British Chamber of Commerce of Turkey, Quarterly Trade Journal.
Catholic Directory, Ecclesiastical Register, and Almanac, for 1909, 1/6 net.
Encyclopædia of Islam: No. III. Adana-Ahmed al-Badawi. A dictionary of the geography, ethnography, and biography of the Mohammedan peoples, under the supervision of Dr. M. T. Houtsma and Dr. M. Seligson.
Fieldhouse (Arthur), Key to the Student's Commercial Book-Keeping, Accountancy, and Banking, 16/ net.
Florio (John), The Essays of Michael, Lord of Montaigne, Vols. II. and III. 3 vols., 31/6 net. With an introduction by Thomas Seccombe. In the Elizabethan Classics.
Highest and Lowest Prices, and Dividends and Crashings, of Shares of Mining and Kindred Companies for Past Six Years, 1*l.* A supplement to 'Mining Handbook.'
Mathiesons' Handbook for Investors for 1909, 2/6 net. A pocket record of Stock Exchange prices and dividends for past ten years.
Pocket Emerson, 2/6 net. Edited by W. T. S. Sonnenschein. One of the Wayfaring Books.
Royal Blue Book: Court and Parliamentary Guide, January, 5/ net.
Simplex Parcels Post Register, 2/6
Voices of Nature, 2/6 net. A sequel to the collection in praise of a simple life, edited by Ernest A. Baker.
Yeats (W. B.), Works, Vols. VII. and VIII. Comprises 'The Secret Rose,' 'Rosa Alchemica,' 'The Tables of the Law,' 'The Adoration of the Magi,' 'John Sherman,' and 'Dhoya.'

Pamphlets.

- Dublin Science and Art Museum, General Guide to the Art Collections, Part I., by C. Gutch, 1*l.* Contains Greek and Roman Sculpture, &c.

FOREIGN.

Fine Art and Archaeology.

- Amelung (W.), Die Sculpturen des Vaticanischen Museums, Vol. II., Text, with separate volume of 83 plates, 30*l.*
Hirth's Formenschatz, Parts 5-12, 1*l.* each.
Michel-André: l'Œuvre du Maître—Peinture, Sculpture, Architecture, 10*l.* With 169 illustrations. In the Nouvelle Collection des Classiques de l'Art.
Rosenthal (L.), La Gravure, 12*l.* One of the Manuals d'Histoire de l'Art.

History and Biography.

- Bucquoy (Lieut.), Les Gardes d'Honneur du Premier Empire, 20*l.*
Kleinclausz (A.), Histoire de Bourgogne, 10*l.*

Geography and Travel.

- Play (A. E. Le), Notes et Croquis d'Orient et d'Extrême-Orient, 15*l.*

Fiction.

- Calandra (Eduardo), Juliette, 3 *lire*. A story of Turin in the time of Napoleon.

General Literature.

- Revue slavistique, Vol. I., 7*m*. The articles are in Polish.

Pamphlets.

- Hymans (H.), Henri van Paesschen et l'ancienne Bourse de Londres. A lecture before the Académie royale d'Archéologie de Belgique.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

THE January *Blackwood* opens with 'The Story of the Young Turks,' written at Salonika, their head-quarters, by a contributor who is in touch with the leaders of the movement. Sir Henry Brackenbury continues his memories, and tells of his work during the Franco-German War in aiding the sick and wounded. 'Sea Wolves' is an account of the corsairs of France, and 'Old Irish Life: Duels,' is entertaining. In 'Musings without Method' the proposals for educating working-men at Oxford are severely handled. A poem by Mr. Alfred Noyes is entitled 'The Two Painters: a Tale of Old Japan.' Other articles in the number are 'Tiflis to Constantinople via the Black Sea Ports,' and 'Crabbe,' by Prof. Elton.

AMONG the articles in the January *International* will be the following: 'Austria without Francis Joseph,' by Mr. W. T. Stead; 'Women in the British Labour Party,' by Mrs. Ramsay MacDonald; 'The Aims of Christian Socialism,' by the Abbé Paul Naudet; 'Insanity and Crime,' by Dr. Toulouse of Paris; 'The Social Transformation of Japan,' by Mr. Ingram J. Bryan of Nagasaki; and an editorial on 'The Future of the Race,' by Dr. Rodolphe Broda.

MR. MACKENZIE BELL is publishing immediately from the Kingsgate Press, 4, Southampton Row, an extended selection from his works. It will be entitled 'Poems,' and will contain much that he has written since his last volume, while the old matter is rearranged.

MR. JOHN PAYNE has completed a new volume of lyrical poems, which will form the forthcoming issue of the Villon Society, under the title of 'Flower o' the Thorn: a Book of Wayside Verse.' Particulars can now be obtained from the Hon. Secretary, Mr. Alfred Forman, 49, Comeragh Road, West Kensington.

IN 'Canadian Types of the Old Régime' Prof. C. W. Colby, who occupies the Chair of History in McGill University, Montreal, has brought the writings of French authors to bear on the English, and vice versa, as no other writer on the subject has attempted to do. Messrs. Bell will publish the book early this month.

THE same firm announce for inclusion in their "Queen's Treasures Series" Mrs. Ewing's 'Jan of the Windmill.' It will contain eight coloured illustrations by Miss Wheelhouse, who has been successful

with 'Six to Sixteen' and 'A Flat Iron for a Farthing.' Miss Wheelhouse will also contribute a special title-page, covers, and end-papers. This volume will be ready early in February.

THE forthcoming number (Vol. III. No. 1) of *The Classical Quarterly* will contain, *inter alia*, the following articles; 'An Uncollated MS. of Juvenal,' by Mr. C. E. Stuart; 'Platonica,' by Mr. H. Richards; 'Could Ancient Ships work to Windward?' by Dr. T. Rice Holmes; 'The Legions of the Euphrates Frontier,' by Mr. R. K. M'Elderry; and 'Manilian Varieties,' by Mr. H. W. Garrod.

MR. LEWIS MELVILLE writes:—

"I am engaged upon a biography of the author of 'Vathek,' William Beckford of Fonthill, and I have obtained permission to examine those letters and papers of his that are in the possession of his descendants. There must, however, be in existence many other letters written by him, and I shall be grateful if the owners would allow me to see them. They should be sent to me, care of Messrs. Curtis Brown & Massie, 5, Henrietta Street, Covent Garden. The greatest care will be taken of the correspondence, and it will be returned so soon as it is copied."

THE death of Mr. John L. Bashford on Tuesday last week at Bridport from heart failure removes a journalist of exceptional influence. Mr. Bashford had been for some time correspondent for *The Westminster Gazette* in Berlin, where he made his name in a similar position for *The Daily Telegraph*. He began as a private tutor at Cambridge, and was a lecturer at the University of Berlin from 1882 to 1890.

MESSRS. CONSTABLE are about to publish in England 'A Concordance to the English Poems of Thomas Gray,' according to Mr. Gosse's edition. The work appears under the auspices of the Concordance Society, organized at Yale University in 1906.

MR. T. E. KEBBEL writes:—

"I see that in your review of the new edition of the 'Dictionary of National Biography,' on December 12th, you speak of myself as 'The late Mr. Kebbel,' in distinction from others who, you say, are 'still happily with us.' Permit me to assure you that I am one of those who are still with you, whether happily or not is a question for others."

We owe our sincere apologies to the veteran writer for a suggestion which, we hope, will be premature for many years yet.

It is said that Messrs. Methuen are likely some time this year to begin the publication of a magazine chiefly devoted to fiction and the lighter forms of literature.

THE death in Edinburgh of Mr. Thomas McKie, LL.D., in his seventy-eighth year, occurred on December 22nd. A native of Dumfries and a friend of Carlyle, Mr. McKie became much interested in University reform, and was elected a member of the Court of the University of Edinburgh. He published several books, of which the best-known are 'Lyrics and Sonnets' and 'Summer Rambles,' the

latter showing a rare appreciation of the scenery of his own country.

AT the last meeting of the New Spalding Club the Council promised to members during 1909 the third volume of 'Musa Latina Aberdonensis,' edited by W. K. Leask, together with either 'Records of Old Aberdeen,' edited by Mr. A. M. Munro, or 'Records of the Scots Colleges,' Vol. II., edited by the Rev. W. Forbes Leith.

THE following work in progress had also the approval of the Council: 'The House of Gordon,' edited by Mr. J. M. Bulloch, with contributions by Mrs. Skelton, Mr. A. Churchill Gordon, and the editor; 'Selections from the Records of the County of Banff,' edited by Mr. James Grant; 'Folk-Music of the North-East of Scotland,' edited by Mr. Gavin Greig and the Rev. J. B. Duncan; 'Records of Inverness,' edited by Mr. William Mackay; 'The Rise of Natural Science in the North of Scotland,' from the MS. collections of David Skene, edited by Prof. J. W. H. Trail; 'The House of Forbes,' edited by Col. Allardyce; 'Bibliography of the Shires of Aberdeen, Banff, and Kincardine,' compiled by Mr. J. F. K. Johnstone and others; and 'Records of the Red, White, Black, and Grey Friars of Aberdeen' (1211-1560). It has also been decided to compile a record of the Society of Advocates, Aberdeen.

MESSRS. WARD, LOCK & Co. are publishing this month the following novels: 'The Long Arm,' by Mr. E. P. Oppenheim; 'A Crime on Canvas,' by Florence Warden; and 'Sir Morecambe's Marriage,' by Mr. James Blyth.

THE installation of Lord Iveagh as Chancellor of the University of Dublin was made the occasion of a brilliant ceremonial. Amongst the recipients of degrees conferred *honoris causa* were the Dean of Westminster, Sir Robert Hart, and Mr. Justice Madden. The College Choral Society sang some choruses from Sir Robert Stewart's Tercentenary Ode.

A HEATED controversy is at present being carried on in the Irish press on the question of the teaching of Irish in the new University. A strong agitation is on foot to make Irish a compulsory subject for matriculation and during the Arts course until specialization begins. This is opposed, on the ground that, in spite of the efforts of the Gaelic League, and the subsidies in the form of "result fees" which Irish at present receives in the Secondary schools, this subject is only studied by a very small percentage of pupils.

DR. G. A. GRIERSON has just been elected an honorary member of the Société Finno-ougrienne of Helsingfors.

MR. ALEXANDER PHILIP of the Gravesend Public Library proposes to edit 'A Library Encyclopædia,' which is to be issued by subscription. "Only the foremost authorities," it is announced, will be engaged to write on the various aspects of the subject; and the work will not be published unless the number of subscribers is large enough to warrant it. If

the applications are satisfactory, the book will be issued at the end of this year.

'BUILDERS OF UNITED ITALY,' by Mr. R. S. Holland, which Messrs. Bell will shortly publish, is an attempt to provide a popular introduction to one of the stirring periods of modern European history, in a study of some of the greatest figures in the struggle for Italian independence.

MR. ELLIOT STOCK is issuing a new collection of 'Hymns, chiefly for Children,' by Canon T. A. Stowell, in which care has been taken to secure simplicity of language and avoid exaggerated sentiment.

AT the last meeting of the French Académie des Inscriptions seven foreign correspondents were elected—Messrs. Lanman, Professor of Sanskrit at the University of Cambridge (United States); Huelsen, Secretary of the Archæological Institute, Rome; De Groot, Professor of Chinese at Leyden; Charles Michel, Professor of Greek and Sanskrit at Liège; Jagic, Professor of Slavonic Languages at Vienna, Hinojosa, of the Royal Academy of Madrid; and Rayana, Professor of Roman Philology at Florence. Two French members were also elected—M. Demaisons, Archivist at Reims, and M. Roman, "correspondant du Ministère de l'Instruction publique" at Embrun.

MR. G. S. LAYARD writes:—

"Allow me to correct the ascription of the 'Poem by a Perfectly Furious Academician' in your issue of last Saturday (p. 816). Shirley Brooks was the author, not Tom Taylor."

A NEW French daily, *Les Nouvelles*, appeared in Paris on Monday last, and the initial number is above the average, both in general get-up and the quality of the paper. The artistic and foreign news is well done.

THE death at Calcutta of Syed Mahomed Abdul Ghafur, better known as Prof. Shahbaz, removes an enlightened supporter of education. He was the editor of the first Urdu journal, *Darul-Sultanat*, and the author of several works which proved him to be a sound scholar. He had been busy for many years past with a monumental biography of Amir Khusro, the poet-philosopher of Delhi, but it is feared that the work is too incomplete for publication. At one time the Professor held the post of Director of Public Instruction in Bhopal.

THE journalist Ugo Pesci, whose death is reported from Bologna, played an important part in the politics of the seventies. He was the author of several interesting works, among them 'Firenze Capitale' and 'Roma Capitale.'

THE death in his seventy-fifth year is announced from Hanover of Prof. Wilhelm Schäfer, formerly Lecturer on Political Economy at the Technische Hochschule of that town, and author of 'Der Handel in der Volkswirtschaft' and other works.

WE note the publication of the following Parliamentary Papers: Statistical Abstract for Foreign Countries (1s. 7d.); and Educational Endowment, England, New Rule (1d.).

SCIENCE

The People of the Polar North: a Record.

By Knud Rasmussen. Compiled from the Danish Originals and edited by G. Herring. With Illustrations by Count Harald Moltke. (Kegan Paul & Co.)

THIS handsome and finely illustrated volume is not primarily a narrative of Arctic travel, though based throughout on personal experience; it is rather a study of the folk-lore of a primitive tribe by one who is perfectly familiar with their language. The usual order of visitors to a new people is said to be—explorer, missionary, trader; and it is not till these have sophisticated and exploited the natives that the man of folk-lore makes his appearance—generally too late. Before he has mastered their language and gained their confidence, their primitive simplicity, and even the memory of many of their legends, have vanished.

The author of this book was one of four members of the Danish Literary Expedition which left Copenhagen in June, 1902, and spent two years in studying the Eskimo (who, by the way, are not the only "people of the Polar North"). Of this time, ten months were passed with the isolated tribe—the most northerly in the world—inhabiting the shore of Smith Sound. The leader was Mr. Mylius Erichsen, who afterwards conducted another expedition to explore the unknown part of the Greenland coast, and achieved his object, though at the cost of his life.

The first section of the volume, which deals with the Polar Eskimo, is called 'The New People'—the title of one of the Danish works from which Mr. Herring has made his extracts. He explains that the tribe are only "new" in the sense that their inner life and beliefs have never previously been described by a competent hand. They were discovered by Dr. Kane over fifty years ago; and more recently their presiding genius, Commander Peary, who calls them his "children," has given an exhaustive account of their customs and taken two censuses of their numbers. It is plain, however, from a comparison of his phonetic list of names with those in this book, that he has no literary command of the language; and much scope was left for an interpreter who was well acquainted with the kindred dialect of Southern Greenland. In styling Mr. Rasmussen "the first competent seeker" after Eskimo folk-lore, Mr. Herring may be correct as regards the Polar Eskimo; but he is certainly wrong in saying that Dr. Rink, the author of previous works on the Greenlanders, "had not the advantage of knowing the Greenlandic language," and was entirely dependent on interpreters. Dr. Rink translated into Danish the memoirs of Hans Hendrik—the faithful hunter to four Polar expeditions—who married a woman of the northern tribe; and he expressly states that he had no assistance in that translation. Mr. Herring is also mistaken in

supposing that there had never been any recorded association between the Polar Eskimo and their southern kinsmen. The former told Hendrik that their ancestors used to visit Upernivik, and even at that period—fifty years ago—they spoke of their neighbours as "Southlanders."

While pointing out these slight errors, we gladly acknowledge that Mr. Herring has capably discharged a difficult editorial task. He has had to choose his material, without help from the author, from two separate books—a collection of the northern folk-lore and a narrative of travel; and we wish that he could have kept these two subjects more completely apart. The whole work is valuable, though many of the stories are puerile, and some are naturally "unrefined." But the author's style is so graphic, and his description of individuals so full of sympathy, that we fancy most people will prefer the section on the West Greenlanders, in which the personal note is more frequent. The book is an exact record of facts and impressions; there is no theory as to the origin or ethnographic position of the race. But while Commander Peary states that the Polar Eskimo do not know whence they migrated, Mr. Rasmussen extracted from them their belief that they came from the west. This is, of course, in keeping with their plainly Mongolian features, and, so far as it goes, corroborates Sir Clements Markham's suggestion that the Eskimo generally are the tribe called Onkilon, which disappeared from North-Eastern Asia at some unfixed, but not distant epoch. A comparison of some special characteristics of their folk-lore—as, e.g., in the story of the Moon (brother) and the Sun (sister)—with those of the tribes of Arctic Asia, might throw further light on this question. There seems to be no tradition indicating the identity of the "Skrelligs"—the destroyers of the old Norse colony—with the Eskimo. Mr. Rasmussen does not attempt any co-ordination of the legends of the Christian and the uncivilized Eskimo; but three or four stories told him by both branches show a strong family likeness. The belief of the latter in the existence of a strange tribe inhabiting the high central plateau (inland-dwellers) finds its counterpart in the stories of the former about "possessed" men (Qivitoqs), who take to the hills and shun the society of their kind. We fancy, however, that a belief in the inland-dwellers still exists in places even among the Christian Eskimo. Mr. Rasmussen is at present engaged in a six years' journey among the far-scattered tribes of the North American coast; and we hope that his general conclusions may be formulated when he has completed that tour.

The present volume, however, will always possess a permanent value from the number and excellence of Count Moltke's illustrations. Of these there are over a hundred—twelve of them in colour; and while the landscapes are admirable, the portraits and pen-and-

ink sketches are masterly. Count Moltke suffered from serious illness during his Northern trip; but neither this drawback nor the piercing Arctic cold has had any effect upon his artistic skill. It is a pity that so large a volume is not furnished with an Index, as the table of contents is far from complete.

Children and Gardens (Country Life Office), the latest volume from Miss Gertrude Jekyll's practised hand, will be a welcome gift to children who are fortunate enough to have gardens of their own, while even to those who have not it should present many points of interest. It is simply and succinctly written, covering a wide range of subjects, and providing all manner of pleasant lore and reminiscences from the author's fullness of experience. The twelve chapters that go to make up the book give much advice and useful information regarding children's gardens and the flowers they should grow, and of the play-house that every child must covet for its own, together with various dissertations as to weeds and seeds, and botany. The chapter called 'Cowslip-Time,' with its instructions on the making of cowslip balls, is especially attractive; and the conversion of a snapdragon pod into the semblance of an old woman is nothing less than the solution of a puzzling problem. We should like to know whether Miss Jekyll is acquainted with the other method of making daisy-chains, which is prettier than the one she mentions. There is a profusion of delightful illustrations, besides interesting drawings and diagrams, all by the author.

SOCIETIES.

BRITISH ACADEMY.—Dec. 10.—Dr. A. W. Ward in the chair.—The following papers were read in connexion with the Milton Tercentenary.

1. 'Samson Agonistes and the Hellenic Drama,' by the late Sir R. C. Jebb, fellow of the Academy, read by Mr. S. H. Butcher, M.P.—The following is a summary of its main points. 'Samson Agonistes' may fairly be called classical both in language and in structure. Milton here has freed himself from the restraint of strophe and antistrophe, and the measures of his Chorus are entirely arbitrary. This very irregularity has, it is true, a certain grandeur, but is not the grandeur proper to a tragedy on the Greek model; it is rather the sublimity of the Hebrew prophets. Another criticism, upon the structure of the drama, is offered by Dr. Johnson—that the action of the piece makes no continuous progress from the beginning to the end. But it cannot be said, as Johnson says, that this is so. The action is, indeed, a still action, because the force which is to produce the catastrophe is the inward force of Samson's own despair, not an external necessity pressing upon him. Precisely the same is the case in the 'Prometheus Vincetus' of Æschylus, a drama consisting, like 'Samson Agonistes,' of a series of interviews.

The Professor went on to inquire as to the spirit of 'Samson Agonistes.' Granting it to be in diction and in structure representative of that Greek drama which was its model, how far was it animated by the spirit, by the dominant idea, of its original? Milton's mind was, in the literal and proper sense, Hebraic, and he habitually thought of the English people as holding the same place under the New Covenant which the Hebrews had held under the Old Covenant. When a man with this bent of thought selected as the subject for a poem an episode of Hebrew history, the treatment of the subject was sure to be genuinely Hebraic. Hellenism contrasts man with fate. Hebraism contrasts God and His servants with idols and their servants. The difference was illustrated by the comparison of Samson and Heracles, who offer analogies of epoch, mission, temperament, sufferings, and death.

2. 'Milton in the Eighteenth Century (1701-1750),' by Prof. E. Dowden, read by Prof. W. P. Ker.—The influence of Milton on the literature of the eighteenth century was threefold: an influence on poetic style, independent in a great degree of poetic matter, during the first half of the century; an

influence on both sentiment and style; an influence on thought, always associated with political liberalism. These three streams of influence are in the main connected with (1) 'Paradise Lost,' (2) the early poems of Milton, (3) his political writings. Milton scholarship was active throughout the whole period, from Dennis to Cowper, Hayley, and Todd. The earliest critic is John Dennis. His point of view connects the criticism of Milton with the quarrel of the Ancients and Moderns in France. Dennis aimed at the reformation and advancement of English poetry, and believed that these could come only by connecting art with the religious emotions. Poetry is an affair of the passions, and our loftiest passions are those proceeding from religion. The Christian religion, as being true, gives the moderns a vast advantage over the ancients. Milton, who surpassed all the ancients and all the moderns, is a proof of this, his excellence proceeding from the union of high genius with religious enthusiasm. Addison's 'Spectator' papers were written, not because Milton was unknown, but because he was well enough known to make readers desire to know him better.

The early poems of Milton were much less widely known than 'Paradise Lost.' Warton tells an anecdote of his father's having, through Mr. Digby, introduced Pope to acquaintance with the minor poems, after which Pope's pilferings appear. In fact, however, Pope was well acquainted with them from the first, and used them with discretion, borrowing happy phrases, but never adopting the Miltonic style, as did the smaller poets of the time. Voltaire, as an English critic, in his 'Essay on Epic Poetry' introduced the subject of Milton's sources in 'Paradise Lost.' Milton, he stated, had seen at Florence the 'Adamo' of Andreini, and had recognized the majesty of the theme. The interest in the study of sources was turned to account by Lauder in his investigations and his forgeries. The 'Protoplasma' of Hieronymus Ziegler, mentioned by Edward Phillips in his 'Theatrum Poetarum,' may have been read by Milton. Lauder failed to discover a copy, nor does the 'Protoplasma' seem to have been examined by any Milton scholar during the eighteenth century. 'La Scena Tragica d'Adamo ed Eva,' described by Joseph C. Walker and by Hayley, has been supposed to be an original work of Troilo Lancetta. In fact, it is only a translation or re-handling of Ziegler's 'Protoplasma.'

Fenton's edition of Milton is supposed by Monk to have suggested to Bentley his castigation of Milton's text. But Fenton was, on the whole, discreet in his emendations. Bentley's biographers, Monk and Jebb, differ as to that great scholar's good faith in his theory of a fraudulent editor of the early texts of 'Paradise Lost.' We can trace back, through Johnson and Lauder to *The Grub Street Journal* of 1732, the suggestion that Bentley manufactured this man-of-straw as a politic device. Jebb commends Bentley's proposal to read *ichorous* for "nectarous" in 'Paradise Lost,' B. vi. l. 332; but *ichor* and *ichorous* were probably not in the sense required until after Milton's death. Bentley, however, made a few suggestions of value. His *soul* for "fowl" in B. vii. l. 451, is certainly right; and his *swelling gourd* for "smelling gourd" in B. vii. l. 321, may be the true reading.

The interest of Jonathan Richardson's 'Notes' for modern readers lies chiefly in the memoir of Milton prefixed; he gathered some important recollections from personal friends of Milton. His son, a classical scholar, collaborated in the 'Notes.' The portrait prefixed is founded on a crayon drawing supposed to be by Faithorne. Two pencil drawings by Richardson on vellum are in the possession of the writer: one (dated 1734) evidently from the Richardson crayon (by Faithorne?) photographed for Sotheby's 'Ramblings in Elucidation of the Autograph of Milton'; the other, dated 1737, perhaps an attempt by Richardson to imagine and depict a profile.

Dalton's arrangement of 'Comus' for dramatic representation, with added characters and songs—the music by Dr. Arne—did much to call public attention to the early poems. Quin contributed to its success by his dignified presentation of the Enchanter.

The half-century with which these notes deal closes with Lauder's forgeries and the first two volumes of Newton's variorum edition.

3. 'Milton's Fame on the Continent,' by Prof. J. G. Robertson.—Milton was the first English poet to inspire respect and win fame for our literature on the Continent, and to his poetry was due, to an extent that has not yet been fully recognized, the change which came over European ideas in the eighteenth century with regard to the nature and scope of the epic. 'Paradise Lost' was the mainstay of those adventurous critics who dared to vindicate, in the face of French classicism, the rights of the imagination over the reason in poetry. Milton was first known on the Continent as the

Secretary of the Commonwealth and the notorious defender of regicides; his *Εἰκονοκλάστης* was translated into French by John Dury in 1652, and from that date until the end of the seventeenth century sporadic references are to be found to Milton in memoirs, journals, and biographical dictionaries, but rarely or never is there any mention of his poetry. Even Bayle, who devoted three pages of his 'Dictionary' to him in 1697, evidently regarded his poetry as of subordinate importance. Many years before this a German resident in England, Theodor Haake, who knew Milton personally, had begun a translation of 'Paradise Lost'; and although Haake's work was neither finished nor published, it appears to have stimulated another German, Ernst Gottlieb von Berge, to undertake the same task. Berge's translation of 'Das verlustigte Paradies'—the oldest translation of Milton's verse into a Continental language—was published at Zerbst in 1682; but it was very indifferent in quality and attracted little notice. There was, however, no permanency in German interest in Milton, and for the next few years we have to look to French periodicals. In spite of Bayle's notice and a remarkable dissertation on English poetry in the *Journal littéraire* in 1717, with a very full account of 'Paradise Lost,' that interest remained exceedingly restricted until the first quarter of the eighteenth century was over. When the first translator of *The Spectator* arrived, in 1718, at Addison's papers on Milton, he excused himself from translating them on the ground that "'Paradise Lost' had not been, and doubtless never would be, translated into French."

The critical years for Milton's fame on the Continent were 1727-30. In 1727 appeared first in English, and some months later in a French translation by the Abbé Desfontaines, Voltaire's 'Essay upon Epic Poetry.' This established Milton's reputation abroad. Very shortly after appeared the first French translation of 'Paradise Lost' by Dupré de Saint Maur. Dupré's translation is in prose and very far from satisfactory; but it was eminently readable, and suited the taste of the time. It was followed by a translation of Addison's papers from *The Spectator* on Milton, and round these the eighteenth-century criticism of the poet in France virtually turned.

Meanwhile, the Italians and the Germans were interesting themselves in Milton. It was, in fact, the Italians rather than the French who were the pioneers of a true critical appreciation of Milton's genius on the Continent. An Italian settled in England, Paolo Rolli, produced the best translation of 'Paradise Lost' into verse in the eighteenth century. But even greater importance must be attached to the relation of Italian criticism to Milton. Muratori, in his eloquent pleading for the freedom and supremacy of the imagination in poetry, had prepared the way, and that writer's 'Della perfetta poesia italiana,' although it does not mention Milton, is the best vindication of Milton's greatness. Muratori's distinguished disciple Luzán was the first Spaniard to interest himself in Milton; and the two Swiss critics Bodmer and Breitinger, who vigorously championed the English poet in Germany, drew their most vital ideas from Muratori.

Bodmer's prose translation of 'Paradise Lost' (1732), clumsy although it is, is of the first importance for the history of German poetry and criticism. It was virtually round this translation that the famous literary controversy took place between the Swiss critics on the one hand, and the Leipzig professor Gottsched, as the defender of French classicism, on the other. Gottsched was worsted, and from the midst of the strife emerged in Klopstock a genuine poet, the fountain head of whose inspiration was Milton.

When we turn to the nineteenth century Milton becomes more and more—with the exception of France and to some extent Italy—an object of literary and bookish interest. The French literature of the first twenty or thirty years of the nineteenth century represents the most intense period of Miltonic influence on any alien literature, the centre of the enthusiasm being Chateaubriand.

4. 'Milton as Schoolboy and Schoolmaster,' by Mr. Arthur F. Leach.—Milton less than any other poet answered to the common notion of a poet as a kind of Puck or Ariel wafted on the wings of the wind in irresponsible vagaries. All his life he was a staid stayer at home, who passed fifty-six out of his sixty-six years of life in London, within a mile of where he was born, and in the bosom of his family. A scholar from his earliest to his latest years, his schooldays had a far more predominant influence on his works than had been hitherto supposed. His school was St. Paul's. The effect of its ancient history and the *genius loci* on Milton could be traced in his works. For St. Paul's was still, after the days of Colet, what it had been before—the grammar school of the Cathedral Church. It still remained attached to

the Cathedral, and masters and boys took part in Cathedral processions and attended its services. The masters under whom Milton learnt with such avidity as to start the disease which afterwards deprived him of sight were the two Alexander Gills. To the High Master, who published while Milton was at school an English grammar in Latin, which advocated and illustrated phonetic spelling and gave examples of rules taken from the best modern English authors, Spenser especially, Daniel, "the English Lucan," and Wither, "the English Juvenal," Milton undoubtedly owed his early knowledge and love of English poetry. To the younger Gill, who came when he was in his last year at school, he probably owed his skill in Latin verse, and a close friendship, which imbued him with his predilections for the Parliamentary and reform party. Gill himself was on one occasion, for seditious remarks, hauled out of the school by two royal pursuivants before the Star Chamber, and condemned to a fine of 2,000*l.* and the loss of his ears, which he narrowly escaped. The books read in the school undoubtedly gave Milton his bent to sacred subjects for his poetry, and particularly 'Paradise Lost.' Colet had prescribed "Auctours Christian, as Lactantius, Prudentius, and Proba." Lactantius, the early Christian Cicero, was a prose writer "on divine institutions," and his influence on Milton, especially on Book V. of 'Paradise Lost,' which takes the same semi-Arian view of the relation of the Son of God to the Father and to creation, was long ago pointed out. Proba, a Proconsul's wife, who wove lines of Virgil into a life of Christ, may almost certainly be traced in the Invocation at the beginning of 'Paradise Lost.' But the influence of Prudentius, who like Proba wrote at the beginning of the fifth century, and is called the Christian Pindar, is most marked. Among his 'Cathemerinon,' his Hymns on Christmas Day and the Epiphany suggested Milton's early hymns, written at the age of nineteen on the same subject, while his 'Apotheosis' is the direct inspiration of the pathetic lines on the decay of the heathen deities on Christ's birth in the 'Nativity' ode. So, too, Prudentius's 'Hamartigenia,' or 'Origin of Sin,' with its elaborate description of heaven and hell, and his 'Psychomachia,' or 'Battle of Virtues and Vices,' undoubtedly first gave Milton's mind its bent towards the subject of 'Paradise Lost,' and furnished many hints in its treatment.

Of Milton as a schoolmaster it almost requires an apology to speak, as he always disowned the title. He was, in fact, for some seven years a distinguished private tutor of aristocratic youth, and his tutorship had fair at one time to develop into what he called an academy, or, in vulgar parlance, a school, had not a modest competence and the counter-attraction of politics distracted him. But he left his mark as a schoolmaster in literature in the 'Tractate on Education,' which set out his own practice. He was in advance of his age in that, as in other spheres. He insisted on the necessity of ample playing fields; he wished for the Italian pronunciation; he advocated learning things, not words; and, though Latin was to be the medium, that was only because in Latin these things were to be found. His list of authors to be read and of subjects might appal the youthful mind. But Phillips himself asseverated that it did not. He anticipated the demand for natural science, and the addition of experts in agriculture and gardening, horse-riding and carpentry—in fact, practical work of all sorts—to the ordinary staff. In a word, both as a theoretical and a practical teacher he was Milton, a miracle of industry, of ideas, and in both magnificent.

5. 'Consideration of Macaulay's Comparison of Dante and Milton,' by Dr. W. J. Courthope, Fellow of the Academy.—Macaulay's essay on Milton is largely vitiated by the unfairness of its comparisons and party spirit. It seems to be deliberately meant as a rejoinder to Johnson, whose judgment on Milton, in his 'Lives of the Poets,' is supposed to have been affected by his Tory prejudices. It exalts the controversial prose writings of Milton almost to the same level as his poetry. The panegyric is made to depend upon contrast and comparison. Milton's virtues as a statesman are brought into strong relief by contrasting him with the different party extremists of his age, and showing that he combined all their excellences without any of their faults, being in this respect the illustrious forerunner of the later Whigs. As a poet, he is naturally compared with Dante. In order to exalt his character, Macaulay depresses that of the Florentine poet, by dwelling on his sullen pride and intense bitterness, which are contrasted with the "sedate and majestic patience" of Milton in the midst of misfortune. No allowance is made for the greater degree of injustice and suffering involved in Dante's treatment by his fellow-citizens, nor is any account taken of the leniency shown to Milton, as a defender of regicide,

after the Royalist Restoration. The greatness of Milton's poetical achievement in 'Paradise Lost' is proclaimed by insisting on the paradox that "as civilization advances poetry almost necessarily declines." Poetry is described as "the art of employing words in such a manner as to produce an illusion on the imagination"—an obviously inadequate definition, which, however, enables Macaulay to restrict the comparison between Dante and Milton to the opposite methods employed by each poet in the use of imagery. The conclusion of Macaulay is that "the images which Dante employs speak for themselves; they stand simply for what they are"; while the value of Milton's images "depends less on what they directly represent than on what they remotely suggest." This judgment seems to be the exact inverse of the truth, since, by Dante's own statement, the sense of 'The Divine Comedy' is allegorical; while in 'Paradise Lost' the action is "directly represented," not "remotely suggested," since the narrative of it is, in a sense, historical and epical, and is in no way invested with an allegorical meaning.

While a comparison between Dante and Milton is both natural and fitting, it ought to be raised high above the atmosphere of partisanship, political or literary. Both poets are representatives of humanity, and protagonists in the battle of life which has been proceeding from the beginning of the Christian era. 'The Divine Comedy' is a true mirror of the thought of the Middle Ages, reflecting the ideas and character of a citizen of Florence; 'Paradise Lost' reflects the great movements of the Reformation and the Renaissance operating on the arena of English politics. Both poets may be regarded as representative men, working at different points of a single movement of civilization, and, thus viewed, there are certain points of resemblance in the conception and execution of their great poems which seem to deserve consideration. In the first place, each poet intended to write his epic in Latin; and the different reasons which led them to prefer the vernacular are well worthy of remark. Again, there is at once similarity and difference in the causes which made each postpone the execution of his undertaking till a comparatively late period in his life; and a curious parallel may be observed in the length of time between the first conception and the completion of their monumental works, as well as in the period that elapsed between the end of their labours and their death. Macaulay makes the contrast in the main features of their respective styles depend almost entirely upon differences in their individual characters, but fails to do justice to the softer and more beautiful aspects of 'The Divine Comedy.' When the two poems are considered as mirrors of thought of their respective ages, it is easier to understand the profound significance which underlies Dante's use of the allegorical form in 'The Divine Comedy,' and Milton's choice of classical epic form for 'Paradise Lost.' To attempt to award the superiority in poetical performance to Dante or Milton would be as idle as to compare the two systems of thought which they severally represent. It is more profitable to observe how comprehensively each poet embodies in an ideal form the character of his age and nation, and the perfection of artistic skill with which each succeeds in combining contrary tendencies in life and thought into one harmonious imaginative organism.

ROYAL ASTRONOMICAL. — Dec. 11. — Mr. H. F. Newall, President, in the chair. — Major MacMahon read a paper on the determination of the apparent diameter of a fixed star, and proposed a method founded on the application of the principle of the biroscope to the photography of occultations of stars by the moon. It was shown that a star might have an apparent diameter of $\frac{1}{1000}$ of a second, and that the time taken by the moon to occult a fairly bright star might give an approximate measure of its diameter. Prof. Dyson agreed with the principle, and hoped that results might be obtained in the case of bright stars occulted by the dark limb of the moon, if a large reflecting telescope and extremely sensitive plates were employed. — The Astronomer Royal and Mr. Davidson showed further photographs of Comet Morehouse, in continuation of the series exhibited at the preceding meeting, carrying them on to November 25th, after which the moon interfered and the comet got too low. The structure of the tail showed very interesting particulars, but the cyclical changes apparent in September and October did not appear to continue. A fine series of photographs by Prof. Barnard, taken at the Yerkes Observatory between October 16th and November 19th, was also shown. — Prof. George Forbes read a paper on the comet of 1556, and its possible breaking up into three parts, afterwards seen in 1843, 1880, and 1882. These three comets formed a group closely related to one another, and the author showed reasons for thinking that the

disruption had occurred through the influence of an ultra-Neptunian planet, which he believed to exist at a mean distance from the sun of 100 celestial units, with a period of about 1,000 years, and an inclination of about 50° to the ecliptic. — Mr. J. W. Gifford read a paper on an improved telescope triple object-glass, giving complete formulae for figuring and testing.

GEOLOGICAL. — Dec. 16. — Prof. W. J. Sollas, President, in the chair. — Messrs. A. Lewis, E. R. Lloyd, M. Odling, and D. S. Palk were elected Fellows. — The communication read was: 'On the Igneous and Associated Sedimentary Rocks of the Tourma-kedy District, County Mayo,' by Mr. C. Irving Gardiner and Prof. S. H. Reynolds, with a Palæontological Appendix by Mr. F. R. Cowper Reed.

ROYAL NUMISMATIC. — Dec. 17. — Sir Henry H. Howorth, President, in the chair. — Mr. F. A. Walters, exhibited an unpublished groat, half-groat, and penny of the rosette-mascle issue of Henry VI., struck at Calais. The groat and half-groat differed from the usual type of this coinage in the placing of a small mascle in the spandril of the tressure on each side of the king's head. — The President showed a badge of the Pitt Club. — Dr. Head read a paper on some Ephesian tesserae having on the obverse a stag, and on the reverse a bee surrounded by the legend $\kappa\eta\rho\iota\lambda\lambda\iota\varsigma\ \omega\delta\epsilon\ \pi\rho\delta\varsigma\ \pi\acute{\alpha}\lambda\upsilon\rho\iota\nu$. Eckhel had considered these pieces to be druggists' tickets for the purpose of advertising the sale of a medicament compounded of beeswax for the cure of a disease called $\pi\acute{\alpha}\lambda\upsilon\rho\iota\varsigma$. Dr. Head, however, put forward the suggestion that they might be charms used by bee-keepers, and that they referred to the calling back of bees to the hive at swarming time by the rattling of them in a resounding pot or kettle.

Mr. J. G. Milne communicated a paper on 'Leadens Tokens of Roman Times' recently found at Behnesa, the ancient Oxyrhynchus, in Egypt. Mr. Milne divided these tokens into two chief classes: one with bust of Athene on the obverse, and Victory on the reverse; the other with a figure of the god Nilus and with various reverses, showing figures of Athene, Sarapis, Horus, Abundantia, Pietas, &c. A summary was given of all the billon and bronze coins found during the excavations at Behnesa, which had extended over a period of five seasons. From this summary it appears that from the time of Augustus to Severus Alexander the predominating currency in the district was bronze money, which from that date to the reign of Diocletian was entirely superseded by billon money. As a large number of the leaden pieces bear not only the initials of Oxyrhynchus, but also dates such as are met with on the coins of Alexandria of Roman times, it was suggested that they served as token money from the middle to the end of the third century A.D. Mr. Milne would separate these tokens from the ordinary leaden tickets which were in common use in Egypt from the reign of Augustus onwards, and which served as checks for admission to games, for commercial purposes, advertisements, &c.

LINNEAN. — Dec. 17. — Dr. D. H. Scott, President, in the chair. — Miss A. F. S. Williams, B.Sc., Miss E. N. Thomas, B.Sc., Mr. C. F. U. Meek, and Mr. A. H. Maude were admitted Fellows. — Mr. W. B. Waterfall was elected a Fellow. — Mr. Rupert Vallentin exhibited a rare barnacle, *Lepas fascicularis*, obtained in July last off the Scilly Isles, and the coral *Dendrophyllia cornigera*, dredged in St. Ives Bay. The Rev. T. R. R. Stebbing contributed some observations. — Mr. W. C. Worsdell exhibited living specimens of various forms of Selaginella, and the President remarked upon the interest of the exhibition. — The third exhibition was by Mr. G. Massee, who exhibited preserved specimens, and lantern-slides of the "Black Scab" of potatoes. During the past few years this disease, caused by a parasitic fungus, has assumed the proportions of an epidemic in various parts of this country. — Prof. Dendy, Mr. A. P. Young, and the President contributed some remarks. — Messrs. H. and J. Groves exhibited specimens of *Luzula pallescens*, Besser, collected in Woodwalton Fen, Hants, by Mr. J. Groves in company with Mr. E. W. Hunnybun, who discovered the plant there last year. Dr. Otto Stapf exhibited, for comparison, specimens of *L. pallescens* from Central Europe. Dr. Stapf, Mr. G. C. Druce, and Mr. F. N. Williams engaged in the discussion. — Mr. G. Claridge Druce exhibited, as a probable new British plant, *Montia lamprosperma*, Chamisso, the character by which it is distinguished from *M. fontana* being, it was stated, the larger, chestnut-brown shining seeds, reticulate rather than tubercular. Mr. Clement Reid believed he had met with the seeds of both species in his researches in British leaf-beds. — Mr. F. M. Burton sent for exhibition an oyster-shell with a remarkably large calcareous concretion

formed at the point of attachment of the adductor muscle. Prof. Herdman, to whom the shell had been shown, considered the phenomenon due to some parasitic infection which had caused irritation, and consequent growth. There was no trace of any animal having bored in from the outside at the place.

The first paper was by Mr. W. Riddell, communicated by Prof. Herdman, on 'The Anomura of the Sudanese Red Sea.' — The second paper, by Mr. R. P. Gregory, 'Forms and Flowers in *Valeriana dioica*,' was communicated by Prof. A. C. Seward. — Prof. Gruvel's short paper, entitled 'Études sur les Cirrhipèdes du Musée de Cambridge,' communicated by Mr. J. Stanley Gardiner, was read in title; and was followed by a descriptive paper by Mr. W. L. Distant, communicated by the same, on the Rhynchota obtained on the Sealark Expedition.

ZOOLOGICAL. — Dec. 15. — Dr. H. Woodward, V.P., in the chair. — The Secretary read a report on the additions to the menagerie during November. — Mr. F. Gillett gave an account of his recent hunting trip to the Thian Shan, illustrated by lantern-slides. — Mr. R. I. Pocock exhibited photographs of a male Sumatran tiger recently purchased by the Society, remarking that the Society has at present, living in the gardens, examples of three out of four known races of tigers. — Mr. F. E. Beddard communicated a paper entitled 'Some Notes on the Muscular and Visceral Anatomy of the Batrachian Genus *Hemisus*, with Notes on the Lymph Hearts of this and other Genera.' — Mr. G. A. Boulenger described a 'New Species of *Lacerta* from Persia.' — A communication was received from Dr. Einar Lönnberg 'On some Wart-Hog Skulls in the British Museum.' — Mr. R. Lydekker communicated a paper 'On Two Chinese Serow Skulls.' — Mr. Pocock read a paper entitled 'Warning Coloration in the Musteline Carnivora,' and exhibited skins of skunk, badger, &c., to illustrate his argument. — Dr. W. T. Calman communicated a paper 'On a New River-Crab of the Genus *Gecarcinus*, from New Guinea.' — Mr. Oldfield Thomas read a paper on mammals collected in the provinces of Shan-si and Shen-si, Northern China, by Mr. M. P. Anderson, for the Duke of Bedford's Zoological Exploration of Eastern Asia. Thirty-three species were included, represented by 335 specimens, presented, as before, to the National Museum by his Grace. Several were described as new.

INSTITUTION OF CIVIL ENGINEERS. — Dec. 22. — Mr. J. C. Inglis, President, in the chair. The paper read was 'An Investigation of the Heat-Losses in an Electric Power Station,' by Mr. F. H. Corson.

FARADAY. — Dec. 15. — Dr. T. M. Lowry in the chair. — Dr. F. J. Brislee communicated a paper (read by Dr. N. T. M. Wilmshire) on 'A Redetermination of the Electrolytic Potentials of Silver and Thallium.' — A paper entitled 'The Heats of Combustion of Aluminium, Calcium, and Magnesium' was read by Mr. F. E. Weston and Mr. H. Russell Ellis. — Mr. Ellis then read a paper on 'The Formation of Graphite by the Interaction of Magnesium Powder and Carbonates.' — A preliminary communication on 'Colloidal Barium Sulphate' was made by Dr. Ernest Feilmann.

MEETINGS NEXT WEEK.

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| MON. | London Institution, 4.—'The Romance of Animal Life, Lecture I., Mr. F. Martin-Duncan. (Juvenile Lecture.) |
| | Royal Academy, 4.—'Ambition,' Sir Hubert von Herkomer. |
| | Surveyors' Institution, 7.—'Modern House-Purchase Schemes,' Mr. F. E. Blunt. (Junior Meeting.) |
| | Aristotelian, 8.—'Some Implications of Recognition,' Dr. G. F. Goldsborough. |
| TUES. | Royal Institution, 3.—'Rivers of Life,' Prof. W. Stirling. (Juvenile Lecture.) |
| WED. | London Institution, 4.—'The Romance of Animal Life,' Lecture II., Mr. F. Martin-Duncan. (Juvenile Lecture.) |
| THURS. | Royal Institution, 3.—'Sentinels and Citadels,' Prof. W. Stirling. (Juvenile Lecture.) |
| | Royal Academy, 4.—'Portraiture,' Sir Hubert von Herkomer. |
| FRI. | London Institution, 4.—'The Romance of Animal Life,' Lecture III., Mr. F. Martin-Duncan. (Juvenile Lecture.) |
| | Astronomical, 5. |
| | Philological, 8.—'Some Anglo-Romance Etymologies,' Prof. E. Weekley. |
| SAT. | Royal Institution, 3.—'Work, Fatigue, and Repose,' Prof. W. Stirling. (Juvenile Lecture.) |

Science Gossip.

THE LIMERICK TECHNICAL EDUCATION SCHOOL has received a grant of 1,000*l.* for scholarships. Half of this sum has been subscribed by the Earl of Dunraven and half by the Department of Technical Instruction in Ireland.

PREPARATIONS are in progress in the United States for the commemoration this year of the three-hundredth anniversary of the exploration of the Hudson

River by Henry Hudson in 1609, and the hundredth anniversary of the first successful application of steam to navigation on the river by Robert Fulton in 1807. The latter has been deferred for two years in order to admit of a joint commemoration.

WIRELESS telegraphy has been successfully established between Mergui and Port Blair in the Andamans; and to complete the chain it is now proposed to establish the same means of communication between Mergui and Victoria Point on the Tenasserim coast.

THE sun will be in perigee about 6 o'clock on the morning of the 3rd inst. The moon will be full at 2h. 13m. (Greenwich time) on the afternoon of the 6th, and new at 12 minutes past midnight on the 21st. She will be in perigee early in the afternoon on the 23rd. Mercury will be at greatest eastern elongation from the sun on the 27th, and will be visible in the evening from about the 12th, moving from Capricornus into Aquarius, and passing about ten degrees due south of β Aquarii on the 21st. Venus rises now about 6 o'clock in the morning, and later each day, from the eastern part of Scorpio; she passes into Sagittarius about the middle of the month, and will be very near the moon on the 20th (conjunction before rising). Mars is moving in an easterly direction through Scorpio, and rises a little earlier each morning, increasing also very slowly in brightness; he will be about five degrees due north of Antares on the 21st. Jupiter is in Leo, and rises earlier each evening; he will be in conjunction with the moon before setting on the morning of the 11th. Saturn is in Pisces; he sets now about 11 o'clock in the evening, and before 10 by the end of the month.

WE have received Vol. XXIV. Part I. of the *Cambridge Observations*, containing the results of a series of measures of double stars, which were obtained with the Northumberland equatorial, under the direction of Prof. Challis, during the years 1839 to 1844, but which, for some unexplained reason, have long remained in manuscript. They have now been fully reduced and edited by Sir Robert Ball, the present Lowndean Professor and Director of the Observatory. It was in 1904 that they were met with in a rearrangement of the reduction-books, and as Mr. Lewis, of the Royal Observatory, Greenwich, was then engaged in his great collection and discussion of the observations of the double stars in Struve's list, these were sent to him, and many of them were incorporated in vol. lvi. of the *Memoirs* of the Royal Astronomical Society. His report of the great care with which they appear to have been made, and the value which belongs to a large part of them as the only measures made between those of Struve and Mädler, led to the present publication; some other results not hitherto published were also included, and the whole have been revised and passed through the press by Messrs. Hinks and Hartley. It is very satisfactory that, after an interval of more than sixty years, these observations should at last be made useful to astronomy.

PROF. KOBOLD publishes in No. 4289 of the *Astronomische Nachrichten* a new set of elements (with an extended ephemeris) of Morehouse's comet (c. 1908) from later observations. These show no sign of ellipticity. The perihelion passage took place last Saturday, but early this month the comet will begin to come nearer the earth again (distance on February 5th, 1.75 in terms of the earth's mean distance from the sun), and its theoretical brightness still exceeds three times that when it was discovered. The apparent place is now very

near the star ξ Sagittarii, and the comet is still moving almost in a due southerly direction.

THAT useful guide for the amateur astronomer, the *Companion to the Observatory*, has been issued for 1909, and is replete with information for subjects of observations of all classes during the year. As in former issues, Mr. Denning contributes a list of the radiant points of the principal meteoric showers, and Mr. Maw supplies a number of observations of double stars. A useful table is given of the countries in which the standard time depends directly on the Greenwich meridian, with the number of exact hours by which they are arranged to differ. Thus 1 hour fast from Greenwich is called Mid-European time; 2 hours fast, East-European. Ireland still uses Dublin time, 25 minutes slow on Greenwich; France that of the Paris meridian, 9h. 21m. fast on Greenwich; and Russia that of Pulkowa, 2h. 1m. fast on Greenwich. The "inferred" magnetic elements for Greenwich Observatory in 1909 are declination, $15^{\circ} 50'$ west; horizontal force, 0.1854; dip, $66^{\circ} 55'$.

WE have received Nos. 8 and 9 of Vol. I. of the *Publications* of the Allegheny Observatory, containing papers by Mr. Schlesinger describing a new partly graphical method for predicting solar eclipses, and a determination of the orbit of a spectroscopic binary by the method of least squares.

THE eleventh number of Vol. XXXVII. of the *Memorie della Società degli Spettroscopisti Italiani* has been received, and contains a description by Father Fényi of an eruption on the sun's disc on August 5th, and of a large prominence observed by Mr. Fox and Signor G. Abetti with the Yerkes spectroheliograph from July 25th to 29th; and a list of stars which may be observed as occulted by the moon at Italian stations during the lunar eclipse on the 3rd of next June.

FINE ARTS

OUR LIBRARY TABLE.

A RECENT book on Michelangelo, to which we have not previously had an opportunity of referring, is the *Vie de Michel Ange* by E. Rolland (Hachette). It is an eloquent, fervid piece of writing on the theme that greatness is ever paid for by suffering. "Vous attristez le monde, mais vous l'embellissez," he cries, apostrophizing the great Christians of history, among whom he would number his subject. By his manner of working out his theme, however, he seems to suggest more than this—to enforce the essential similarity of human character under apparent variety by showing (and showing as typical) the reverse of the medal. Was Michelangelo pre-eminently heroic as an artist? then he shall be shown as in active life, a poltroon and a weakling, eaten up by petty anxieties and imaginary poverty and sudden panics. "He so scornful of cowardice was himself a coward." No doubt there is an element of truth in this, but it seems (particularly in the absence of illustrations to urge the other side) exaggeratedly pessimistic. His artistic life was after all the larger part of Michelangelo.

Arts and Crafts in the Middle Ages. By Julia De Wolf Addison. (Bell & Sons.)—This extremely well-intentioned book lacks form. It is a collection of notes from the author's reading, all interesting, and many of them authentic, collected in eleven chapters, but otherwise undigested, and not arranged in any order of place, time or

subject. The whole is nicely illustrated, and if it were entirely recast and rewritten would be of great value to the students it is intended to serve.

By the Roman Wall, by Maria A. Hoyer (Nutt), describes a visit paid in August, 1907, to the Roman Wall in Northumberland and Cumberland and the chief points of interest near its line. It tells the tourist less than a guide-book would. It makes no claim to scholarship: indeed, it occasionally confronts us with forms like *castelli* and phrases like "tall and slender hypocausts." Its gossip is abundant and unoriginal. But it is readable and pleasing, and generally sensible in its choice of technical details. Readers who want something more personal than Baedeker and less learned than Bruce may find it well worth purchasing.

The Priory Church of St. Bartholomew-the-Great, Smithfield. By George Worley. (Bell & Sons.)—A considerable monograph has been for some time in preparation on the memorable priory church of St. Bartholomew the Great, which well merits more specific and detailed treatment than it has yet received. Meanwhile Mr. Worley's small book, with its numerous careful illustrations, is welcome. A valuable feature is the series of reproductions of prints. A brief chapter at the end deals with St. Bartholomew the Less and the Hospital associated with the saint.

Lettering and Writing, by Percy I. Smith (Batsford), consists of 16 plates in a neat case, each $13\frac{1}{2}$ in. by $8\frac{1}{2}$ in., giving examples for a course of systematic study of lettering and writing. Mr. Smith would be the first to acknowledge the debt he owes to Mr. Johnston's book on 'Writing, Illuminating, and Lettering'; but these sheets have merits of their own, and will be found useful by teachers of the subject, and students who desire to continue their work at home. We are glad to welcome any sign of growing interest in this most simple of the decorative arts—one within the reach of everybody with the sense of form and pattern. These sheets, or some like them, should be hung up in every school in the country, elementary or middle-class, as well as in the Schools of Art for which they are particularly designed.

Grammar of Lettering. By Andrew W. Lyons. (MacLaren & Co.)—We can commend this book very heartily to those who are interested in lettering on a large scale, such as sign-writing, mural inscriptions, &c. They will find in it not only a very clear account of the principles on which the form of letters depend, but also a practical course of instruction in the actual writing, or rather painting, of the letters themselves, and a full account of the materials and implements to be used. It should be in the library of every school of art and architecture in the country. The examples of Gothic letter are perhaps open to improvement, but this is a matter the student will soon correct for himself, when once his eye is trained to observe form and plan out the disposition of his letters to the space available.

MR. JAMES TREGASKIS has issued the *Caxton Head Catalogue of Portraits*, which collectors will be glad to get. It adopts a convenient arrangement which we have often urged in these columns—an index of painters and engravers. But Mr. Tregaskis has gone further than this, for he provides a general index in which subjects are classified under such headings as authors, admirals, ambassadors, artists, bishops, and so forth. This is an excellent idea, for the desires of collectors are varied. Professional

men, for instance, collect portraits of those distinguished in their own branch of study. The arrangement of the Catalogue is alphabetical, and each of the 2,164 portraits is briefly described, whilst the dates of the artist's birth and death are added. We notice one little slip. Mlle. Porisot (No. 1560) should, we think, be Parisot, the dancer. In announcing her marriage in 1808 to a Mr. J. Hughes, *Le Beau Monde* of March of that year states that "the lady is said to be three score years of age, and to have retired from public life with three score thousand pounds"! Mr. Tregaskis's drawing of her is doubtless one made by J. R. Smith for the purpose of engraving the large picture after A. W. Devis.

MR. LOWES DICKINSON.

By the recent death, in his ninetieth year, of the well-known portrait painter Mr. Lowes Dickinson (briefly noted in last week's *Athenæum*), the world of art loses a singularly attractive personality, although the greater part of his work necessarily belongs to the past.

His grandfather was a farmer in Northumberland, and his father started business in Bond Street as a stationer and publisher of lithographs. The son worked here at lithography, and was earning his own living from the age of sixteen. Through one of the early connexions he made at this time he was enabled to visit Italy, where he resided from 1851 to 1854. On returning to England he took a studio in Langham Chambers, where Millais also then had a studio. Lowes Dickinson was well acquainted with the Pre-Raphaelites, and about 1854 came into contact with F. D. Maurice, and together with Charles Kingsley, Tom Hughes, Mr. J. M. Ludlow, Mr. Llewelyn Davies, and others, was one of the band of Christian Socialists who, under Maurice's banner, strove to infuse Christian ideals into the then budding movement for social reform. An important and permanent outcome of the movement was the foundation of the Working Men's College, where in early days Mr. Dickinson taught drawing with Ruskin and D. G. Rossetti, and in which, until his death, he maintained a warm interest, testified by the admirable crayon portraits of Maurice, Kingsley, and Hughes which adorn its walls. In 1858 he painted portraits in oils of the same three fellow-workers for his friend Alexander Macmillan, the publisher, of whom in later life he made a most characteristic crayon drawing. From this time onwards he was actively engaged as a portrait painter, and *The Times* has published a list of the many remarkable men—soldiers, statesmen, lawyers, divines, men of letters and of science—who sat to him. Through his friend Mr. Augustus Vansittart he established a special connexion with Cambridge, where many of his portraits hang in college halls. His striking posthumous portrait of General Gordon at Khartoum hangs in the dining-hall of the Gordon Boys' Home.

Mr. Dickinson had an almost unique gift for posthumous portraiture in crayons, and many families cherish such representations of their departed relatives from his skilful pencil. Few artists have been so successful in reproducing the characteristic expression even from indifferent photographs, and sometimes unaided by previous knowledge of the subject.

Lowes Dickinson's success in this difficult branch of the art was largely due to that intense power of sympathy which endeared him to so many friends. The well of love in him seemed ever flowing, and was reflected in the tender expression of his eyes and the

tones of his gentle voice. Not only the few survivors among his contemporaries, but also many of the younger generation, with whom he so readily shared the affection he had felt for their parents, will cherish the gracious memory of his beautiful face, with its setting of white hair and beard.

Mr. Dickinson married in 1857 the daughter of Richard Smith Williams, who, as reader to Messrs. Smith, Elder & Co., discovered the genius of the Brontës. Mrs. Dickinson's sister, Miss Anna Williams, was the well-known singer. One of his sons, Mr. G. Lowes Dickinson, Fellow of King's College, Cambridge, has, as stated last week, achieved distinction as an essayist and writer on political and social subjects.

Shortly after his marriage Mr. Dickinson took a cottage at Hanwell, where he lived from 1864 to 1879, still retaining his studio in Langham Chambers. In 1879 he built the house known as 1, All Souls' Place, where he lived until his death.

Fine-Art Gossip.

The Burlington Magazine for this month contains an article by Mr. Henry James on his friend the late Charles Eliot Norton. A retrospective editorial note on the completion of the magazine's fifth year contains some sharp criticism of the Prime Minister's attitude to the National Gallery; while the discussion of the reorganization of the Victoria and Albert Museum is continued. 'Whistler and Modern Painting' is the first of the illustrated articles, which include also a note by Mr. Lionel Cust on Lucas Cranach's portrait of Martin Luther as "Junker Jörg" at Windsor Castle; a study of 'Eight Italian Medals,' by Mr. G. F. Hill; an article by Dr. E. W. Braun on some early Fürstenberg porcelain figures of the characters in the Italian comedy; and a further instalment of Mrs. Herringham's researches into the origin and meaning of the patterns of Oriental carpets. In the notes Mr. O. M. Dalton discusses a Byzantine painted panel in the British Museum; Dr. W. Martin ascribes to Hans Jordaens the Younger the 'Interior of an Art Gallery' in the National Gallery; and M. Georges Hulin suggests the Cardinal de Chatillon as the subject of a portrait by Corneille de Lyon, now in London. The frontispiece is a large reproduction of Whistler's early landscape 'The Coast of Brittany.'

THE UNITED ARTS CLUB hold their fifth exhibition of pictures and other works of art at the Grafton Galleries from January 6th to February 12th. The private view is fixed for the former date. The exhibition will include sculpture and handicrafts, rare old Temple kakemonos, eighteenth-century buckles, and three pictures by John Martin: 'The Day of His Great Wrath,' 'The Last Judgment,' and 'The Plains of Heaven.'

THE latest addition to the National Gallery is the 'Portrait of a Lady' (No. 2292) by M. J. Mierevelt, who has hitherto been unrepresented at Trafalgar Square. The picture, which hangs on the north-west wall of Room X., has been bequeathed by Mr. George Fielder.

EARLY this month an exhibition is to be held at the Goupil Gallery of a representative collection of water-colours by Mr. George Thomson, this being the first time an exhibition has been held of the artist's works.

THE following portraits have been added to the Scottish National Portrait Gallery: Gladstone by Prince Troubetskoy, a head done in later life; the presentation portrait of J. S. Blackie, by Sir George Reid; Robert

Brown, botanist, by H. W. Pickersgill; J. E. Lauder, by Robert Innes; Thomas Faed, by Sir W. F. Douglas; and George Manson, a promising artist who died at twenty-six. There have also been added to the Gallery a cast of a bust of Paul Jones by Houdon; and busts of Brougham by an unknown sculptor and the late Marquis of Linlithgow by Mr. D. W. Stevenson.

THE INSTITUTE OF IRISH ARCHITECTS has presented a recommendation to the Senate of the newly created Irish University to the effect that a School of Architecture should be formed in the University. Precedents for the establishment of such a school are found in the Universities of London and Manchester and the University College of Liverpool.

THE COUNCIL OF THE ARTS AND CRAFTS SOCIETY OF IRELAND has arranged for a course of lectures to be given in Dublin during January and February. Amongst the lecturers will be the Earl of Mayo, Mr. James Ward, Mr. Oswald Reeves, and Miss Evelyn Gleeson. The lectures will be delivered in the Mansion House, and will be free to the public.

COUNT PLUNKETT has been made a foreign corresponding member of the Académie Royale d'Archéologie de Belgique.

THE Anglo-French exhibition in Paris, to which we referred some months ago, is to be called 'L'Exposition des Cent Portraits de Femmes,' and will be exclusively devoted to portraits by English and French artists of the eighteenth century. It will be opened in Paris on April 25th, and the profits will be devoted to the relief of the families "des marins français naufragés (Société de Courcy)." The general organization of the exhibition will be carried out by M. Armand Dayot, the English members of the committee of selection being Mr. Lionel Cust, Mr. Sidney Colvin, Mr. Herbert Cook, Mr. Roger Fry, Mr. Claude Phillips, and Sir Walter Armstrong.

THE death is announced of M. Gustave Émile Doudemont, a member of the Société des Artistes Français, at the age of seventy-four. He studied under G. Boulanger and Jules Lefebvre. He was for many years an exhibitor at the Salon, contributing to that of last year a fishing scene.

The Builder in its New Year's Number begins a reissue of its series of illustrations and plans of English cathedrals, which have been long out of print. The first is the view of St. Paul's, by Mr. H. H. Statham. The plan has been revised to include some recent alterations. Among other illustrations in the number are the design for a façade in ferro-concrete for which the prize was awarded in a competition instituted by *The Builder*; a view of the Roman Forum before the modern excavations, by Mr. A. C. Conrade; the Armenian Church in Paris; and views of Old London from drawings in the Crace Collection.

THE *Punch* Exhibition at the Leicester Galleries, which opens to-day, includes a poem by Mr. Owen Seaman, written for the occasion, and an introduction to the souvenir catalogue by Mr. E. V. Lucas.

THE death at Colombo of Mr. Harold Wright, a magistrate in the Potteries, removes a capable caricaturist. Mr. Wright did as "Stuffgownsmen" and "Stuff" for *Vanity Fair* many excellent caricatures of prominent figures in the legal world.

EXHIBITIONS.

SAT. (Jan. 2).—Royal Academy Winter Exhibition, Private View.
— Landscape Exhibition, Royal Society of Painters in Water Colours.
— Mr. Punch's Pageant, Leicester Galleries.
WED. United Arts Club, Fifth Exhibition, Private View, Grafton Galleries.
FRI. International Society of Sculptors, Painters, and Engravers Ninth Exhibition, Press View, New Gallery.

MUSIC

OUR LIBRARY TABLE.

Musical Instruments: English and Irish Instruments. By Robert Bruce Armstrong. (Edinburgh, T. & A. Constable.)—In this sumptuous volume the author has continued his profound studies on obsolete stringed instruments, of which his first volume (on Irish and Scotch harps) is still in our recollection. He has given us beautiful pictures of various guitars, lutes, and harps, all in vogue not very long since, but now displaced by the Spanish guitar, and the large pedal harp, so effective in orchestras. Even the Spanish guitar, which was so popular in the Ireland of fifty years ago, that its price used to rise in summer, "when the young gentlemen went out to serenade the ladies," is now seldom heard, and people who like to carry about an accompaniment seem to prefer the far inferior banjo. All these lute-harps, harp-lutes, and so forth now rank as curiosities, and the name of Edward Light, the inventor of several of them, will be strange to most people.

In the history of music a careful record of the various attempts to reach perfection is highly interesting, and it is important to teach us that what we now have is the survival of the fittest. There was similar groping for the best form of fiddle, and we advise any reader who travels in Italy to visit the collection of mediæval fiddles—we have no English for *Streichinstrumente*—which are in the museum at Bologna, from the *trompette marine*, a huge double-bass with one string, down to the most delicate and fantastic violins.

All the details of the construction, the stringing, and the tuning of the various modifications of English harps and lutes (the Spanish guitar and Erard harp are excluded) are illustrated with careful diagrams and descriptions, and on this point the book before us leaves nothing to be desired. There is added a considerable collection of the music composed for these instruments, which consists mainly of arrangements of well-known airs, and the "air and variations" popular in the days of Light, a hundred years ago. We confess we find this music vapid and dull. There is not even a clever use made of the resources of the instruments. The exercises are, like most exercises, banal; and there is not, so far as we can find, a single fresh melody, or rare old ditty, preserved in these specimens. Even Thomas Moore, in those days, preserved only the obvious Irish melodies; the quainter and more characteristic he despised, or did not appreciate, and so the composers for these guitars and lutes have not left us anything worth preserving in our modern music. That is not Mr. Armstrong's fault. He has done all that was possible for his subject, and we congratulate him on his splendid record of a forgotten art. The vein of original melody among the people had apparently disappeared before the epoch of these lutes. The old Irish melodies bear clear traces of being suggested by the instruments then in fashion; but we have found little or nothing of this in the volume before us. Mr. Armstrong tells us that Sir Robert Stewart, the famous organist and professor in Dublin University, gave a course of lectures on obsolete musical instruments many years ago. He notes that it was then possible to find people who played some of them, but an art then dying is now gone beyond recall. These lectures were given about 1880, and the interest they excited was great, but we are not aware that any record of them remains beyond

the notice quoted by Mr. Armstrong. His work will, we trust, stimulate those who still possess such instruments to take religious care of them.

Musical Gossip.

ON the 13th inst., the opening of the Brighton Festival, Sir Edward Elgar will conduct his 'Dream of Gerontius,' and on Saturday, the 16th, his new Symphony in A flat will be performed under the direction of Mr. Joseph Sainton. On the 14th Mr. S. Coleridge-Taylor will conduct his new 'Bon-Bon' Suite. The Brighton Municipal Orchestra and the Brighton Philharmonic Society will take part in the Festival.

NEXT Sunday the season of popular concerts will open with a special concert by Mr. Henry J. Wood and members of the Queen's Hall Orchestra.

At the annual meeting of the members of the Royal Irish Academy of Music, held a few days ago in Dublin, the chairman Sir Francis Brady, referred to the withdrawal of the grant from the Corporation of Dublin, owing to the exhaustion of the funds available for this purpose. He also stated that the Parliamentary grant of 300*l.* yearly was given on condition that the annual subscriptions amounted to 100*l.*, and urged all interested in the work of the Academy to contribute to its funds.

THE LEINSTER SCHOOL OF MUSIC, which, under the directorship of Mr. S. Myerscough and Mr. Joshua Watson, has grown rapidly in importance as a teaching institution, gave its annual concert recently in Dublin.

MR. WILLIAM SHORT, principal trumpeter to the King, was adjudicator in Australia at the recent Ballarat Eisteddfod. The title of "Serjeant Trumpeter" lapsed when the late Thomas John Harper retired. In *The Monthly Musical Record* for December there is an interesting article, signed James A. Browne, entitled 'Handel's Trumpeter,' in which reference is made to the Serjeant Trumpeters in the times of Purcell and Handel.

WE are glad to read the enthusiastic notices by the principal critics of New York referring to the production of M. Massenet's 'Le Jongleur de Notre-Dame' at the Manhattan Opera. It has also been received by the public with great warmth. This fine work when produced at Covent Garden in 1907 was received in a cold manner. Let us hope that the directors will give it another trial.

FRANÇOIS AUGUSTE GEVAERT, who passed away at Brussels on December 24th, produced three works—'Traité d'Instrumentation,' 'Histoire et Théorie de la Musique de l'Antiquité,' and 'Les Origines du Chant liturgique'—which bear special testimony to his learning and research, also to his ability as a writer. When thirteen years old he entered the Ghent Conservatoire, and his setting of 'Super Flumina,' performed at the "Zangverband" in 1847, when he was nineteen, caused Spohr to predict for him a "brilliant and noble" career, and the prophecy was fulfilled. For a time he was *chef de chant* at the Paris Opéra, and in 1871, on the death of Fétis, he was appointed chief director of the Brussels Conservatoire.

Le Ménestrel of December 26th, in referring to the centenary celebrations of distinguished musicians to be held this year, mentions the jubilee of Spohr, who died November 22nd, 1859, which, we believe, is to be celebrated at Cassel. *Le Ménestrel* has not heard of any proposed festival in honour of Mendelssohn at Berlin, a city with which the

composer was intimately connected, but adds that Germans now blush at the name of the author of 'St. Paul' and the 'Midsummer Night's Dream,' preferring the strange art of Richard Strauss.

PERFORMANCES NEXT WEEK.

SUN. Concert, 3.30, Royal Albert Hall.
Sunday Society Concert, 3.30, Queen's Hall.
Sunday League Concert, 7, Queen's Hall.
THURS. Special Elgar Concert, 8, Queen's Hall.
SAT. Chappell's Ballad Concert, 2.30, Queen's Hall.
Brussels Quartet, 3, Bechstein Hall.

DRAMA

OUR LIBRARY TABLE.

English Pastoral Drama. By Jeannette Marks. (Methuen & Co.)—Inasmuch as Miss Marks has, after ranging carefully through her subject from the time of the Restoration to the close of the eighteenth century, come to the conclusion that there are no more than three first-class specimens of pastoral drama in our literature; and since two of these—Fletcher's 'Faithful Shepherdess' and Ben Jonson's 'Sad Shepherd'—stand outside her period, and the other is the work of a Scotsman, 'The Gentle Shepherd' of Allan Ramsay, hers might seem a case of "love's labour lost." But at all events she has the satisfaction of having accomplished a task which, though ungrateful, is one that has not hitherto been systematically undertaken, and she has also been able, on the strength of her studies, to reach certain definite generalizations. It is her opinion that, whereas the success of 'The Faithful Shepherdess' and 'The Sad Shepherd' might seem to suggest at first the possibility of pastoral drama becoming acclimatized and naturalized in England, the very isolation of these pieces hints at what the study of eighteenth-century attempts in this style proves—that its hold on our country was alien and ephemeral. Miss Marks passes in review the various definitions of the pastoral; she traces its origin to the idylls of Theocritus; and she reckons Poliziano's 'Orfeo' (1472) as the first real dramatic pastoral. Dismissing the two pieces of Fletcher and Jonson as outside her survey, she finds herself able to praise unreservedly, among later seventeenth- and eighteenth-century efforts, Allan Ramsay's above-mentioned work; and such productions as Webster and Rowley's (?) 'Thracian Wonder,' Killigrew's 'Bellamira,' Shadwell's 'Royal Shepherdess,' Crowne's 'Callisto,' Oldmixon's 'Thyrsis,' and Hoadly's pastoral opera 'Phoebe,' with more hesitation.

The one complaint to be urged against her volume is that it too often reads like jottings from a notebook. Its most valuable feature is its bibliography, which gives the title-pages of the first editions of the examples of English pastoral drama that are covered by Miss Marks's period. She claims that she has been fortunate enough to discover several unrecorded manuscripts.

THE PANTOMIMES.

DRURY LANE.—*Dick Whittington.*
LYCEUM.—*Little Red Riding Hood.*
ADELPHI.—*Cinderella.*

PANTOMIME, that curious hybrid of our stage, as essentially English a thing as the *revue* is French, an amalgam of spectacle and fairy tale, ballet and farce, music-hall songs and social travesty, is once more giving delight to thousands of playgoers—old and young—throughout the kingdom. As an art-form it is cumbrous, almost ridiculous, and it is usually a vulgarization of some of the prettiest elements of our

literature—our nursery legends; yet on its pictorial side, in the matter of the grouping of costumes and the arrangement of light, colour, and scenery, it often attains to striking achievements of beauty; while, whatever may be its defects, it has somehow won the suffrages of the general public as more legitimate kinds of drama have never done, partly perhaps because its associations are those of the Christmas holiday season. Now, as a year ago, the West End of London is provided with three pantomimes, Drury Lane having again rivals in the Lyceum and the Adelphi, and it is significant that these are three of the largest theatrical houses in town.

The pictures and colour-schemes of a Drury Lane pantomime always leave on the spectator an impression of dazzling, almost crushing magnificence. The light is intense, the tints are of kaleidoscopic variety, the details of the different tableaux are massed in a way that suggests overwhelming size. Almost of necessity there is a tendency in Mr. Arthur Collins's spectacles towards the garish. But in 'Dick Whittington' he has managed to combine grandeur with refinement, and the big scene of the pantomime, in which the hero's dream of civic greatness is realized, and argosies containing the riches of East and West float into London's "Harbour of Gold," is one of the loveliest we have had at Drury Lane, so quiet though sumptuous is its scheme of decoration—all ivory and gold, ermine and silver. Apart from this scene, the features which stand out are the wonderful Cat of Mr. George Ali—a creature that children will find amusingly feline in its antics, especially in its fight with the Alderman's dog and its attempt to smoke a pipe—and the unforced, yet irresistible humour of Mr. Wilkie Bard. Recruited from the "halls," Mr. Bard proves himself a comedian of no less reticence than versatility. He is most droll when he is most lugubrious, and he has one moment which convulsed the audience on Boxing Night, when, as an orator who has been roughly handled by militant Suffragettes, he sits alone in disarray on the stage and croons to the music of Mendelssohn's 'Spring Song' a request to be placed on some island "where the girls are few."

The Lyceum, which has made its new reputation under Messrs. Smith and Carpenter's management as a "popular" theatre, is bound to rely for both its fun and its spectacle on broad effects. Still, its woodland ballet, with a transformation from the green of summer to the snow and ice of winter, is a charming thing, and distinguished by dancing that is above the ordinary pantomime level; and there is much in 'Little Red Riding Hood,' with its demon wolf and fairies and child-heroine, that will please the youthful playgoer. One anomalous character has been introduced into the story—a Yiddish baron—that might well be spared, did not Mr. Julian Rose redeem its intrusion by the cleverness with which he reproduces Jewish characteristics. On the other hand, little Miss Marjory Carpenter makes the daintiest of Red Riding Hoods, as free from self-consciousness as precociousness. Her singing voice is small, but sweet; she dances as if with pleasure; and speaks, moves, and smiles with the naturalness of childhood.

It seems rather a pity that Mr. Edwardes and Mr. Courtneidge, happy as they were in their choice of subject, happy too in the representative of the heroine, did not permit the most dramatic of fairy stories to make its own appeal at the Adelphi. They have taken one step in a right direction by abolishing the rule which requires

Cinderella's sisters to be ugly, and to be played by men in petticoats; but, as if to propitiate stage conventions, they have allowed the tale to be almost smothered by the humours of their two chief comedians, Mr. Rolyat and Mr. Humphries. The former's fun consists mainly of feats that are acrobatic and eccentric, and reflect the comic side of drunkenness; but since his staggering rushes across the boards, his stumbles and his sudden recoveries, prompt young people to laugh heartily and are really ingenious, much may be forgiven to his dexterity and good nature. Mr. Humphries, again, an actor somewhat like Herbert Campbell in style, may be pardoned his woman's dress because there is so much geniality in his portrait of the termagant Baroness. These comedians almost fill the stage, but nevertheless they leave Miss Phyllis Dare a little room to show us what a dainty, ingenuous Cinderella she would have been in a pantomime that followed more closely the lines of the legend.

After all, Mr. Edwardes and his colleague grant the story a chance in their toilet scene; and there, too, their decorative artists appear to the greatest advantage. Their bouquet ballet, particularly, with dresses of green and white, is conceived in exquisite taste.

Dramatic Gossip.

THE TRINITY COLLEGE DRAMATIC CLUB appeared a few days ago at the Gaiety Theatre, Dublin, in 'Much Ado about Nothing' and 'The Duke of Killcraunkie.' The plays were produced under the management of Mr. E. H. Brooke.

MR. A. B. WALKLEY, speaking in connexion with the newly established course of lectures in journalism in Trinity College, Dublin, took for his subject 'Some First Principles of the Theatre.'

TO CORRESPONDENTS.—T. G.—C. B.—G. K. G.—D. C. B.—A. D.—Received. W. T.—S. L. P.—Many thanks. We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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LITERATURE

The Greatness and Decline of Rome. By Guglielmo Ferrero. Translated by the Rev. H. J. Chaytor. Vols. III. and IV. (Heinemann.)

THE third and fourth volumes of this fascinating book have followed with commendable promptness upon the earlier two noticed in these columns on June 15th, 1907. The third volume covers a period of matchless excitement in Roman history—the moment after Cæsar's murder and the agitations which resulted for the next twelve years. On few moments of ancient history are we so minutely informed. Cicero's correspondence almost covers the period, and gives us the daily hopes and fears of politicians among the swaying chances of war and peace, Senate and Triumvirs, Antony and Octavian, armies and navies, East and West, in these birth-pangs of the Roman Empire.

But any student who read this book without previous knowledge could no more guess the result than he could undo the Gordian knot. This is due not only to the extraordinary complexity of the interests involved, but also to the new attitude the author takes regarding the two main actors in the drama. In most Roman histories we are allowed to forecast the result from the pictures drawn of Antony—an unprincipled, impetuous, mainly military personage, with little political insight, who alternates vulgar dishonesties with sensual excesses, and who with great armies at his disposal, and great popularity behind him, sacrifices all to his passion for the famous queen of Egypt. Plutarch and Shakespeare have made this picture of him the world's property. Octavian, on the other hand, the future Augustus, is a cold, selfish, calculating youth, very old for his years,

very wise in his counsels, whose only difficulties are his lack of military genius, and his want of any power of fascinating men. Any intelligent child could anticipate the result as an ordinary moral lesson.

But Prof. Ferrero's book allows no such simple solution, for his reading of the two characters is, if not reversed, at least wholly novel to us, who have not read the Italian essays to which he refers on these matters. Antony is here an almost respectable hard-working politician, not carried away by his passions, still less by any love of ease; his affair with Cleopatra is wholly an intrigue on her part to escape the spoliation of Egypt, amid the spoliation of all the Eastern provinces, by becoming the queen of the ruler of the world, first Cæsar, then Antony; and we are told that the treaty of Brundisium, which first separated the Roman world into East and West, was the all-important moment which heralded the great decision of Constantine. Prof. Ferrero will not believe the story of the impassioned harangue over Cæsar's blood-stained remains; he thinks Antony was far too busy, and indeed too frightened, for such play-acting. He will not believe that the fascinations of Alexandria beguiled him from the great task of recruiting Roman finances by a new conquest of the Parthian, or Persian, empire, as he frequently calls it. How Antony was defeated in the end we cannot even conjecture. For novel as is Prof. Ferrero's Antony, his Octavian is positively bewildering.

Such judgments seem to us not history, but impressionist pictures of men, drawn by an historian's imagination, and fit for the stage rather than the classroom. There are two pictures of Roman society, apparently only a couple of years apart, which seem to us to show a similar instance of this impressionist art. In the first the whole Roman people has gone to pieces. When Horace comes to Rome in 40 B.C. there is general bankruptcy, ruin, moral dissolution, despair. Not a single ray of light pierces the gloom. In 37 B.C., when Virgil undertakes his 'Georgics,' there is a wholly different picture presented to us. Every one is sober and reflective; the virtues of country life and the value of agriculture are fashionable; and the whole tone of society is represented as hopeful and even respectable. We cannot believe in any such laying-on of colours. Rome could never have recovered from the horrors of proscriptions and confiscations had there not been all through a large body of sober, respectable people, who produced the regeneration. We even believe that their religion—real religion—helped largely in the result. With Prof. Ferrero religion is only superstition, and has none but evil results on modern life. Such a view is not uncommon in present-day Italy, especially among politicians, but to English readers implies an inadequate grasp of the motives that make for good in every civilized society. To say that in all history the law is that

"good leads to evil, and evil to good," is not to announce any rational principle.

Apart from the pictures of Rome, and indeed of Egypt, painted in *grelle Farben*, as the Germans say, there is much to be learnt from this notable book. The author praises Sallust for

"his artistic and psychological mode of writing history, in contrast to the dry annals which had for centuries been the official history of Rome—as dry and absurd a mode of narration as the critical and scientific historical methods which certain pedants would revive to-day."

We are in full sympathy with the author, and have often maintained in these columns that history is an art, with many sciences as her handmaids—not a science with Art for a tire-woman. But this great art, like those of painting and sculpture, does not consist in the perfection of single figures so much as in harmonious composition giving primary and secondary figures in proportion and perspective. Nor is there any greater interest, or greater risk, than the pressing of an analogy between diverse men when we find them in like circumstances. The famous moment in Napoleon's life, when his almost craven hesitation was overruled by a stupid brother's decision, is evidently the key which unlocks the secret of Mark Antony's conduct. He was forced on by his brother Lucius and Fulvia, his daring wife. That may be true, but it is conjecture, not history.

The fourth volume is marked by the same high qualities as its predecessors—ample erudition, lively imagination, and strikingly independent judgment of the characters that played their parts in one of the greatest crises of the world's history. That a book should be so fascinating, even in a translation, is its highest praise, for it implies that its style is not mere polish of diction, but the expression of clear and persuasive thinking. The gravest defect we find here is, as we have said of the third volume, a superficial and somewhat random psychology, which does not appreciate what qualities are consistent, and inconsistent, in human character. We have spoken above of the author's picture of Antony. No doubt there is great complexity in the motives that actuate even ordinary men, but no reasonable analysis could, we think, attain the conclusions which the author has reached regarding the character of Augustus. He evidently felt himself shackled by the estimate (to our mind false, and resting on mere gossip) of the violent lust, rapacity, and cruelty of the young Triumvir. When he comes in the present volume to describe his cautious, wise, and moderate policy, the change is astonishing, and he is obliged to find reasons to account for it. The pages in which he endeavours to do this seem to us the weakest in the whole volume.

Bringing comparisons to bear on this problem, which requires, he tells us, careful consideration, he says:—

"He was not like Alexander, Cæsar, or Napoleon, in that his weak health made

him impressionable and timid; he resembled Cicero rather than Cæsar, being by nature rather a man of letters, fitted for sedentary reflection, but with a powerful intellect which might have rivalled Cicero in letters."

All this is wonderful enough, and based on no evidence whatsoever: but then we are told that he was forced into great dangers and positions beyond his capacity; that this had stimulated all his bad qualities—ambition, rancour, sensuality, avarice—and made him a precocious tyrant, fierce, greedy, revengeful, and jealous. But these, it seems, were only "temporary aberrations of a weak character under great strain." "He was naturally," it seems after all, "of a moderate temperament, caring little for luxury or dissipation," &c. Prof. Ferrero might have found in his Horace the ridicule of this monstrous animal composed of the limbs of divers species. Presently we hear that the sudden conversion of Augustus from vices, public and private, to virtue, was due to the study of Cicero's 'De Officiis,' and the advice of the obscure Didymus Areus, a neo-Pythagorean! *Risum teneatis, amici*. If he can give us no better account of the character of Augustus than this, he may as well lay down his pen. And when he sets a comparison with Napoleon aside so glibly, it occurs to us that if we leave out Napoleon's military genius (which is indeed difficult) there are great similarities between the two men. Both started from obscurity; both reduced disorder to order; both organized a great new system on the lines of the old, for Napoleon's debt to Louis XIV. in his idea of government is now generally acknowledged. Both were enormously industrious; and, though both regarded women as mere instruments of pleasure, neither was sensual in temperament. Both were wanting not only in true geniality, but also in any moral goodness. This may be fanciful; it is at least consistent.

In estimating Antony, Prof. Ferrero makes, as we have already said, the same sort of spasmodic judgments. At one moment Antony shows splendid vigour and ability in saving his army from disaster in Parthia; at another, not far removed in time, he is worn out with age and debauchery. This is, of course, absurd; but it is not so to hold that Antony was ruined by his inconsistencies, and on this there are many instructive pages.

Nothing is more attractive in this volume, as well as the previous one, than the constant effort to bring the literature of the age into relation with its social and political phenomena. But the judgments seem to us often extreme and fanciful. Thus Prof. Ferrero greatly exaggerates the naughtiness of Horace's 'Epodes'; he gives absurd importance to Cicero's 'De Officiis' as an agent of moral conversion; he tells us to observe the unity of the whole body of Horace's 'Odes,' and then goes on to show that this unity is really in their inconsistencies. How could it, indeed, be otherwise, if Horace was really what our author describes him—"a powerful but lonely

mind, standing apart from events, judging them in isolation"—while Virgil on the other hand, is "a communicative [sympathetic?] genius in contact with life," &c.? If he had said the opposite—that Horace was a social creature, gay and Epicurean, valuing polished style and the favour of the great more than moral teaching, while Virgil was an idealist, standing aloof from the foibles and vices of his age—he would have been nearer the truth. But what shall we say of an historian, when he finds a letter from Antony to Octavian (among Suetonius's scandal) that cannot be translated for modern readers, advancing to the broad assertion that "the sense of common decency is absolutely unknown to the ancient world"? Yet he has studied Virgil and Cicero, who are as reticent regarding sexual matters as the best moderns.

One of the most convincing and original points in his discussion of Augustus's earliest acts, after his power was assured, is his proof (iv. 158) that their apparently sporadic character arises from the fact that they were all bold attempts to obtain money from subject races in distant lands to replenish the exhausted treasury without increasing the burden of taxation. Of such fruitful suggestions there is abundance, though the work labours under the defects which it was our duty to notice. Whether a careful collation of the original with the translation would weaken some of our criticisms we cannot tell. From the ease and fluency of Mr. Chaytor's style and his position as a scholar, we do not think it likely; but we have had no opportunity of reading the original, and have therefore treated the translation as a complete exposition of the author's mind. "Triakontaschoeni" is given as the name of an Ethiopian king: it is really good Greek (the thirty leagues) for a district in Upper Egypt or Nubia!

Anne Seymour Damer: a Woman of Art and Fashion, 1748-1828. By Percy Noble. (Kegan Paul & Co.)

MRS. DAMER deserved a biography, if only on account of her friendships. Unfortunately, she ordered all her correspondence to be destroyed; and Mr. Noble has had to construct his "short biographical sketch" from a few letters and papers lent by connexions, helped out by extracts from contemporary memoirs. Since Leslie Stephen wrote his page in the 'Dictionary of National Biography,' several publications have appeared which touch upon Anne Damer, notably Lady Mary Coke's letters and the correspondence of Lady Sarah Lennox. 'The Creevey Papers' are also cited among works consulted; but we have come upon only one citation from them, and that contains at least two errors. Mrs. Damer did not pay all her husband's debts, nor did she renounce all claim to half Lord Clinton's estate. The latter inaccuracy is pointed out by Mr. Noble himself.

We cannot undertake to pronounce here upon the merits of Mrs. Damer as an artist. If Horace Walpole's praises of her, coloured by personal bias, are excessive, Allan Cunningham is, we think, unduly harsh. Her present biographer admits that her work "may now appear rather rough and unfinished"; but he reminds us how rare a thing it was then for a woman to attempt sculpture, and he supplies undeniable proofs both of her enthusiasm and her industry. The examples selected for illustration are, with the exception of the Edinburgh statue of George III., pleasing; they include the Thame and Isis masks on Henley Bridge, and the busts of Nelson, Miss Farren, Sir Joseph Banks, Mary Berry, her own mother, and herself, with two bas-reliefs.

But, after all, Anne Seymour Damer has other claims to remembrance. David Hume, for some time her father's secretary, is generally credited with having aroused her artistic aspirations; whilst Horace Walpole, General Conway's bosom friend, gave her a lifelong attachment both as friend and art-lover, leaving her at death the mistress of his beloved Strawberry Hill. It was Walpole who introduced her to the Berrys, with whom her intimacy became both close and permanent. There appears to have been a mutual attraction between Mrs. Damer and Charles James Fox, whose bust his friend gave Napoleon; and she helped the Duchess of Devonshire and Mrs. Crewe at the famous Westminster election. The Whig statesman averred that he valued her talent more than his own ancient descent. It was through Sir William Hamilton that she came to know Nelson, who made her a present of the coat which he had worn at the Nile and wore when he was sitting for his bust. Other more or less intimate acquaintances were the Empress Josephine, the Cosways, Mrs. Siddons, and Erasmus Darwin, not to mention the unfortunate Queen Caroline, who "was in the habit of coming to watch Mrs. Damer at her work."

As an amateur actress Mrs. Damer seems to have excelled. At Richmond House in April, 1787, she played Mrs. Lovemore in 'The Way to Keep Him,' in a performance which had been superintended by Mrs. Siddons and Miss Farren, and was "the only dramatic entertainment regulated by the nobility and personages of distinction that had yet taken place." Mrs. Damer, we are told, wore as one of her dresses

"an embroidered gauze on a white ground, a diamond necklace of prodigious value, a wheatsheaf of ornaments of diamonds in her hair, and a girdle of diamonds and stars of the same festoons on her dress."

The costumes of Lord Derby, Mr. Edgecumbe, and others of the male performers were little less sumptuous; and the success of the entertainment led to several repetitions. Of one of these the following incident is recorded:—

"Pitt had received a ticket from the Duke of Richmond (inscribed with the customary warnings 'No one admitted after half-past seven'), and, knowing that he

should be late, wished to return the ticket; but the Duke on learning this promised Pitt that he should be made the one exception and be admitted at whatever time he pleased. Fox, who had also been invited, heard of this concession, and postponed his arrival until after the debate. Following Pitt, he arrived at the door of the great saloon at the same time as his opponent. The doorkeeper in accordance with his instructions admitted Pitt, but tried to exclude Fox, as it was now long after half-past seven, and he had received an order to admit only one after that time. In answer to his explanation, Fox said to him, 'I know that, but to-night I am a "rider" on Mr. Pitt.' He gained admission, and appears to have been greatly impressed by the brilliant talent displayed by his friend Mrs. Damer."

Walpole, however, says that the Opposition leader caught a bad cold on this occasion; and a contemporary critic remarked that Mrs. Damer's "tones are too frequently depressed, and sometimes not audible at the conclusion." When we hear that the lady had to deliver an Epilogue which alluded to her own talent for statuary, this weakness sounds rather becoming than otherwise.

Mrs. Damer's marriage was unhappy, her husband, the heir of Lord Milton, being a reckless gambler who put an end to his own existence. After eight years of married life they separated; and there were no children. The lady then became freer than ever to indulge her taste for travel. In 1779, when crossing the Channel to visit her father, at that time Governor of Jersey, her packet was fired upon by a French vessel, and, after a futile attempt to outsail it, had to surrender. Mrs. Damer is said to have "thoroughly enjoyed the experience," and the French were so much taken with her spirit that they very soon liberated "la belle Anglaise." She paid more than one visit to the Hamiltons at Naples, where the Princess Dashkoff describes her studio as "a fashionable morning resort." Lady Hamilton (the celebrated Emma) wished to have a carriage and liveries like those of the artist. In 1790-91 the latter went to Lisbon for her health, and returned through Spain to Paris, where she went to the National Assembly and visited the ruins of the Bastille. Some of her letters from the Peninsula to Miss Berry, printed by Mr. Noble, are rather curious. She mentions a case of a Portuguese match being broken off because the lady had asked her suitor (her cousin) "how he did."

Perhaps, however, Mrs. Damer's most notable Continental experiences were her visits to Paris at the time of the Peace of Amiens and on the eve of Waterloo. The object of the earlier, on which she was accompanied by Mary Berry, was to see the First Consul and present him with her bust of Fox. The friends saw a great many celebrities, and were well received by Joséphine (an old acquaintance of Mrs. Damer's); but when at last they obtained the long-sought interview with Bonaparte, "he appeared never to have heard of Mrs. Damer's fame as a sculptress," and gave her no opportunity of presenting the bust. It was not until after his return from Elba that the great

man made amends by receiving her, and presenting her, in exchange for the bust, with a valuable snuff-box on the lid of which was his portrait set in diamonds. This later visit of Mrs. Damer's was somewhat singularly timed, and her action was not, as Mr. Noble naively remarks, "regarded with much popularity." The snuff-box is now to be seen at the British Museum, where also the donor's features are perpetuated in Ceracchi's statue of the Muse of Sculpture.

Walpole left Mrs. Damer, as we have already said, custodian of Strawberry Hill, where she lived till 1811. Here, in the summer of 1807, she was privileged to receive the Princess of Wales and "Willikins"; and here, six years earlier, she produced the comedy 'Fashionable Friends,' the character of which has rather shocked some admirers of the blameless Mary Berry, to whom the authorship is usually attributed. Its unexpected failure to please a general audience when produced at Drury Lane, with Charles Kemble and Mrs. Jordan in the cast (Miss du Camp taking Mrs. Damer's own part), greatly disappointed both Miss Berry and her actress-manager. Mr. Noble is sceptical about the Berry authorship. Another historical mansion, York House, Twickenham, was Mrs. Damer's last country residence; ultimately, like the Berrys, she established herself in London.

We have not much fault to find with Mr. Noble's agreeably written and tastefully illustrated volume. In the chapter on Marshal Conway we meet with the curiously awkward sentence:—

"One of his earliest efforts in the House of Commons was his opposition to the Government on the question of the legality of general warrants; for supporting this measure he was dismissed from his post," &c.

What Conway did was to vote for a resolution condemnatory of this mode of executive procedure.

A note as to the identity of Hume's correspondent referred to as "Blake" (p. 24) seems desirable: he could hardly have been either of the best known personages of that name. In the very curious letter which Conway wrote to Sir William Hamilton, congratulating him upon his second marriage, this cultivated man is allowed to write *epithalium* with never a *sic*; and Creevey is represented as writing "Lord Brougham" long before that enterprising lawyer attained the Woolsack. Vittoria is not "on the Bay of Biscay" (p. 129). Several additions are necessary to the Errata, which face the Contents. "Prince Frederick of Brunswick" (p. 8) should be *Ferdinand*; "Milden" (p. 16), Mildenhall; "Lady Caroline Campbell" (p. 166), Lady Charlotte; whilst "Neckar" (the financier) and "Bertier" (both on p. 181) require correction, as also "Hesse, Homburg" (p. 81). It is curious that the Mrs. Howe who, according to the author, was a sort of magazine of all the virtues and talents, has escaped the 'Dictionary of National Biography.' The Index is useless.

A History of Germany, 1715-1815. By C. T. Atkinson. (Methuen & Co.)
The Evolution of Modern Germany. By William H. Dawson. (Fisher Unwin.)

A HISTORY of Germany in the eighteenth century was certainly a book that was wanted, and a young Oxford tutor has arisen to supply the need. Perhaps only a young man, and a college don, would have ventured on a task so arduous and so critical. Was there ever a country, or a century, so confusing, we are inclined to ask? Mr. Atkinson's book makes us repeat the question.

Not that Mr. Atkinson has written with any vagueness or confusion. On the contrary, his style and arrangement are both straightforward and clear, and he is successful both in arranging facts in orderly fashion and in telling plainly a tale that is not always plain. It is no discredit to him if Germany and the eighteenth century between them have been too much for him. It would need an historical genius of the first rank to produce order from such a chaos. And indeed Mr. Atkinson's task, we cannot but feel, would have been easier if it had not been set within such narrow limits. The year 1815 is certainly a definite date in German history; but 1715 as certainly is not, and the rather tepid defence of the choice of this date for a beginning, in Mr. Atkinson's first chapter, does not at all convince us. The true beginning of the age with which it was evidently the author's purpose to deal was 1648, and the critical event was the signing of the treaties of Westphalia. In 1715 nothing of real importance happened to Germany; and, as a matter of fact, Mr. Atkinson admits as much. His introductory chapter might serve as well, or better, for 1648.

Beginning with this initial difficulty of a distinction where no real distinction exists, Mr. Atkinson is confronted by an amazing confusion of circumstances and persons, of things geographical and political, to which his date of starting gives the reader no clue. He endeavours to supply the defect by finding a unity of interest for his book in military history. The book is primarily a military history of Germany from the rise of Frederick the Great to the fall of Napoleon.

Judging the volume in this light, we have nothing but praise for it. It is extremely lucid, and written with full knowledge, carefully, and with a certain restrained enthusiasm which is distinctly effective. No pains are too great for the author to take to master the details of a campaign, to understand the strategy or to elucidate the tactics; and many sources of information other than purely military ones have been judiciously utilized to elaborate a picture which is both expressive and complete. A considerable number of new plans adds to the interest of the descriptive writing. On the other hand, Mr. Atkinson's evidently keen military interests do not merely supply him with a centre of interest for German history; they also

cause him to wander outside the history of Germany altogether. Why are we given a plan of the battle of Marengo in 'A History of Germany, 1715-1815'? There is even less excuse for it than there is for a plan of Ligny. And it is surely going a little too far when we are supplied with a detailed account of the battle of Waterloo. Mr. Atkinson's enthusiasm has certainly misled him. It has induced him to make his history mainly military. For this reason foreign policy plays an excessive part in the tale. His book comes to deal primarily with the external, not the internal, history of the country.

Mr. Atkinson's interests afford a clue to his capacities. He is excellent at summarizing events and policies. Next to the military pages, perhaps the best parts of his book are the accounts of the condition of Prussia under Frederick William and again under Frederick the Great, and of Austria under Maria Teresa and Joseph II. But of principles, tendencies, characters, he is not a sure judge. Nor is he always clear in observing facts that do not lie on the surface. Racial divisions and jealousies, he tells us, had not become a pressing question in 1715. This is hardly the case. If Bohemia was for the moment outwardly quiet, it was only because of the persistent policy of persecution which had followed the Thirty Years' War; and Hungary was not merely constitutional, it was also nationalist, in its opposition. Perhaps because so many have tried to draw the character of Frederick the Great, Mr. Atkinson makes little attempt to do so; and yet how much of the history of Germany was influenced by that character! How many delightful little touches in contemporary writers which throw light, from different sides, on Frederick's personality, have been ignored! There is one, for example, in the curiously interesting account of the 'Present State of Germany' published anonymously in England in 1738, which is worth quotation even now:—

"The Prince Royal is adorned with every Virtue: He has a lovely Countenance, but the Beauties of his Mind are not inferior to those of his Person; he has all his Mother's good Qualities, especially her Sweetness, so that such as are (unreasonably) disaffected with the present, promise to themselves Halcyon Days in the future Reign. He is no Enemy to innocent Diversions, but does not suffer himself to be wholly engrossed by them; he prefers the Conversation of Men of Letters, and Reading, especially Books of History and Geography, to all other Pleasures. He loves Musick and the liberal Arts, tho' the main of his Education was committed to two Military Gentlemen; yet it is easy to foresee that the Happiness of the Subject, and the cultivating the Arts of Peace, will make the distinguishing glories of his Reign. When he is present at Musters, it is obvious to every spectator how much he is displaced, and that he is there only in Obedience to the Royal Command."

What a sermon on the insecurity of human prediction Mr. Atkinson might have preached with that passage for text! Admirable in his collection of

facts, he is a little too inclined to neglect the interesting side-lights which contemporary literature throws upon the history of eighteenth-century Germany. Literature, in fact, meets with scant treatment in his pages. This is surely a mistake, for the complete change in German literature which marked the period with which he deals is as significant a fact, and as interesting a subject of study, as the military development. The social and economic condition of the country, too, is (*pace* Mr. Atkinson at p. 61) worthy of fuller treatment. The long volume is not exactly one of the old "drum-and-trumpet" records, but its political and constitutional aspects decidedly need relief.

The book would have been helped by a good marginal analysis and a more frequent division into paragraphs. It has very few errors. In one of the maps "St. Eyr" is printed for St. Cyr, and there is a puzzling misplacement of lines on p. 366. Mr. Atkinson is an accurate writer, but it is not correct to say that outside the Electoral College the only archbishops in the Holy Roman Empire were of Salzburg and Magdeburg, or that of the former one hears little in the years 1715-1815.

It is no slight achievement to have written in one volume even a partial history of Germany in the eighteenth century, and we hope that success will encourage Mr. Atkinson to further efforts.

A very solid book by one who knows Germany thoroughly, in literature, in statistics, in actual life—that is what Mr. Dawson now puts before us, as a study of the transformation of the country during the last fifty years. At first sight the reader will wonder whether the book is likely to be in any sense parallel to Mr. Bodley's book on France. He will soon discover that it is not so. Mr. Dawson gives few pictures of German life, dwells little on German politics, and hardly at all on German history. His book is primarily economic, yet by no means exclusively so. It is an elaborate and interesting study of Germany as a trading nation, and it deals by the way with the education and social environment which are the setting of the great trading spirit.

Before he goes into details and discusses taxation and agricultural problems, rural labour, co-operation, colonization, Socialism, and the Polish question, Mr. Dawson has an extremely valuable chapter on 'The Modern Spirit,' the eventful change which has come over Germany to-day. The great influences of the War of Liberation have now entirely passed. "A century ago idealism was supreme; half a century ago it had still not been dethroned; to-day its place has been taken by materialism." He compares with modern German aims the words of Fichte, who disclaimed all views of expansion, and found in concentration and commercial self-reliance the "salvation" of Germany, and through it the welfare of Europe. The growth of natural science and technical improvement has sub-

stituted progress in industry, commerce, and material life for the old idealism and desire of self-realization. The author happily illustrates the tendency of the age from the German architecture of the day. Compare Berlin of the eighteenth with Berlin of the twentieth century. To-day,

"everywhere one sees the worship of massivity, the striving after crude, imposing effects—in the modern monuments, the public buildings, the bridges, and not least the cathedral which has arisen on the site of Schinkel's light and dainty structure. If one is to speak of art in relation to these works, it is primitive art, wherein form is subordinated to size. They impress, indeed, by their mass and dimensions, and by the suggestion of power which they convey, but they are without imagination—they are body without soul—and create in the beholder a sense of unrest and oppression. It is significant that while the statue of Charlemagne before the Rathaus of Aix-la-Chapelle is a finely modelled life-size figure, the statue which Hamburg has erected to Prince Bismarck is a monstrous structure, more like a lighthouse than a monument."

But Germany is not one. Mr. Dawson clearly distinguishes how different the North German is from the South: how *gemütlich* the latter, how utterly apart from *Gemütlichkeit* the former. Yet, when he has done so, for the greater part of his book he falls under the supremacy of Prussia, and, except where he actually distinguishes in statistics, seems to set Prussia's impression on the whole land. Again, there is the division between the east and west of the Prussian kingdom; yet that is not a complete cleavage. It is interesting in this connexion to observe that, though in the centre hardly a tenth of the population is Catholic, when the whole kingdom is considered the Catholics form more than a third.

The central part of the book is concerned with the increase of German trade and commerce. The figures are indeed remarkable; and more remarkable still is the testimony they afford to personal interest and personal energy. It is in this that Mr. Dawson sees the cause of Germany's industrial strength. "In Germany trade is a passion." It occupies a position of all-embracing control which it has long lost in England, and in this the importance of technical education, great though it is, is dwarfed by that of "the personal equation." The devotion and energy and entire absorption in work of the German trader are wonderful.

We can deal only in generalities. Mr. Dawson's book supplies abundance of detail. As it advances he becomes more minute; his information is always sound, and, we think, is presented impartially. He has an admirable chapter on the German workman, whose character, aptitudes, and training he exhaustively analyzes. His comparison with the corresponding English class is illuminative, and the figures which he gives—notably in regard to insurance, and the recent movement (not at all religious or moral, but materialistic and socialist in its development) in favour of temperance—are well worth study. His comments on child-

labour in England are just, and the comparison in regard to women and children is interesting. Another valuable chapter deals with the growth of syndicates, which are not regarded always and everywhere as inimical to the prosperity of the worker. The account of State enterprise in railways and canals is most striking. The saving is so great that nearly one-fifth of the State's needs is supplied by the profit on railway traffic. In the Budget of 1905 for the Empire it was shown that the gross receipts of State enterprises formed 31·3 per cent of the revenue, while in the federated States they formed 68 per cent. What relation does this bear to the growth and the attitude of Socialism? The question may be asked, though it is not directly answered here.

The book is one to be studied, not to be critically dissected in a review. The author has wide knowledge, and his opinions, though they are open in many points to attack, do not obtrude themselves. He supplies a reasoned collection of facts, not a partisan presentation of conclusions.

When we ask for conclusions which affect ourselves we get these. It is "science, education, application, and an equal regard for small as for large things" that have won Germany her trade success. Her colonies at present sorely hamper her. Her strength lies in the extraordinary development of nationalization and municipalization; but the existing relations between capital and labour do not promise that industrial progress will continue. The cost of production is greatly rising, and with it the chances of British competition are being renewed.

Selected Poems. By Francis Thompson.
(Methuen & Co. and Burns & Oates.)

THIS volume will serve to bring before a wider circle of readers some of the most individual poetic work of the last century, though, indeed, we hope that 'The Hound of Heaven' is known to most lovers of verse. Thompson, however, will not be popular in the sense that Tennyson and Keats and, *longo intervallo*, Kipling are popular. His obscurity, his love of unusual words, his Latinisms, his mysticism, all mark him out as appealing mainly to a special type of mind. This sense is heightened by the themes he chooses, and the lack of narrative and dramatic elements in his work. The ode is his chosen vehicle; and odes are not popular. Perhaps the affinities of his work are beyond the ordinary reader. One must know something of Crashaw in the Caroline period, of Blake in the Georgian, of Coventry Patmore in the Victorian, fully to appreciate his value—although his work is all his own, anything but a *pastiche* of remembered phrases and cadences. Still, there is no doubt that Thompson will have a place of his own in the English Pantheon of poets. What that place will be it is too soon as yet to say, and we shall not attempt to prophesy. The organ tones, the coloured lights, the figured thought, are all there unmis-

takably; what precise worth posterity will attach to them lies—with posterity. It will depend on many things besides merely cultivated tastes, and will be a function of the whole attitude of the future towards life, the sense of the universe in its artistic meaning. For Thompson is above all things "sacramental." Of him more than many romantic, more than of most religious, poets, the definition is true, "Apparent pictures of unapparent realities." He revels in the concrete; colour and odour and sound are the breath of life to him; the mere notion has no attraction, and in this sense he is not a "metaphysical poet"; there is no discussion, no theology as in Browning; it is the "colour and curve of the single rose-leaf" which possess him; but they possess him only to carry him beyond the rose-leaf, to see in its harmony of line and hue some glimpse of an "altogether lovely," of which it is but the symbol. The loveliness of love might be said to be his unending theme, with the proviso that it is love, heavenly and eternal, shining through the eyes of women and children, and illuminating the shows of sense with a glory that is at once a revelation and a veil of that beyond them. He does not, like Shelley, disembody Nature; or, like Keats, adore the sensuous and external; or even, like Wordsworth, preach heavenly communion and austere renunciation. Nor does he versify devotion, like Christina Rossetti or Herbert. His whole being is aflame with love—the love of beauty, physical earthly beauty, beauty of sunlight and snowflake, beauty of trees and flowers and fruits, beauty of golden sounds and dying cadences. Yet he never rests in that beauty; it is never enough for him. He knows its elusive and unsatisfying character better than any cynic. "Far in the unapparent," he feels behind it all, inbreathing, uplifting, the ideal, the eternal. It is his own, this feeling, he has learnt it bitterly, and knows that "all is vanity," except that name which is above every name. This is what gives so poignant an appeal to 'The Hound of Heaven.' In that incomparable poem are expressed once for all the experiences of what, in religious language, used to be called a "converted soul"; and its value is their reality. It is no analysis of profligacy by some pulpiter, complacent and patronizing, telling people what they ought to feel, and how they may be helped, if only they will take his advice. It is the vital utterance of a soul whose very gift of love has seduced it from the "first and only fair"; the cry of the passion-torn worshipper of beauty, who passes through an *inferno* of varied disillusionment before he turns to revere the source of it all. The poem is not merely splendid and sonorous, profound and religious. It is "the general confession" of all those who have sinned rather by excess of passion than defect of love; the cry of all who have adored greatly and wrongly, when at last to them, too,

God makes Himself an awful rose of dawn.

In proof we quote the first and last strophe.

However well known the lines are, they bear repeating:—

I fled Him, down the nights and down the days;
I fled Him, down the arches of the years;
I fled Him, down the labyrinthine ways
Of my own mind; and in the mist of tears
I hid from Him, and under running laughter.
Up vistaed hopes I sped;
And shot, precipitated
Adown Titanic glooms of chasmed fears,
From those strong Feet that followed, followed
after.

But with unhurrying chase,
And unperturbed pace,
Deliberate speed, majestic instancy,
They beat—and a Voice beat
More instant than the Feet—
"All things betray thee, who betrayest Me.

Now of that long pursuit
Comes on at hand the bruit;
That Voice is round me like a bursting sea:
"And is thy earth so marred,
Shattered in shard on shard?
Lo, all things fly thee, for thou fleest Me!
Strange, piteous, futile thing,
Wherefore, should any set thee love apart?
Seeing none but I makes much of naught" (He said),
"And human love needs human meriting:
How hast thou merited—
Of all man's clotted clay the dingiest clot?
Alack, thou knowest not
How little worthy of any love thou art!
Whom wilt thou find to love ignoble thee
Save Me, save only Me?
All which I took from thee I did but take,
Not for thy harms,
But just that thou might'st seek it in My arms.
All which thy child's mistake
Fancies as lost, I have stored for thee at home:
Rise, clasp My hand, and come!"

Halts by me that footfall:
Is my gloom, after all,
Shade of His hand, outstretched caressingly?
"Ah, fondest, blindest, weakest,
I am He Whom thou seekest!
Thou dravest love from thee, who dravest Me."

Surely nothing could be truer or more broadly human than this. Yet the lofty rhyme, intricate, subtle, gorgeous, is built with an elaborated skill not surpassed by any ode in the language. For even in Wordsworth's 'Intimations' there are some lines not exactly of inevitable quality. Coventry Patmore has nowhere the white heat of passion or the flaming images of Thompson.

What is meant by calling Thompson a mystical poet is best expressed by lines of his own, in which he describes his method:—

So I would win
In such a song as hath within
A smouldering core of mystery,
Brimmed with nimbler meanings up
Than hasty Gideons in their hands may sup.

Perhaps, however, this feeling becomes most articulate and self-conscious in the beautiful lines found after his death, 'In no Strange Land,' which it was our privilege first to give to the world.

It is this double aspect, this sense of the beyond, immanent in the actual, that is the very notion of a sacrament, and illumines all Thompson's pictures with the light "that never was on sea or land," redeeming them from what, to a superficial view, seems a merely decorative flamboyance, or an excess of elaborate verbal harmony. As he says of his songs in the 'Envoy,'

Tell them ye grieve, for your hearts know to-day;
Tell them ye smile, for your eyes know to-morrow.

With an eye for all that is gorgeous and ornate, with a sense of colour and splendour and sound to be satisfied rather in some pontifical ceremonial at St. Mark's

or St. Peter's than in the gloomy mystery of Northern Gothic, Latin rather than Teutonic alike in religion, sympathy, and diction, Thompson never appears tasteless or cold, because he is never merely decorating an exterior. There is nothing rococo, nothing hollow or merely clever, in his art. Always sincere and profound, he is splendid in the true sense—splendid with accumulated treasures, with music and elaborate harmonies, with massive and noble forms—like the heavenly Jerusalem, with her foundations of jewels, her gates of pearl, and her light—not of earth. It is the splendour of burning love in both cases, not of loaded wealth, or the pride of power. Thompson can see the great in the little :—

All's vast that vastness means. Nay, I affirm
Nature is whole in her least things exprest,
Nor know we with what scope God builds the worm.
Our towns are copied fragments from our breast,
And all man's Babylons strive but to impart
The grandeurs of his Babylonian heart.

The sense of little things, the appealing tenderness of children, are present to him no less than the grand and sublime elements of being. He hears the "music of the spheres," it is true; but he hears it as much in the child's prattle or the sea-shell as in the thunder and the earthquake. His poems on children, rightly placed first in this selection, are not the least of his legacy. To our thinking, they are far wiser and deeper than the unrestrained rhapsodies of another well-known lover of the young.

Another virtue comes out, too, in these poems—simplicity. Alike in word and thought Thompson loves the arduous and elaborate, yet here at times he is as simple as Wordsworth at his best. For instance,—

Where 'mid the gorse the raspberry
Red for the gatherer springs,
Two children did we stray and talk
Wise, idle, childish things.

* * * * *

She went her unremembering way;
She went, and left in me
The pang of all the partings gone,
And partings yet to be.

Perhaps, however, the tenderest and most appealing of all these poems on children is that 'Ex Ore Infantium,' the opening of which we give :—

Little Jesus, wast Thou shy
Once, and just so small as I?
And what did it feel like to be
Out of Heaven, and just like me?
Didst Thou sometimes think of *there*,
And ask where all the angels were?
I should think that I would cry
For my house all made of sky;
I would look about the air,
And wonder where the angels were;
And at waking 'twould distress me—
Not an angel there to dress me!

Hadst Thou ever any toys,
Like us little girls and boys?
And didst Thou play in Heaven with all
The angels, that were not too tall,
With stars for marbles? Did the things
Play *Can you see me?* through their wings?

The introduction to this selection, which is due to Mr. Wilfrid Meynell, is reprinted with revisions from our own columns. This fact ought not, however, to prevent us from saying that he who, of all men, has the best right to speak on the life and work of the poet, has spoken with grace and ample knowledge, though the

time will doubtless come to speak more clearly on some points. On what surpassing claims, that right rests is known only to a few. W. M. should rank with W. H. as one of the "onlie begetters" of great poetry.

NEW NOVELS.

Jim Mortimer. By Warren Bell. (A. & C. Black.)

A THEATRICAL kind of person is the young doctor whose melodramatic doings in a rough quarter of South London are recorded in this sentimental tale. In his encounters with the hooligans who openly proclaim their hatred of him, no less than in his courtship of the charming maiden who conceals her full affection for him, he appears to live in a flood of limelight. But the story, for all its exaggeration of incident and sentiment, has an engaging simplicity and pleasantness. It is redeemed by the brightness with which it is told. The scenes in the boarding-house in which the heroic doctor lives, and the irresponsible doings of the medical students who occasionally visit him, are described with a delightful touch of humour. Amid the melodrama and the sentimentality there is much that is human and real.

Handicapped. By Emery Pottle. (John Lane.)

THOUGH the scene of this novel is laid in America, there is nothing distinctively American about it. It possesses an elemental strength to which local colour would add very little. Don O'Hara, the handsome, brave, wayward son of a vulgar horsedealer, who struggles, under the influence of his finer impulses, to break "his birth's invidious bar," is a vivid and interesting figure. All the characters, including two well-contrasted women who touch Don's life most intimately, have the quality of life. The story is one of passion, but never degenerates into sentimentality; it is swift in movement, but never sinks into melodrama.

The Miracle. By Antrim Oriel. (Constable & Co.)

APART from its dedication "to the Young Turks" as "workers of a modern miracle," this book is strongly anti-Turkish. The author, having gratuitously killed Abdul Hamid II., imagines a war between Bulgaria and Turkey, with Great Britain supporting the former. Bulgaria is victorious, with the result that at a conference of the Powers Turkey is shorn of all her European provinces except the wilayet of Constantinople. The knowledge incidentally displayed of the various factors in the late political situation in the Balkans is wide, but superficial. The sectarian hatred of Greeks for Bulgarians, chief among the causes of Macedonian disturbance, is barely mentioned, and its origin not so

much as hinted. In the chapter on Pan-Islamism the reader is led to suppose that this movement sprang entirely from German intrigue, which is by no means the case. The author's manifest enthusiasm for the Bulgars and their national ideals we do not share. But as an attempt at political prophecy on the line of known tendencies, the book would have been interesting if put forward as an extravaganza and published before the recent Turkish revolution changed the aspect of affairs. As a novel, it is not a success. The characters are doll-like and insipid, the dialogue poor. Some of the political disquisitions are good, but they are now, through no fault of the author's, *vieux jeu*.

Ciel rouge. By Claude Ferval. (Paris, Charpentier.)

JUST before the annual rush of Christmas books caused overwork in bookshops and the usual lock-out in French literature, there had not appeared abroad many new novels worthy of notice. As we have remarked in previous winters, the best and also the best-paid (far from the same thing) among French novelists have taken to writing for the stage. Memoirs are issued in abundance, but works of pure imagination, written for the great theatres, attract more notice than do novels of the kind current twenty years ago, or than short stories. Those who need such pabulum seem to prefer the ultra-Parisian disconnected sketches provided for them by the contributors to *La Vie Parisienne*, Willy, and others yet more "shoking."

Among recent volumes that have been talked about, two are studies of peasant or sailor life written in local dialects, trying to the foreigner. The better of these is *L'Amour guette*, by the author of 'Amitié amoureuse,' said to be Madame Lecomte de Nouy. From the pen of M. Abel Hermant has come the "succès de scandale" of the present Paris season, *Trains de Luxe*, in which figure the Spanish, Roumanian, and Venezuelan reigning *rastaquouères*. The storm had its origin in the clever illustrations which place before the reader the portraits of the German Ambassador (Prince Radolin), the Infanta Eulalie, the Duc de Morny—also "le Petit Duc" of Willy's latest book—and, above all, M. de Morny's father-in-law, the predecessor of ex-President Castro among the "Liberators" of Venezuela. It is curious to note that the adventures of this ex-dictator, placed by M. Abel Hermant in 1908, are in most particulars precisely those of the latest Venezuelan ex-President, Castro, as they have been revealed by the press since 'Trains de Luxe' appeared.

The only other volume which needs reference is a story said to be from the pen of la Baronne de Pierrebouurg, the title of which we have selected to stand at the head of these paragraphs. The plot is not new. A stern, hard, even cruel husband; a wife of strong character; a conventional good child; a shadowy male friend of the lady, possessing all

those admirable qualities which the husband lacks; and a pair of conventional mothers, are the personages. The lady preserves her dignity, but loses her reputation—no doubt unjustly, but not without contributory action on her own part. All this may be described as hackneyed, but the tragic force with which the story is told, from the moment of the inevitable duel, in which the interloper is killed by the husband's hand, makes the resultant book one well worth reading.

BOOKS ABOUT CHINA.

Ancient China Simplified. By Edward H. Parker. (Chapman & Hall.)—The origin of the Chinese race has long formed the subject of discussion among ethnologists. By some it has been considered that they are primarily related to the primitive races of India; and by others that they came into China from Mesopotamia. The late Prof. Terrien de la Couperie elaborated the theory favoured by the latter school, and brought forward many and cogent arguments in support of this view. He held that the absence of any elementary records of the early history of the people in China proved that the days of their national childhood were passed in other lands, and that their writing and culture show traces of Accadian civilization. There is much to be said for this theory; but Prof. Parker will have none of it, professing himself content to know that many centuries before Christ the Chinese were in occupation of parts of what is now North-Eastern China.

Prof. Parker considers that 842 B.C. is the beginning of the historical life of China, and he devotes many interesting chapters in his book to describing the state of the country during the several hundred years following that date. China at this time was composed of a number of States which were ruled independently, that is to say, so far as this was consistent with fealty to their sovereign lord. Several incidents in the career of Confucius, as narrated by Prof. Parker, illustrate the political condition of the States. One of the first offices held by Confucius was the governorship of a town, where his administration was so admirable that he was soon promoted to the rank of Chief Justice. His views on legal matters are instructive. He was a strong supporter of case-made law, and held that a judge should always declare the law and make "the punishment fit the crime,"

"instead of giving the people opportunities to test how far they could strain the literal terms of the law.....The ancients strove to save a prisoner's life; now we can only do our best to prove his guilt. However, he added, better let a guilty man go free than slay an innocent one."

Another saying of this matter-of-fact Chief Justice was that they who discuss by diplomacy should always have the support of a military backing. The late Dowager Empress of China was a strong supporter of this view, and owed more to Yuan Shikai's many battalions than the righteousness of her cause. An illustration of its application was also furnished in Confucius's career. An occasion arose when it became necessary to make a treaty between the States of Lu and Ts'i:—

"A couple of generals accompanied the party to the trysting place.....wine was offered, and the usual rites were being fulfilled when suddenly a Ts'i officer advanced rapidly and said, 'I now propose to introduce some foreign musicians,' a band of whom at once entered the arena with

brandished weapons, waving feathers, and noisy yells. Confucius saw through this sinister manoeuvre at once, and, hastily mounting the dais, expostulated in the plainest terms. The Ruler of Ts'i was so ashamed of his position that he at once sent the dancers away. But a second group of mountebanks were promptly introduced in spite of this check. Confucius was so angry that he demanded their instant execution under the law providing the punishment of death to those who should excite animosity between princes. Heads and legs soon covered the ground; and Confucius played his other cards so well that he secured, in the sequel, a formal treaty, actually surrendering to Lu certain territories that had unlawfully been held by Ts'i."

When fifty-six years of age Confucius exchanged his office of Minister of Justice for that of First Counsellor; and under his administration the people prospered so, that complete order was restored, thieves disappeared, "and sucking pigs and lambs were sold for honest prices." So enviable was the condition of the State under his rule that the Marquis of Ts'i, fearing lest his subjects should desire to enter so excellent a jurisdiction, sent the ruler of Lu a present of "eighty of the most beautiful women Ts'i could produce, besides thirty four-horse chariots of the most magnificent description." The Marquis of Lu fell into the trap; business was neglected; and Confucius's advice was thrown on one side. Disappointed with the conduct of his prince, Confucius threw up his office and left the principality.

After many wanderings he reached the State of Wei, where his fame had preceded him, and where he was asked by one of the rulers' wives to visit her. This he did, exercising every precaution against gossip. This was bad enough; but the same lady subsequently invited him to drive with her, and started on the expedition with a eunuch seated by her side, and Confucius in an inferior chariot in the rear. This was more than he could endure, and he took his leave of the lady and the Court.

Such are a few indications of the state of society at the time of which Prof. Parker writes. It was a lawless time, when might was right, and when a few enlightened statesmen began to foresee a peaceful solution of difficulties by the consolidation of the empire.

The Far East Revisited. By A. Gorton Angier. (Witherby & Co.)—One of the most noteworthy features of the modern history of the world is the change which has come over the leading empires of the Far East within the last few decades. We have been accustomed to look with astonished amazement at the rapid conversion of Japan from a feudal and anti-foreign State to a leading Power in the world. An almost similar *boulevercement* has taken place in Korea, which has been led to change her political system and welcome foreigners to her shores. Siam also, which, until lately, maintained its character as a typical Oriental State, has now entered the comity of nations; and last of all, China is bracing herself up to face the problems which recent events are forcing on her attention. The Chinese and Japanese and the Russo-Japanese wars have been revelations to the Chinese, who were accustomed to regard with contempt the *Wojên*, or dwarfs, as they were in the habit of calling the Japanese; and they were forced to inquire into the secret of such startling success. The answer came speedily and without hesitation. Unless they reformed their methods—political, social, and commercial—their doom was cast. A large party in the Empire straightway advocated reforms in all directions of State. A constitution was to be granted to the

Empire; the lore of Confucius and Mencius was exchanged for the learning of Europe; colleges and schools were opened in every large city in the Empire; and factories were founded for the manufacture not only of warlike materials, but also of articles of commerce. These changes were introduced on all sides.

Hongkong, which sixty years ago was little more than a barren rock which formed the home of a few native fishermen, is now one of the largest ports in the world. Three hundred steam launches ply on the waters of the harbour, which are overlooked by terraces of large and commodious houses which line the hill.

"The banks, the new blocks of offices on the reclaimed Praya ground, the new law courts and post office, and the dwelling-houses may with justice be described as palatial."

That reforms so marked should have occurred at Hongkong is not surprising, as it had been the great port for the transshipment of goods for the China coast, and has been in the hands of Englishmen during its lifetime as a colony. But with Canton things are different. There, in a purely native city under the influence of native traditions, the "new learning" is making pronounced headway, and accommodation is being found by the conversion of temples and other public buildings into school-houses.

"The most conspicuous is the normal college now under construction on the site of the old Examination Hall. The long rows, with their hundreds of cubicles, have entirely disappeared, and in their place three blocks of buildings are being erected. In the rear is a three-story building that will provide accommodation for some hundreds of the students that will attend the college. Primary and secondary school buildings are also contemplated, as well as a hospital and medical school. The whole scheme is intended as an example that may be copied elsewhere."

Five post offices, managed on the European system, are to be met with in the city, and from these, it may be noted, letters can be sent to any part of the Chinese Empire for one halfpenny; while the streets have police distinguished from their fellows by neat and serviceable uniforms.

In many respects Canton is typical of the cities of Southern China: its streets are narrow, indicating the impossibility of vehicular traffic, and its buildings, until lately, were modelled on the strictest native patterns. The inhabitants are an independent people, and have a rough-and-ready way of making their wants known, as was recently shown on the appearance of the Imperial edict prohibiting opium smoking, when, with flags flying and banners waving, crowds marched through the city proclaiming their approval of the order.

What Canton is to the South of China Peking is to the North. Its streets are wide, but until lately were a disgrace to Chinese civilization. Now, however, the roads, especially those in the neighbourhood of the Legations, are well macadamized. The indecencies which used to be prominent have also disappeared, and the hawkers who were accustomed to frequent the streets have been relegated to the by-lanes. But the most noticeable innovation is the substitution of jinrickshas and European carriages for the sedan chairs and carts. New official buildings are also taking the forms of European models. But the greatest change which has come over China, northern and southern, is the institution of railways. Until recently the "iron horse" was abhorred by the Chinese; now lines of railway cannot be too quickly constructed for their taste. Already 4,079 miles of railway have

been laid, and half as many more are in course of construction.

On this and numerous other topics of interest Mr. Angier enlarges, and his well-known knowledge of Far Eastern matters makes his comments important and trustworthy.

Things seen in China. By J. R. Chitty. (Seeley & Co.)—There was a time when any statement, however outrageous, concerning China found credence with the British public; but we have now advanced many stages beyond this. Careful observers have given us the results of their investigations, and numberless books have been written which contain accurate and well-authenticated facts. There is little excuse, therefore, for the appearance of the present work, since the information which it contains appears to be eminently commonplace. We exclude from this remark the photographs with which the volume is adorned, and which are excellent.

One of the first things which strike a traveller when landing on a foreign shore is the language spoken by the people. On this subject we read:—

"Seven different languages, including *Kuanhua*, or Mandarin, but not counting subdivisions of dialect, are spoken in China; each is as distinct from another as the English and German."

As a matter of fact, one language, and one only, is spoken by the Chinese of the eighteen provinces, and to these the author refers, as the context shows. That there are seven or seventy times seven dialects spoken in China no one who has visited the country will be disposed to deny. But that there is more than one language no one who knows anything of the subject will for a moment contest. Although the dialects differ materially, so as to make a Peking man unintelligible in the streets of Canton, the written language is the same all over the Empire, and is understood by all educated persons.

We notice a further statement on the subject. "There are," we read, "three written languages, all of them different from the seven spoken tongues and from each other." This again seems misleading. That there are three or more literary styles is known to all men. These differ considerably in construction and in the use of words. But the words are all Chinese, and the sentences differ only by verbiage and construction.

On p. 25 we are told that "a first-class mandarin is nearly always related to the Emperor." This is not so. Apart from the misstatement of fact, there is so strong a feeling against the official employment of relations that the fact of being of the same kindred as the Emperor would probably militate against appointment among the first-class mandarins in the provinces.

The remarks about the army include the following. "The fourth class [of mandarins]," we read, "is mainly distinguished military officers, the soldier not being accounted a very admirable person." Then a story is told which illustrates this contention:—

"A Chinese lady, on calling upon a European lady, had been interested in all the arrangements of a European *ménage*, and had inspected everything with an eagerness and appreciation distinctly complimentary, until it occurred to her.....to ask to see a picture of her honourable hostess's exalted and illustrious father. The production of a military portrait obviously overcame the visitor to the point of embarrassed stupefaction, and making some Chinese excuse, she executed a speedy retreat. The explanation lay in the fact....that respectable Chinese families do not, or until quite recently did not, allow any of the members to enter the army, the profession of arms being dis-

graceful; hence the little lady, confronted by a soldier's daughter, was immediately seized with grave doubts as to the society in which she found herself."

It is true that the peaceably-minded Chinese regard the military profession with comparative contempt, on the lofty principle that "right" should not require "might" to enforce it; but at the same time it is probable that the Chinese lady had some other reason for her hasty retirement, as above described, than suspicion of the contaminating influences of her hostess's connexion with the soldier's calling.

Comprehensive Geography of the Chinese Empire. By L. Richard. Translated by M. Kennelly. (Luzac & Co.)—This title is too modest, and fails to represent the nature of the contents of the work before us. Far from being only a geography of the Empire, it is an encyclopædia of knowledge on all matters geographical, historical, ethnographical, statistical, and commercial relating to China. It was originally published in French in 1905; but so great was the demand, as we are told in the Preface, for an English edition that Mr. Kennelly at once set to work to supply the present volume.

For the sake of convenience the Chinese Empire is considered in three divisions, viz., the valley of the Yellow River, the valley of the Yang-tsze Kiang, and the valley of the Si-kiang. Elaborate details relating to each division are given. The idea of change seems foreign to the Chinese nature; yet the present work brings out the great and fundamental reforms which are now being introduced into China. For instance, we know that for many centuries the six boards at Peking have administered the affairs of the Empire. These six have now become ten; and the original authorities have been so remodelled that they are scarcely recognizable. Some of the strangest institutions, however, remain unchanged. For example, the court of censors still perform their duties. It is incumbent on these censors, who number sixty-six in all, that they should

"animadvert on the conduct even of the Emperor himself for any act which they consider unjust, illegal, or extravagant, and they do so at times with boldness and courage, though they occasionally get degraded for their unpalatable advice."

Thus, as has been said, the Emperor and the mandarins live in the presence of a chronic day of judgment.

The administration of the provinces is undergoing many modifications, which are duly chronicled in the present work. The incorporation of Manchuria within the more intimate boundaries of China Proper has added three provinces to the Empire, a process which is likely to be extended to Tibet in the near future. Each of these provinces is ruled by either a viceroy or a governor. Subordinate to these higher officials is a whole hierarchy of office-bearers, from the literary Chancellor down to the village Elder, whose existence illustrates the democratic basis on which Chinese society is arranged. These Elders are elected to their offices by the inhabitants of the districts concerned,

"on account of their ability, their literary degrees, and their family influence. These acquire at times such authority that they must be practically considered as the sole rulers of the locality."

Their decisions are rarely appealed against, as the people are only too glad to keep out of the clutches of the mandarins. Another change which is in progress, and of which Mr. Kennelly takes notice, is the result of the recent edict prohibiting the manufacture of native opium. Mr. Kennelly tells

us that the normal amount of the native-grown opium was 400,000 chests per annum. If the Chinese Government is in earnest in this matter, this figure will undergo great and regular diminution, and *pari passu* the amounts imported from India will grow less. By latest accounts, in some parts of the country the edicts have been taken to heart by the farmers, while in other provinces no change has been made in the amount produced.

In all statistical matters the present work is a mine of information; but owing to the inherent want of accuracy of Chinese State accounts, little reliance can be placed on the figures quoted; and so when we are told that the expenditure of the Empire for 1901 amounted to a hundred and one million taels we can only accept the figure as an approximate estimate. It is not until we come to the Chinese maritime customs ruled over by Sir Robert Hart that we are on solid ground; and we can recommend the paragraphs relating to this and the newly established Postal Service as examples of what can be done in China by able and honest administration.

OUR LIBRARY TABLE.

In *Napoleon and his Fellow Travellers*, edited by Mr. Clement Shorter (Cassell & Co.), we have an attempt to whip up sentiment respecting Napoleon's detention by Great Britain and his exile at St. Helena. The volume consists of memoirs or letters by George Home, Capt. Ross (of H.M.S. *Northumberland*), the Hon. W. H. Lyttelton, and William Warden. By far the longest of these is the account contained in the letters of William Warden, which comprise pp. 133-284 of this work. Napoleon's opinion about Warden's book was as follows: "The foundation of it is true; but in it are a hundred absurdities and a hundred lies." Gourgaud's condemnation of it was still more emphatic; and nothing said by Mr. Shorter in its defence will convince us that it was not founded mainly on gossip. Mr. Shorter's reference to Napoleon's criticism of Warden's book is not quite ingenuous. He says (p. 112): "It was admitted by the Emperor and his friends to contain many inaccuracies." The Emperor's words were those quoted above.

If Mr. Shorter had given us a really critical study of these narratives, his book might have been welcomed; but his footnotes are in the main biographical notices of the persons named in the text. Here and there he adds a few trifling corrections, but they are, as a rule, on trivial personal matters. He also adds a few extracts from Warden's unpublished 'Diary,' which, it seems (p. 164, note), "is less generally favourable to the exiles than the letters." The uncharitably disposed will perhaps be led to see here a reason why only a few extracts are given from the unpublished 'Diary,' while the well-known 'Letters' are reprinted in full.

Mr. Shorter will have only himself to thank if such an impression is produced, for his Introduction bears marks of partisanship and does not impress us with his knowledge of the Napoleonic age. He asserts that much of the waste of life of that time occurred "because England intervened in quarrels that were not her own—quarrels to which all the best minds of that age were opposed." Wordsworth's opinion of Napoleon is dismissed as that of "a renegade"; and it is clear that Mr. Shorter considers the chief requisite in thinkers and historians who deal with that epoch to be admiration of Napoleon. He himself evi-

dently believes that the history of that time can best be gathered from the St. Helena literature, which students, who look for facts, know to be full of misstatements. The most valuable of the narratives in this volume is that of the Hon. W. H. Lyttelton. It describes his interview with Bonaparte on board the *Northumberland*. Especially noteworthy is the frankness with which Lyttelton reminded the ex-Emperor that the engagements made to him at Rochefort had not in any way been violated. And when the illustrious exile remarked that he desired only to live privately in England, and that his career was terminated, Lyttelton observed that he had used the same words a year ago at Elba. There was the crux of the problem in July, 1815; and nearly everybody but Mr. Shorter now sees that, after the unfortunate Elba experiment, the treatment of Napoleon was necessarily somewhat strict. The narrative of George Home, to which Mr. Shorter seems to attach some importance, is admitted by the writer himself to be "hare-brained." It gives acrid and belated expression to the feelings of an embittered man, and lacks every element of credibility.

Chaucer and his England. By G. G. Coulton. (Methuen.)—We do not know any book from which the ordinary reader would be likely to get a better idea of the England of the end of the fourteenth century than from the volume before us. Not that the author gives us a perfect picture of it—that is beyond the power of any one but such another as Shakespeare; even Chaucer himself leaves out of sight whole fields of mental and spiritual activity; but taking into account Mr. Coulton's well-known personal view of mediæval life, and allowing for it as a useful corrective of much indiscriminate laudation, a student will be able to form a fairly correct judgment. It is, perhaps, unfortunate that William Morris is selected as a "laudator temporis acti" to an extent that would mislead persons unacquainted with his work. As some writers see in the Middle Ages the "age of faith," and are so far justified that many shining examples of whole-hearted surrender can be pointed to in any portion of the period, so he saw in it a time when great art was produced of a kind to which he was particularly sensitive, and in the men of the time the public necessary for the production of that art. He was never blind to the faults and defects of their life, or to the fact that he, in common with the "unemployable," was the heir of the ages, even though he failed to see that many of our contrivances for escaping those defects were any better than the faults themselves. No passage from his works can be interpreted as a desire to see those times back again, or as a wish that he could have lived in them, to any greater extent than the desire we all feel to see for a moment Athens at its prime, Paris when its University was at its best, or any other acme of dead civilizations.

It is hardly possible within the limits of our space to particularize all the good points of this book, and at the same time to indicate a few minor matters in which improvement is possible; and therefore we desire to reiterate our expression of opinion as to its merits. Mr. Coulton takes a sane and reasoned view of the whole life of the time, and we should like especially to commend his chapters on love of all kinds, which looms largely in Chaucer's work. English people at present have so fallen into the habit of reading exclusively romances, many of them excellent, dealing with love, that they are in need of a strong dose of common sense on the subject. The

fact is recognized in most civilized nations that the heroic love of romances is, fortunately for all concerned, a rare occurrence, with symptoms which are recognized as those of a form of insanity. Mr. Coulton does not say all this, of course, but our fathers knew it and acted on it.

We have noted some few points to which we should like to call his attention, and first, we disagree with his scheme of the order of the 'Tales.' Of all the schemes provisionally drawn up by or for Chaucer, the one adopted appears to us least likely to have been used by him. It would have been far better to adopt any of the MS. orders, even that of the Ellesmere, and to recognize the fact that some difficulties are insuperable because the work was not finished. The orders for impressment of workmen were common things up to the Stuart times, as may be seen from any volume of the Close Roll Calendars, and still survive, it is believed, in the power of impressing seamen for service in war. We are not aware of any authority for the idea that conferring knighthood on children freed them from wardship in case of the death of their father before they came of age. 'Jehan de Saintré' is no more a typical mediæval romance than 'Ivanhoe,' and should be quoted as an illustration of manners with reserve. The meaning of "queke" is given in the 'Oxford English Dictionary'—it is not a form of hopscotch. Let us note, in view of some of his recent strictures, that Mr. Coulton quotes from Deschamps and other early French writers at second-hand. The book is well illustrated, and in every way most desirable as an account of mediæval England.

GENERAL ZURLINDEN, although retired from service in the French army, of which he was at one time a principal general, being at another Minister of War, is active in his military researches, and has in recent years carried on controversy as to Fontenoy and the Waterloo campaign. He now publishes through M. Lavauzelle of Paris *Anglais et Français* in three parts, of which the first has for sub-title *Les Anglais au Combat*. The remainder of the book is again occupied with the story of the battle of Fontenoy, and that of the movements of Grouchy and of the Prussians between the 16th and the 18th of June, 1815, inclusive. When General Zurlinden writes of the Prussian army the reader who is acquainted with that officer's own military life is reminded of Zurlinden's close resemblance to the typical officer of the Prussian guards—a likeness that allowed him to escape from imprisonment in 1870, for he had carefully abstained from allowing himself to be put on parole. Speaking, not the German of his own Alsace, but the German of a Prussian gentleman, our author found no difficulty in making his way from East Prussia to the Loire. In 'Les Anglais au Combat' General Zurlinden flatters us by omitting every battle in which our officers and men fell below the highest standard. Beginning with Senlac, Crecy, Poitiers, and Agincourt, he comes quickly to the Peninsula and Napier's history. While dwelling on Napier's description of the respect for one another shown by the English and French in Spain, General Zurlinden rejects the historian's less favourable view of Wellington's character for the courteous treatment of Houssaye. We, of course, are aware that, while Madame de Dino's kindly estimate of the Duke is just, his men never knew the side which the Duke presented to society and the diplomatic world. In the Peninsula Wellington was generally regarded as a hard, cold, contemptuous martinet; and there are undoubted blemishes on his cha-

racter passed over in silence by General Zurlinden. We recognize his friendliness to the present happy "accord des deux peuples" as Paradin styled the three alliances in the time of Francis I. Nearly three centuries later the King of the French popularized the rival phrase "entente cordiale," and now nightly appears on a popular stage in Paris with Queen Victoria to celebrate such relations.

MR. ALFRED NOYES writes with curious disrespect about the prose in Scott's *Minstrelsy of the Scottish Border* (Andrew Melrose). When people disputed about the authorship of the early Waverley Novels, some one asked, "Have they forgotten the prose of the 'Minstrelsy'?" It contains a mass of erudition in romance, legend, history, and folk-lore that no man can afford to despise or neglect; that is interesting, in many places, even to very young readers; and that has turned some into the paths of study which Scott opened. Nevertheless, the ballads themselves are the thing, and Mr. Noyes's appreciative preface might have been modified if he had known more about them, or had cared to say what he perhaps knows. If 'Kinmont Willie' is "gloriously strong," it can scarcely be denied that Child was right in claiming its best verses for Scott himself. Mr. Noyes really seems to be unaware that "Barthram's Dirge" is a *supercherie* by Surtees of Mainsforth, who palmed it off on his unsuspecting fellow-antiquary. He solemnly states that "the words in brackets are only conjectural," whereas they were part of the apparatus of artistic forgery. Mr. Noyes prints only a selection, omitting, for example, 'Jamie Telfer,' and arranges the ballads in his own way, without any but a few glossarial notes. His artist represents "the Gordons good" as Highlanders with kilts and targets! The one merit of the book is the presentation of many of the best ballads (some of the worst being also included), and some songs, in a handy and convenient form. It hardly is what its title proclaims it, "The Minstrelsy of the Scottish Border, collected by Sir Walter Scott," but it contains a good deal of that minstrelsy.

THE BOOK SALES OF 1908.

II.

THE modern portion of the library of the late Dr. Gott, Bishop of Truro, was, as already stated, sold on February 26th, and it was not until March 20th that the more important books, which had been catalogued for private sale by Messrs. Sotheran & Co. under the title of "Bibliotheca Pretiosa," came to the hammer in Wellington Street. If one compares Messrs. Sotheran's catalogue with that of the public sale, as reported virtually in full in 'Book-Prices Current,' it is plain that a considerable number of exceedingly interesting and valuable books were sold privately, including, with one exception, all the Shakespearean quartos; the presentation copy of the 'Workes' of Ben Jonson, 1616, on large paper, with inscription in the author's hand; and the "Indulgence" printed by Caxton in 1481, found with a similar rescript within the binding of 'The Ryal Book' once belonging to the Bedford Library, as recorded in the sixteenth volume of 'Book-Prices Current,' p. 282. Sufficient, however, remained to distinguish Dr. Gott's library as by far the most important disposed of during the year, the Amherst Library not being taken into consideration, for reasons already stated. The first four Shakespearean folios were bought in at 3,850l., as

previously mentioned, and the surviving quarto, 'The Merchant of Venice,' J. Roberts, 1600, sold for 290*l.* (morocco extra). Among many interesting manuscripts may be mentioned a York Missal on vellum, said to be the earliest known, 260*l.*; a Breviarium Romanum of the fifteenth century, on vellum, 195*l.*; a Latin Bible of the thirteenth-fourteenth centuries, on vellum, 135*l.*; and the 'Catalogue des Tableaux de M. de Julienne,' on 137 leaves of paper with 147 drawings by Watteau, 140*l.* (old French morocco). Among the many valuable books the following were of exceptional interest: a perfect copy of Caxton's 'Golden Legende,' 1483, folio, 1,300*l.* (morocco); the 'Biblia Pauperum,' ante 1450, a block-book supposed to be by Roger of Bruges, 1,290*l.* (modern morocco, three leaves missing); a unique copy of the Breviarium Eboracense (Pars Hyemalis), printed by Regnault of Paris in 1533, 32mo, 355*l.* (original calf); 'Paradise Lost,' 1667, with the first title according to Lowndes and the second according to Prof. Masson, 192*l.* (morocco); another copy of the same, once belonging to J. P. Kemble, 155*l.* (Lowndes's second title); a copy (imperfect, as usual) of the first edition of the Bible in English, printed by Jacob van Meteren at Antwerp in 1535, folio, 175*l.* (morocco extra); the Prayer Book of Edward VI., R. Grafton, 1550, small 4to, 158*l.* (vellum, title defective); the same Prayer Book printed by Whitchurch in 1549, 105*l.* (morocco extra), and again in 1552 ((third issue), 124*l.* (old calf, title mended); 'Robinson Crusoe,' the three parts, 3 vols., 8vo, 1719-20, 145*l.* (calf extra); and *The Original London Post*, Nos. 125 to 289 (No. 257 in facsimile), in which the novel originally appeared, 115*l.* This, I believe, affords the first instance of a story being published in serial form in a newspaper, at any rate in this country. The first and second parts of Painter's 'Palace of Pleasure,' in 2 vols., 1566-7, small 4to, realized 140*l.* (calf antique, imperfect); and it is worthy of note that on July 13th what seems to have been the same copy, then described as being on large paper and probably unique, sold for 56*l.* Many other valuable books changed hands at the Gott Sale; in fact, to deal with it in its entirety would necessitate far more space than is available.

On March 18th Messrs. Chesterton & Sons sold a number of interesting books, among them a memorial volume containing a sketch of the life of Cowper, two poems by him in pamphlet form, and many original water-colour drawings, portraits, and autograph letters, all inlaid in a 4to volume. This realized 65*l.*, an extra-illustrated copy of Faulkner's 'History of Kensington,' 1820, bringing 60*l.*; Byron's 'Childe Harold,' printed on one side of the paper, and inlaid with hundreds of proof portraits and autograph letters of the poet and other celebrities, 80*l.*; and an early sixteenth-century MS. Book of Hours, on vellum, presented to Pope Leo X. by Philippe de Gueldres, Queen of Sicily, in 1520, 170*l.* (velvet with silver clasps).

On March 25th and 26th Messrs. Sotheby dispersed the library of the late Mr. John Morgan of Rubislaw House, Aberdeen. This was an excellently assorted collection, noticeable for the large number of books from modern presses and editions of the 'Rubáiyát' (beginning with the third of 1872), none of which, however, fetched more than small sums. A few days later, also at Sotheby's, the original Kilmarnock edition of Burns's 'Poems' realized 210*l.* (calf, one leaf stained), the only copy sold during the year.

From this date to the end of April very

little is noticeable, except the 'Cosas de España,' an original poem, bound up in a folio volume with 48 water-colour drawings by Marcus Stone, and four autograph letters from the artist, 45*l.* (morocco extra); and a number of important books sold by Messrs. Hodgson on the 28th. These included a collection of works by Dickens, comprising 52 lots, 130*l.* (morocco, top edges gilt); Keats's 'Endymion,' 1818, 33*l.* 10*s.* (original boards, with label); Chaloner Smith's 'British Mezzotinto Portraits,' 4 vols., 1884, 26*l.* 10*s.* (cloth); Mr. Swinburne's 'The Queen-Mother: Rosamond,' Pickering's first edition of 1860, with the label misprinted "A. G. Swinburne," 32*l.* (original cloth); and 'Poems by Two Brothers,' 1827, 27*l.* 10*s.* (original boards, with the label).

The miscellaneous collection of books sold at Sotheby's on May 11th and two following days was important, as also were the library of the late Mr. W. Jerdone Braikenridge and other properties sold by the same firm on the 18th and three following days. Many of the books in the former sale were from the Beckford Library, the most noticeable among these being the 'Gentleman's Academie,' as altered from the 'Book of St. Albans' by Gervase Markham, 1595, 19*l.* (morocco extra); George Fox's 'Battle-dore for Teachers,' 1660, folio, 5*l.*; Franchiere's 'La Fauconnerie,' 1585, 4to, 12*l.* 10*s.* (morocco extra); Fuchs's 'De Historia Stirpium,' 1542, folio, 43*l.* (old oak boards); and Randle Holme's 'Academy of Armory,' 1688, folio, 10*l.* 15*s.* (original calf). A few days later the scarce first edition of the 'Dyalogue betwyxt a Doctoure of Divynitie and a Student in the Laws of England,' known in legal circles to this day as 'The Doctor and Student,' two parts, n.d. and 1530, 8vo, realized 50*l.* (original binding by Reynes); Alken's 'National Sports,' with 50 large coloured plates, 1821, folio, 43*l.* (old morocco); and Lord Lilford's 'Birds,' second edition, 7 vols., 1891-7, 51*l.* (morocco extra). Mr. Braikenridge's library contained a number of Americana, the most important being 'The Vain Prodigal Life and Tragical Death of Thomas Helliier,' 1680, 4to, 12*l.* 10*s.* (half-calf), and Joutel's 'Last Voyage to the Mississippi,' 1714, 8vo, 10*l.* 5*s.* (old calf). On May 26th Messrs. Puttick & Simpson sold for 50*l.* the lithograph copy of Wagner's MS. score of 'Tannhäuser' (conductor's copy), on 450 pages, folio, with the autograph of the composer on the final page. This was the property of the executors of Sir Augustus Harris, who purchased it some years ago for 200*l.*

We now come to the sale of the first portion of the library of the late Mr. E. J. Stanley of Bridgwater, begun by Messrs. Sotheby on May 26th, and continued on June 22nd and July 16th. It is convenient to consider the library as a whole; it had evidently been formed with great care, and certainly with consummate judgment, regard being had to utility rather than rarity, except, indeed, in the matter of bindings. There is consequently little to chronicle so far as high prices are concerned. Vitre's Latin Bible of 1652, bound by Boyet in 10 vols., 12mo, brought 86*l.* (morocco); the 'Religions of the Order of S. Benet,' by A. C. and T. V., 1663, small 8vo, 40*l.* (morocco, arms of Catherine of Braganza); Le Sieur de la Cuisse's 'Le Répertoire des Bals,' 4 vols., 1762, 15*l.* 10*s.* (contemporary morocco); the 'Chronicon' of Eusebius, 1518, 4to, 48*l.* (original leather, arms of Henry VIII. and Catherine of Aragon); the 'Proprium Sanctorum ad usum Cleri S. B. Vaticanæ, Partes Julii, Augusti, et Septembris,' Rome, 1773, 8vo, 40*l.* (morocco, arms of the Cardinal of York); the 'Nova Statuta' from 1 Edward III. to 12 Henry VII.,

printed by Pynson about 1497, folio, 61*l.* (morocco, Tudor roses and fleurs-de-lis, imperfect); and a series of Roxburghe Club publications comprising 160 vols., mostly in the original Club binding, beginning with No. 1, according to Lowndes, and carried on to the year 1906, 375*l.* Mr. Stanley's books covered a wide range of subjects, and constituted a general reference library of the highest value.

Glancing for a moment at the Hebrew Pentateuch of 1482, which with the Prophetæ Priores and the Prophetæ Posteriores, together 3 vols., folio, 1482-5, forms the first printed Bible of the Hebrew text, 120*l.* (morocco extra), we approach the miscellaneous sale of June 2nd and two following days, one of the most important held during the year. I referred in the previous article to the volume of plays originally in the possession of Charles I., and to the marriage covenant between Edward Phillips and Anne Milton, so that there is no occasion to do more than earmark them as belonging to this collection. Many other interesting entries are observable, as, for example, a copy of the earliest issue of the original edition of Quarles's 'Emblems,' 1635, 8vo, 34*l.* (original morocco); Vaughan's 'Silex Scintillans,' the first issue of the first edition, before the alterations were made in the poem of 'Isaac's Marriage,' 1650, 8vo, 30*l.* (original sheep); Sir William Barclay's 'The Lost Lady,' the first edition, of which but two other copies have been traced, 1638, folio, 40*l.* (calf); 'Gulliver's Travels,' first issue of the original edition, 2 vols., 1726-7, 52*l.* (morocco extra); and a number of "trial" copies of Tennyson's poems, e.g. 'Morte d'Arthur,' 1842, 20*l.*, and 'The Last Tournament,' 1871, 18*l.*, both in morocco super-extra. 'The Window,' 1867, 4to, with inscription "John Simeon from A. Tennyson," realized 49*l.*; Drayton's 'Poemes,' n.d. (1605), 30*l.* (morocco); Shelley's 'Queen Mab,' 1813, 25*l.* (half-calf); the Fourth Folio Shakespeare, 1685, the portrait and verses in facsimile and several minor defects, 36*l.* (morocco extra); the Second Folio, 1632, title repaired, 137*l.* (morocco extra); and another copy of the Fourth Folio, defective in parts, 52*l.* These prices were, however, for the most part exceeded in the case of other books, as, for example, George Scot's 'Model of the Government of East-New-Jersey,' 1685, 8vo, 120*l.* (original calf), and a series of five works by Milton, including the 'Poems,' 1645, and 'Lycidas,' 1638, 515*l.* (morocco uniform). It was at this sale also that the books from the library of Mrs. Piozzi appeared, among them 'Thraliana,' in 6 vols. 4to, which fetched the large sum of 2,050*l.*, as already mentioned.

During the last two months of the season an immense number of books were sold, those from the Hoskier Library being among the most important. These were catalogued as (a) Incunabula, arranged in chronological order of presses; (b) Works from the presses of Aldus Manutius and his successors, arranged in order of date; and (c) Miscellaneous Books. Among the Incunabula were three books from the press of Sweynheym & Pannartz—the 'Opera' of Lactantius, 1468, 62*l.*; Pliny's 'Historia Naturalis,' 1470, 50*l.*; and the 'Institutiones Oratoriæ' of Quintilian (c. 1470), 36*l.* It was in the final division, however, that the highest prices were obtained. A very fine collection of 186 volumes of the 'Almanach Royal,' nearly 100 of which had armorial bearings on the sides, brought 395*l.*; a Canevari binding, 28*l.*; a 'Pseultier,' Paris, 1586, folio, morocco, with the skull, fleur-de-lis, and royal arms of Henri III., 60*l.*; and the book generally quoted as 'Tewrdamckh,' 1517, folio, 140*l.* (old morocco). Mr. Hoskier

had collected a large number of books from old and renowned libraries, and many of them were in fine and rare bindings, as, for instance, examples of Francis II. (the youthful husband of Marie Stuart), Henri II. and III., Louis XIII., XIV., XV., and XVI., Marie Antoinette, Madame Elizabeth, Madame de Pompadour, and other celebrities. It is a pity that this collection was dispersed instead of being sold *en bloc*, though the remark loses some of its force when it is remembered that the same might be said of virtually every library which excels the majority of its fellows.

Just before the close of the season a series of nine bindings bearing the device of the bear and ragged staff were sold for a total sum of 253*l*. The Earl of Leicester, it seems, affected Italian classics, all the books coming within that category. On July 13th presentation copies (no others known) of 'Purchas his Pilgrimage,' 3rd edition, 1617 and 'Hakluytus Posthumus,' Vols. I.-IV., 1625-6, sold for 250*l*. (original calf); and a good example of Smith's 'Generall Historie of Virginia,' 1624, wanting only the slip of Errata and the portrait of Matoaka, for 405*l*. (calf, arms of James I.). On the 22nd of the same month a presentation copy of Shelley's 'St. Irvyne,' 1811, with inscription and a note in the poet's handwriting inserted, fetched 200*l*.; and a little later 'The Vicar of Wakefield,' 2 vols., Salisbury, 1766, 88*l*. (original calf), and the 'Horæ' printed by Kerver at Paris in 1499, 49*l*. (old French morocco).

The sales which have taken place since October, when the new season opened, especially that of December 17th and 18th at Sotheby's, will be well in remembrance, as the most important have been referred to recently in *The Athenæum*. On the 29th and 30th of October Messrs. Puttick & Simpson sold a copy of the original edition of Shakespeare's 'Poems,' 1640, for 91*l*. (portrait backed, and line of inscription in facsimile); and Montaigne's 'Essayes,' 1603, for 65*l*. (original vellum). On November 3rd, at Sotheby's, 159*l*.—a record price—was given for a very fine copy of the 'Hypnerotomachia,' 1499, in old French morocco; 115*l*. for 'Paradise Lost,' 1667, with the second title-page according to Lowndes; and 90*l*. for the 'Speculum Humanæ Vitæ' of Rodericus, printed at Augsburg in 1479 (morocco extra, four leaves missing). Messrs. Hodgson's sale of November 4th and two following days was also interesting, the first issue of the first edition of 'Gulliver's Travels,' 1726-7, on large paper, realizing on that occasion 85*l*. (old calf, two maps wanting); and the complete set of the 430 original water-colour drawings to Naumann's 'Die Vögel von Mittel-Europa,' Dresden, 1896-1904, 250*l*. On the 26th and 27th of November the same firm sold the *editio princeps* of Homer, 2 vols., 1488, for £250 (old morocco); 32 volumes of Gould's "Ornithological Works" for 233*l*. 17*s*. 6*d*.; and a copy of 'King Glumpus' for 148*l*. A contemporary inscription on a fly-leaf of the last-named assigned the authorship to John Barrow, thus corroborating the article on the subject which appeared in *The Athenæum* of February 23rd, 1907.

In a short survey of the many book sales which take place during the course of a year it is not possible to do more than point to some of the principal features disclosed by the best of them, and even with this limitation it is a matter of some difficulty to keep the record within reasonable bounds. The ordinary reader, who usually has neither the time nor the inclination to analyze the sales as they occur, and who sees high prices quoted one after the other as a matter of course, as though they were rather

usual than the reverse, is apt to think that the collection of books has at last become prohibitive to all but a very few by reason of the great expense which it is necessary to incur. This, however, is one of those errors which become recognized directly the facts surrounding them are investigated. As the collection of books is one of the oldest and most intellectual of those homely pursuits which are inspired by a love of accumulation, so also it is by far the cheapest, provided only that the fashionable and very expensive volumes commonly known as "pearls of great price" are relinquished to those who are able and willing to pay for them. When one of these is heralded in the press, we know that hundreds, and perhaps thousands, of other volumes, less noticeable by reason of their comparatively trifling cost, but none the less interesting and instructive for all that, have gone on their way unobserved.

J. HERBERT SLATER.

ROYAL BOOKS AND THE PUBLISHING SEASON.

WE have received the following, from a novelist who issued his first novel in 1870, in reference to the matter of the Queen's book and the publishing trade:—

Undoubtedly the criticisms on Mr. E. H. Cooper's statements by "a well-known member of the trade" are sound. The decadence of the novel trade is to be found in the decadence of the novel, and the necessities of the lending libraries. No one who has had anything to do with the reviewing of current productions during the past forty years can but be struck with the enormous number of novels now issuing from the press and their very low average merit. The incapable writer has existed during all time, but he has had his great chance only during the past fifteen years, because it is only during that period that the cost of printing has been reduced sufficiently to permit a profit to be made out of him. Twenty years ago the ordinary paper material for a novel cost sixpence. Now the light wood-pulp material, rough, uncalendered, and short-lived, can be got for one penny. Mechanical composition, spread over a two-thousand edition, costs only threepence a copy; and printed and bound the book can be circulated at a cost of sevenpence a copy. Every additional thousand costs but fivepence a copy. A sale of two hundred and fifty copies at six shillings will pay the bill, irrespective of art, common sense, or even grammar. Who can be surprised that the speculation is entered into by the self-confident author and the mushroom publisher? The speculation would be a dismal failure, however, were it not for the necessities of the lending libraries. These institutions, which fifty years ago encouraged reading among the middle classes who were unable, from lack of means, to provide themselves by purchase, are now oppressed by an obligation to furnish their two-guinea subscribers with three books a week, more or less. Inquiry among one's friends will show that the proper quantity of printed paper in indifferent binding is supplied, but not ten per cent of it is read. The books are sampled and thrown aside, to be replaced by others equally vapid. The better books, other than those by exceptionally well-established writers, are drowned in the flood, and the best of these will soon cease in their endeavours to float into publicity. The so-called six shillings of to-day corresponds with the three volume guinea-and-a-half of the seventies, and produces a much more

disastrous effect upon the current novel. If publishers depended upon sales at lower rates, they would think twice before they speculated a hundred pounds on a production. The couple of dozen copies taken by a circulating library of each and all that is issued suffices to yield the publisher his outlay and a margin of profit; but it would not suffice to do this if the published price were reduced to two shillings or one shilling, as it might be if the book were really good.

So far as my experience goes—and it has been long, and not confined to the literary part of the trade—I am convinced that the defective book is the result of the ease with which a moderate profit may be made from material that would not be for a moment considered if the public taste and the purchasers among the million were alone the source of profit. A six-shilling book, with the libraries needing supplies, can show a profit on a thousand edition with certainty. If published at one shilling for the purchasing public, it would need an edition of ten thousand to give a reasonable return; and a publisher would think twice before taking that risk, because the reading public cannot be got at so easily as the buyers of half a dozen library companies. The gain to the reading public would be immense. Books would be fewer, but they would be better. Only the best would be produced, because only the best could be sold. The library companies would of course be able to buy their stock at less cost; but it is also probable that their subscribers would be fewer, and confined to those who used them for the opportunity they gave of reading the necessarily costly productions.

* * We do not intend to carry this discussion further at present.

THE SHAKESPEARE QUARTOS.

MR. LEE's letter with regard to Mr. W. W. Greg's second article 'On Certain False Dates in Shakespearian Quartos,' in the October number of *The Library*, has found its way into print when Mr. Greg happens to be out of England. As one of the editors of *The Library*, I may therefore be permitted to reply to it.

The letter, though very judicial in tone, contains some confusions of thought. Mr. Lee claims to have shown in an earlier letter on Mr. Greg's first article that "the evidence which Mr. Greg adduced was incapable of the positive interpretation which he placed on it." Mr. Lee's previous letter certainly did not prove this, and a later sentence in his present communication suggests that what he really means is that, owing to lack of time, he himself is incapable of investigating the evidence of the watermarks which is the main argument on which Mr. Greg's case rests. Mr. Lee is incorrect, however, in stating that "Mr. Greg now bases his case exclusively" on this, for in his October article Mr. Greg reiterates several other points which certainly create a strong presumption that all the plays found together in the volume which once belonged to Edwin Gwynn were printed at the same time. These points are the striking similarity of the nine title-pages as contrasted with those of other Shakespeare quartos; the fact that the large numerals employed in all of them, in printing the dates, are first found in 1610; and that the "Heb Ddieu" device has not yet been found in any book printed by James Roberts. Somewhat over generously, Mr. Greg spoke of these arguments as "lying at the mercy of any chance discovery in the future"—a criticism which applies to the second and third, but hardly to the first. Mr. Greg's critical attitude

towards his own discovery has not prevented Mr. Lee from remarking that,

"in view of the inaccuracy which Mr. Greg now admits in the original presentation of his case, it would be manifestly rash for Shakespeare bibliographers to accept Mr. Greg's guidance in the matter, without ampler and clearer corroboration than is at present forthcoming."

There was no inaccuracy in Mr. Greg's original presentation of his case, and I feel entitled to protest strongly against the confused thinking by which Mr. Lee represents the quite accurate statement of facts, the relevance of which has since been modified by new evidence, as an inaccuracy on the part of Mr. Greg, and one making it rash for any one to accept his guidance. Mr. Greg's case now stands exactly where it stood when it sufficed to convince me that I was wrong in the interpretation which I had published as to the relations of these nine quartos. I take no pleasure in being convinced that I am wrong, but, unlike Mr. Lee, I found time to appreciate the "complicated argument" from watermarks, and there was no resisting it. It was foreseen, however, that the argument might be found complicated by busy people, and noticing the imperfections in the woodblock of the Half Eagle and Key, Mr. Greg and I agreed to search for instances of the use of this block subsequent to 1600, the date printed on the edition of the 'Midsummer Night's Dream' in which it occurs. If these imperfections were less in subsequent years than in 1600, this would offer—so it seemed—an easily appreciated proof that the date 1600 could not be right. Mr. Greg found an instance in 1605 in which the imperfections showed as distinctly less, and called this book as a witness. Subsequently, in tracing the history of the woodblock through the eighty years during which it continued in use, I myself found an instance of it, earlier than 1600, in which the imperfections were as conspicuous as in the 'Midsummer Night's Dream.' The fact had therefore to be faced, that while the evidence offered by *breaks* in a woodblock is trustworthy enough, no reliance can safely be placed in that from *cracks*, which may apparently vary according to the dryness of the block or the force used by the pressman. Mr. Greg very properly withdrew this one witness on the first opportunity, and Mr. Lee considers himself thereby entitled to make magisterial remarks on "the inaccuracy which Mr. Greg now admits in the original presentation of his case." I am not without hope that in a 'Study of the Early Bibliography of Shakespeare,' on which I am now engaged, I may be able to offer "the ampler and clearer corroboration" of Mr. Greg's case which Mr. Lee desiderates. For the present it may be enough to regard the dates which Mr. Greg has impugned as open to suspicion. Except for those who have to buy or sell the quartos in question, there is no great urgency in the matter; and even as regards this commercial aspect of the matter, it is as likely as not that the interest attaching to these editions will be found to have changed rather than diminished.

Meanwhile it is very important that all the available evidence should be examined, and in this matter, although Mr. Lee has not the leisure to investigate for himself the "complicated argument from watermarks," he may be able to give valuable help. In his little book on 'Four Quarto Editions of Plays by Shakespeare, the Property of the Trustees and Guardians of Shakespeare's Birthplace,' which appeared shortly before Mr. Greg's first article, Mr. Lee wrote:—

"It is worth the bibliographer's notice that the four Shakespearean quartos which are described in

this pamphlet are sometimes met bound together with early quarto editions of five other plays in a plain brown calf cover dating from early in the seventeenth century";

and he proceeded to describe "the other contents of this old bound volume" as

"invariably 'Henry V.' (1608), 'Pericles' (1619), and 'The Whole Contention between the two famous Houses Lancaster and Yorke' (1619).....as well as two quarto plays from other pens which were wrongly assigned to Shakespeare in his lifetime, viz. 'Sir John Oldcastle' (1600), and 'A Yorkshire Tragedy' (1619)."

Personally I only know of one volume still to be found in "a plain brown calf cover dating from early in the seventeenth century" (and this is gilt on the back); but the words "sometimes" and "invariably" used by Mr. Lee entitle me to hope that his 'Census' operations have informed him of several others. As it would be of the greatest possible help both to Mr. Greg and myself to be allowed to examine these, I shall be deeply grateful to Mr. Lee if he will state where they are to be seen.

ALFRED W. POLLARD.

'POEMS BY TWO BROTHERS,' BY THE TENNYSONS.

THE second portion of the library of Mr. H. W. Poor of New York City, now in process of sale by the Anderson Auction Company, of 12, East 46th Street, New York, included an undoubtedly unique copy on large paper of the 'Poems by Two Brothers,' 1827. The importance of this was fully realized by Messrs. Anderson's cataloguer, and two pages are devoted to its description. As the Catalogue can be in the possession of but few collectors in this country, there is all the more reason for giving this particular entry a wider publicity than it could possibly enjoy through the medium of a book-sale catalogue. The literary interest of the subject would, however, be of sufficient importance to warrant the extracts (given here "without prejudice") which follow:—

"It is the copy presented by Tennyson to his solicitor, C. R. Haddelsey, of Caistor, Lincolnshire, and bears on the fly-leaf his name and address, written by the poet. The book appears to have been afterwards presented to 'Miss Charlotte Turquand from her affectionate friend, C. R. Haddelsey'—this is written on the second fly-leaf. In addition, there is inserted a note from 'A. Tennyson,' viz. :—

DEAR HADDELEY, I sent back the conveyances signed yesterday, and hope you got them safe. Make all haste to a final settlement.

Ever yours,

A. Tennyson.

"The most interesting point in connexion with this book, however, is that it proves the poems to have been written not by two brothers, but by three; and Tennyson has himself gone through each leaf and marked those by Frederick, by Charles, and by himself.

"Appended is a copy of some inquiries which were made before purchasing the book, and also copy of the reply received. This makes the book of singular interest, because it corrects the errors made in Macmillan's reprint of 1893. In that edition a number of the poems were attributed to Charles or to Alfred which this copy shows to be incorrect; but as the present owner points out, they arrived at their conclusion, in the reprint, by an inspection of the manuscript, verified by the present Lord Tennyson. This evidence is not nearly so valuable as the evidence of this copy, as the marks in it were made at a time when Alfred Tennyson's memory was clear and distinct on the subject.

"The present Lord Tennyson, in his preface to the 'Poems by Two Brothers' published in 1893, states: 'It is requested that none of the poems in this volume said to be by my father, and consequently signed A. T., be included in any future edition of his Works, as my uncle, Frederick

Tennyson, cannot be certain of the authorship of every poem, and as the handwriting of the manuscript is known not to be a sure guide."

The correspondence in connexion with this copy consists, as already stated, of two letters. In both cases—the letter of inquiry and the answer—the names of the writers are suppressed, but these are not material. The first letter runs thus:—

"I have received safely the copy of Tennyson which you were good enough to send me. I should like very much to purchase it, but before doing so there are one or two points which I would like to raise. Can you tell me any history of the book?—in whose hands it has been all these years, or if you purchased it direct from the family to whom it was given? Again, can you tell me who is responsible for the pencil note which appears on the half-title? This note, you will remember, states to whom the book was given, and gives the different marks of the three brothers. Also, on comparing this copy of the 'Poems by Two Brothers' with the reprint issued by Macmillan in 1893, I notice other points to which I would direct your attention. As to the Stanza on p. 1, this is signed in your copy Frederick Tennyson, in the reprint the initials of Charles are given.

"Page 67, 'Egypt' is signed in your copy Charles, but in the reprint it says 'Begun by Charles, finished by Alfred.'

"Page 90, 'Scotch Song' is signed in your copy Alfred, and is queried in the reprint.

"Page 109, 'The Deity,' signed Charles, is queried in the reprint Alfred or Charles.

"Page 139, 'Epigram on a Musician,' signed Charles, is queried in the reprint.

"Page 165, 'Thou cam'st to thy Bower,' signed Alfred, is not signed in the reprint.

"Page 173, signed Charles, in the reprint queried Alfred.

175, signed Charles, in the reprint queried Alfred or Charles.

184, signed Charles, in the reprint queried Alfred.

197, signed M. Who is M.? In the reprint signed Charles.

209, signed Charles, attributed to Alfred in the reprint.

210, signed Alfred, bears Frederick's name in the reprint.

"These are interesting points which I should like settled before purchasing. Possibly you may be able to give me the information. The marks added to the poems, if made by Tennyson himself, should have settled any dispute as to who was the author of the various pieces, but the reprint was carefully edited from reliable information, I take it, and so I do not understand how the divergence has arisen."

The reply to this series of inquiries is as follows:—

"We fear we can do little to solve the difficulties which you mention. From inquiry we made at the time of purchase, we felt satisfied it had belonged to Haddelsey, that he gave it to Miss Turquand, in whose hands it remained till a recent date. If, as the latter owner believed, the marks were made while the book was in Mr. Haddelsey's possession, they were purposely made on good information, at a time when the memory of Tennyson would be of some value. The list in the reprint ('Poems by Two Brothers'—reprint—Macmillan, 1893) was prepared by the present writer from the original manuscript, entirely from handwriting, confirmed by the present Lord Tennyson; some of those that were marked doubtful, as to which of the two brothers wrote, were claimed by Frederick, the third brother. No one living has anything else than handwriting to go by; and if the present volume is genuine, it is a strange confirmation of the accuracy of the list made from the manuscript. We do not think it likely that the difficulty which you note will ever be explained."

It may be added that this copy formed lot 958 in the Poor Sale on December 9th. It does not appear to have passed through any auction sale in England, and was presumably sold privately. The original MS. of 'Poems by Two Brothers' mentioned above was sold at Messrs. Sotheby's in December, 1892, for 480l. It consisted of 88 leaves, the greater part being in the handwriting of Alfred Tennyson. According to Mr. J. H. Slater ('Early Editions,' p. 307), this "MS. has since been resold at a high premium to an American collector."

W. ROBERTS.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Baptist Handbook, 1909, 2/6 net.
 Coggin (Rev. F. E.), Man's Great Charter, 3/6 net. An exposition of the first chapter of Genesis. New Edition.
 Commentary on the Holy Bible, 7/6 net. Edited by the Rev. J. R. Dummelow. Complete in one volume, with maps.
 Daniel (H. C.), Common Sense and the Emancipation of Man, 1/6 net. Deals with life, death, &c.
 Harnack (A.), The Mission and Expansion of Christianity in the First Three Centuries, Vol. II., 2 vols., 25/ net. Translated and edited by James Moffatt. New Edition. In the Theological Translation Library.
 Henslow (Rev. Prof. G.), The Vulgate, the Source of False Doctrines, 2/6 net.
 Hibbert Journal, January, 2/6 net.
 Mayor (J. E. B.), The Church of Scotland, 6d. net.
 Nisbet's Church Directory and Almanack, 1909, 2/ net.

Law.

- Digest of English Case Law from 1898 to 1907. By E. Manson. 2 vols., 63s. Forms a supplement to 'Mew's Digest of English Case Law.'

Fine Art and Archaeology.

- Cameron's (D. Y.) Etchings. With an introductory essay by Frank Rinder, and a list of the artist's etchings.
 Coomaraswamy (A. K.), Mediaeval Sinhalese Art, 63/ net. A monograph on mediaeval Sinhalese arts and crafts, mainly as surviving in the eighteenth century, with an account of the structure of society and the status of the craftsmen.
 Gray (H. St. George), Interim Report on the Excavations at Maumbury Rings, Dorchester, 1908, 1/. Reprinted from *Proceedings of the Dorset Natural History and Antiquarian Field Club*.
 India, Archaeological Survey, Northern Circle: Annual Progress Report of the Superintendent for the Year ending 31st March, 1908, 1/4
 Konody (P. G.), Brockwell (M. W.), and Lippmann (F. W.), The National Gallery, Part V., 1/ net. With coloured illustrations.
 McCulloch Collection of Modern Art, shown at Burlington House as the Royal Academy Winter Exhibition, 1/ net. Special number of *The Art Journal*, with 140 illustrations. See p. 47.
 Palestine Exploration Fund: Quarterly Statement, January, 2/6
 Reliquary and Illustrated Archaeologist, January, 2/6. Edited by the Rev. Dr. Cox.
 Third International Art Congress for the Development of Drawing and Art Teaching, London, 1908, 6/. The transactions of the Congress, edited by C. Myles Mathews.
 Wheeler (G. Owen), Old English Furniture from the Sixteenth to the Nineteenth Centuries, 10/6 net. A guide for the collector, with much additional matter and many new illustrations. New Edition. For notice of former edition see *Athen.*, Oct. 19, 1907, p. 488.

Pictures.

- Fragonard, The Swing, 31/6 net. In the Menpes Series of Great Masters.
 Hemy (C. Napier), Last Reef Down: Fair Wind—Fine Weather.
 Scholar's Cartoons: No. III., King Arthur's Knights departing from Camelot on the Quest of the Holy Grail; No. IV., The Canterbury Pilgrims, 7/6 each. A series of decorative lithographs illustrating great events and incidents of British national life.

Poetry and Drama.

- Amphora, 2/6 net.
 Hagedorn (H.), The Woman of Corinth. A tale in verse.
 Hymns Ancient and Modern: Guide to the Use of, 9d.; Guide with Concordance, 2/6; Selection for Mission-Rooms, &c., 2d.
 Jones (M. H.), The Dawn of Life, and other Poems, 2/6 net.
 Miffin (L.), Toward the Uplands, 5/ net.
 Mordaunt (H. J.), Translations, 5/ net. Greek and Latin renderings from well-known poets, including Matthew Arnold, Christina Rossetti, and Tennyson.
 Musset (A. de), Poésies, 1828-1851, 5 vols., 2/ each.
 Poems and Sonnets, by J. O. P., 3/6 net.
 Rushton (W. L.), Shakespeare and 'The Arte of English Poesie,' 2/6 net.
 Wild Lyrics, and other Poems, by J. E. L., 1/.
 Woods (M. A.), The Characters of Paradise Lost, 2/. Reprinted, with additions, from *The Expository Times*.

Music.

- English Traditional Songs and Carols, 2/6 net. Collected and edited, with annotations and pianoforte accompaniments by Lucy E. Broadwood.
 Schünemann (G.), Mozart as an Eight-Year-Old Composer, Wolfgang's Notebook.

Bibliography.

- Library of Congress: Report of the Librarian, and Report of the Superintendent of the Library Building and Grounds, for the Year ending June 30, 1908.
 London University, List of Accessions to the Library, October, November, and December, 1908—List of Manuscripts, Maps and Plans, and Printed Books and Pamphlets, mostly on Railways and Navigation, from the Collections of John Urpeth Rastrick, and his Son Henry Rastrick.

Philosophy.

- Aristotle, Works, Vol. III., *Metaphysica*, 7/6 net. Translated into English under the editorship of J. A. Smith and W. D. Ross.

Political Economy.

- Co-Partnership, January, 1d. The organ of the Housing and Industrial Co-partnership Movement.

History and Biography.

- Atlay (J. B.), Lord Haliburton, 8/6 net. With a portrait.
 Beaven (M. L. R.), Sir William Temple, 2/6 net. The Gladstone Essay, Oxford, 1908.
 Colby (C. W.), Canadian Types of the Old Régime, 1608-98. Lectures delivered recently in Ottawa before the May

Court Club. The author's aim is to discuss various aspects of French colonization. There are several illustrations.

Cooke (J.), John Milton. A lecture delivered in the Parochial Hall, St. Bartholomew's, Dublin, on the occasion of Milton's Tercentenary.

Essex "Whoandwhere," 1909, 3/6. A muster roll of prominent men and women and leading residents in Essex.

Garratt (Evelyn R.), Life and Personal Recollections of Samuel Garratt, 7/6 net. Part I. is a memoir by his daughter; Part II. consists of personal recollections by himself.

Holland (R. S.), Builders of United Italy (1808-98), 4/6 net. Deals with Alfieri, Manzoni, and others, and contains 8 portraits.

Lumet (Louis), Napoleon I., Empereur des Français, 10/ Racial Problems in Hungary, by Scotus Viator, 16/ net. With illustrations and a map.

Roiné (J. E.), The Lincoln Centennial Medal, presenting the Medal of Lincoln, 25s. net. With papers by various authors.

Sports and Pastimes.

Haultain (A.), The Mystery of Golf, 5 dols. net. An account of games in general and golf in particular.

Education.

St. Paul's School Calendar.

Philology.

Year's Work in Classical Studies, 1908, 2/6 net. Edited for the Council of the Classical Association by W. H. D. Rouse.

School-Books.

Evans (E.), Plants and their Ways, 1/4. An introduction to the study of botany and agricultural science, with many illustrations.

Pulling (E.), Arithmetic by Decimals, 6d. net. For schools and colleges.

Science.

Bird Notes and News, Vol. III. No. IV., 3d. The journal of the Royal Society for the Protection of Birds.

Book of Nature Study, Vol. II., 7/6 net. Edited by J. Bretland Farmer and others, and has many illustrations. For notice of Vol. I. see *Athen.*, Dec. 12, 1908, p. 765.

Boole (Mary Everest), The Message of Psychic Science to the World, 3/6 net.

Finn (F.), Wild Beasts of the World, Part VII., 1/ net. With coloured illustrations by L. Sargent, C. E. Swan, and Winifred Austen.

Flammarion (C.), Mysterious Psychic Forces, 8/6 net. An account of the author's investigations in psychical research; also contains those of other European savants.

Hill (A.), The Body at Work, 16/ net. A popular treatise on the principles of physiology, with 46 illustrations.

Pilgrim (G. E.), The Geology of the Persian Gulf and the Adjoining Portions of Persia and Arabia, 5/4. Memoirs of the Geological Survey of India, Vol. XXXIV., Part IV.

Queensland, Vital Statistics, 1907, Forty-Eighth Annual Report of the Government Statistician.

Royal Scottish Arboricultural Society, Transactions, January, 3/. Edited by Lieut.-Col. F. Bailey.

Shaw (J.), The Shaw Treatment of Cancer, 6d. net.

Wright (H. J. and W. P.), Beautiful Flowers and How to grow Them, Part VI., 1/ net.

Juvenile Books.

Mac Bride (Mac Kenzie), King Penda's Captain, 4/. A romance of fighting in the days of the Anglo-Saxons, with coloured illustrations by John Duncan.

Miller (Evelyn), The Drawn Line, 1/. A story of children and their pets.

Fiction.

Becke (L.), The Adventures of Louis Blake, 6/. A partly autobiographical narrative of trading in the South Seas.

Blair (H. B.), Sarah Valliant's Problem, 1/. Has to do with county Society.

Blyth (J.), A Bid for Loyalty, 6/.

Byatt (H.), The Testament of Judas, 6/. An autobiography by Judas Iscariot, in which the narrative is completed by a Phœnician merchant.

Creswick (P.), Idols of Flesh, 6/. Deals with the friendship between a well-educated man and a girl employed in a tea shop.

Dallas (D.), Paul Richards, Detective, 1/. Contains seven detective tales.

Dickens (C.), Great Expectations, 7d. net. New Edition in Nelson's Library.

Flowerdew (H.), The Ways of Men, 6/. A tale of a girl's hazardous adventures and marriage.

Forster (R. H.), Harry of Athol, 6/. The scene is Northumbria in the year 1402, and the tale deals with the struggle between the Percies and Bolingbroke.

Gould (Nat.), Charger and Chaser, 6d. New Edition.

Granville (C.), God's Abyss and a Woman, 1/ net. New Edition.

Kenealy (A.), The Whips of Time, 6/. Presents interesting hereditary problems.

Loomis (C. B.), A Holiday Touch, and other Tales of Undaunted Americans, 5/. Consists of 15 short sketches, with 8 illustrations.

Mansfield (C.), Love and a Woman, 6/. Narrates the suicide of a married man, a rising politician, in order to leave a girl free to marry her cousin.

Oppenheim (E. Phillips), The Long Arm, 6/. With illustrations.

Shore (W. Teignmouth), A Soul's Awakening, 6/. Introduces a Holborn bookseller, his assistant, and the daughter of an unsuccessful writer.

Swan (E.), The Sword and the Cowl, 6/. Deals with the relations of Norman and Saxon about 1066.

Warden (Florence), The Baronet's Wife, 6/. A tale of a burglar moving in fashionable circles.—The Case of Sir Geoffrey, 6/. Introduces a disused mansion taken at a nominal rent which leads to a complicated series of mysteries.

Wells (H. G.), Kippis, 7d. net. New Edition in Nelson's Library. For notice see *Athen.*, Nov. 18, 1905, p. 681.

General Literature.

Bullen (F. T.), Idylls of the Sea, and other Marine Sketches, 1/ net. New Edition in Nelson's Shilling Library.

Carter (R. N.), The Simplex Guide to the Income Tax, its Assessment and Repayment, 2/6 net.

Greyfriar, December, 1/6. A chronicle in black and white by Carthusians.

Investor's Blue Book for 1909, 3/6 net. Edited by G. J. Holmes.

Manchester Quarterly, January, 6d. net. An illustrated journal of literature and art.

Melville (F. J.), Great Britain: Line-Engraved Stamps, 6d. net. With illustrations.

Oliver & Boyd's Edinburgh Almanac, 6/6 net.

Smart Set Birthday Book, 2/6

Trewby (A.), Healthy Boyhood, 1/ net. With an introduction by Sir Dyce Duckworth, and a foreword by Field-Marshal Earl Roberts. New Edition.

Utopian Papers, 3/6 net. Addresses to "The Utopians" a Chelsea Association, by various authors, edited by Dorothea Hollins.

Calendars.

Artists' Almanac for 1909, 6d.
 Bodleian Library Staff-Kalendar 1909; Supplement to the Staff-Kalendar.

Jenkins (B. G.), The British Astronomical Weather Almanac and Chart, 1909, 2d.

FOREIGN

Fine Art.

Clausse (G.), Les Sforza et les Arts en Milanais, 1450-1530, 15fr.

Man (A.), Pompeji in Leben und Kunst, 17m. Revised Edition, with a chapter on Herculaneum, and over 300 illustrations.

History and Biography.

La Mara, Beethovens unsterbliche Geliebte: das Geheimnis der Gräfin Brunsvik und ihre Memoiren. With portraits of Gräfin Brunsvik, Beethoven, and Gräfin Deym.

Vogt (A.), Basile I., Empereur de Byzance (867-86), et la Civilisation byzantine à la Fin du neuvième Siècle, 7fr. 50.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MESSRS. MACMILLAN will publish shortly 'Totemism and Exogamy,' by Dr. J. G. Frazer, which includes a reprint of his 'Totemism' of 1887 and four articles in *The Fortnightly*, a 'Geographical Survey of Totemism,' and a summary with conclusions. They are also issuing 'The County Lieutenancies and the Army, 1803-14,' by Mr. John W. Fortescue; Dr. A. C. Bradley's 'Oxford Lectures on Poetry'; and two novels—Mr. H. G. Wells's 'Tono-Bungay,' and 'One Immortality,' by Mr. Fielding Hall, who has made a reputation in other fields of literature.

AN edition of the Authorized Version of the Bible will be published immediately in "The Cambridge English Classics." The text has been reprinted—it is hoped with literal accuracy—from a copy of the folio of 1611 in the possession of Mr. Aldis Wright, who has edited the reprint for the Syndics of the Press. It will be comprised in five volumes, the Old Testament occupying three and the New Testament and the Apocrypha one volume each.

PROF. FIRTH opens the January number of *The Scottish Historical Review* with a sketch of the ballads illustrating the relations of England and Scotland during the seventeenth century, with many racy quotations. Mr. E. M. Barron advances a new, and pro-Highland, view of the War of Independence. Mr. J. G. A. Baird comments on a household book of 1699-1712. Prof. J. L. Morison has an appreciation of Sir Thomas More. Mr. Lang, with characteristic banter, edits five curious and important vernacular letters of Cardinal Beaton to James V., written 1537-41; and Sir Herbert Maxwell gives a section of the Lanercost Chronicle in translation.

MESSRS. SEELEY & Co. will shortly publish 'Behind the Veil in Persia and Turkish Arabia,' by Mrs. M. E. Hume-Griffith; 'A British Officer in the Balkans,' by Major Percy E. Henderson; and 'Among the Wild Tribes of the Afghan Frontier,' by Dr. T. L. Pennell.

MR. H. G. HARRISON has during the last seven years been engaged on 'A Bibliography of British Monasticism' (about A.D. 600 to 1908), which is intended to be a complete guide to the MSS. and printed works (general and topographical) relating to the religious orders and houses in the British Isles from the earliest times to the end of the nineteenth century. The work will be in two volumes.

MR. W. G. BLAICKIE MURDOCH's new book, 'The Royal Stuarts in their Connection with Art and Letters' is to be published next month by Messrs. J. & J. Gray & Co., of the St. James Press, Edinburgh. The author, who has had the assistance of several specialists, begins with King James I. of Scotland. He refers to the Stuarts as "the family of artists scorned by a nation of shopkeepers."

MR. ELLIOT STOCK is publishing 'An Oxford Tutor,' by Mr. C. E. H. Edwards, being the life of the Rev. Thomas Short, B.D., a well-known character in his day.

WE are informed by Messrs. Luzac & Co. that the work by Dr. Belleli, 'An Independent Examination of the Assuan and Elephantine Papyri,' which was expected to appear last November, is to be ready by the end of this month. The work will consist of two parts: (1) Chronicles of Papyri; (2) History of all Aramaic Papyri brought to Europe since 1826.

THE hundredth anniversary of the birth of John Stuart Blackie is to be celebrated in July next. His nephew Mr. Stodart Walker is preparing a volume of his correspondence, to be issued about that time. Any friends or others who may possess letters of interest from Prof. Blackie's pen are requested to forward them to Mr. Stodart Walker, 30, Walker Street, Edinburgh, who will return them to their owners as soon as copies have been made.

THE death is announced from the United States of Mr. Donald G. Mitchell ("Ik Marvel") at the age of eighty-six. He was a sentimental writer who continued the tradition of Washington Irving in his 'Dream Life' and 'Reveries of a Bachelor.' He was born in Connecticut in 1822, studied law in New York, and was United States Consul in Venice 1853-4, since which time he had lived on his farm of Edgewood, New Haven.

THE hundredth anniversary of the birth of Edgar Allan Poe is to be commemorated at the University of Virginia by the opening of a Poe Museum. At Columbia University, New York, on the 19th inst., Mr. Thomas N. Page and Prof. Brander Matthews will be the speakers. A visit is to be paid to Poe's Cottage at Fordham, where Mr. H. W. Mabie will speak.

SEVERAL books of interest to classical scholars are shortly to be published by

Messrs. Macmillan: Prof. Bury's Harvard Lectures on 'The Ancient Greek Historians'; Mr. Warde Fowler's 'Social Life at Rome in the Age of Cicero'; a new issue of Jebb's translation of 'The Characters of Theophrastus,' edited by Dr. J. E. Sandys; and 'The Acropolis at Athens,' by Prof. M. L. D'Ooge.

MANY of the same publishers' well-known monographs on "English Men of Letters" are to appear in a new form at a shilling, while Prof. Raleigh's brilliant 'Shakespeare' will be added to the "Eversley Series."

WE regret to find that there was a confusion of names in our paragraph last week concerning Messrs. Ward, Lock & Co.'s forthcoming novels. 'Sir Morecambe's Marriage' is by Florence Warden; 'A Crime on Canvas' by Mr. F. M. White; and 'A Bid for Loyalty' by Mr. James Blyth.

M. FERNAND BOURNON, a well-known member of the staff of the *Journal des Débats*, has just died at the age of fifty-one. A native of Paris, he was educated at the École des Chartes, and devoted nearly the whole of his literary life to the history of old Paris, on which he published many books. His great work, however, is the collection of "Monographies des Communes du Département de la Seine," which comprises no fewer than 77 volumes.

M. JEAN DE BONNEFON is publishing shortly in Paris 'La Corbeille des Roses; ou, Les Dames de Lettres,' which is announced as offering a critical account of all the "women of letters" now writing in France. It will be of great interest if it clears up some of the feminine pen-names which puzzle readers.

AMONGST the few British books published in Messina was an Italian translation of Brydone's 'Tour through Sicily and Malta, in a Series of Letters to William Beckford, Esq., of Somerly in Suffolk,' which, when published by Messrs. Strahan & Cadell in 1773, went through seven or eight editions. Mr. George Pignatorre, now of Rome, while British Vice-Consul at Messina, was so impressed with the excellence of Brydone's work that he made the translation mentioned in 1901.

THE Sanskrit scholar Prof. Richard Pischel, whose death is announced from Madras, was born at Breslau in 1849. He studied at the University of his native town and at Berlin, and spent some time in Oxford and London. In 1875 he was appointed Professor of Sanskrit at Kiel; ten years later he accepted a professorship at Halle; and in 1902 he received a call to Berlin. At the time of his death he was on his way to Calcutta to deliver a course of lectures. He published among other works some valuable editions of Sanskrit, Vedic, and Pali texts, some of which were issued by the Pali Text Society; and a grammar of the Prakrit language, generally considered his most important work.

THE death in his sixty-third year is announced from Vienna of Friedrich Schütz, well known as a political journalist, and for many years one of the editors of the *Neue Freie Presse*.

PROF. KRAUS of Prague University has just found a number of interesting letters and documents relating to Danish history in the town archives. Among them is a remarkable collection of love-letters written by Christian IV. (1588-1648) to his second wife, Kirstine Munk.

THE novelist and dramatist Hermann Jahnke, whose death at the age of sixty-three is reported from Pötscha, near Wehlen, was a teacher by profession. He was the author of a number of novels and plays, many of them written in Niederdeutsch. His volume on Bismarck is widely known.

AT a meeting of the Board of Directors of the Booksellers' Provident Institution, held on December 17th, it was announced that 130*l.* had been granted in relief to 66 members or their widows. Since the last meeting 291*l.* 18*s.* 10*d.* had been received in donations and subscriptions, and the funds showed an increase of over 1,000*l.* compared with the same period last year. Special Christmas gifts were presented by Mr. Wm. E. Green, Mr. Richard Bentley, Mr. Henry H. Hodgson, and Mr. C. J. Longman. To these gentlemen the Board gave a vote of thanks.

WE note the issue of the following Government publications: Colonial Statistical Abstract (2*s.*); Public Record Office, Vol. IV. of List of Early Chancery Proceedings, 1500-15 (15*s.*); and Register of the Privy Seal of Scotland, Vol. I. 1488-1529 (15*s.*).

NEXT week we shall pay special attention to School-Books, and recent books and meetings of educational interest.

SCIENCE

OUR LIBRARY TABLE.

IN *Common Affections of the Liver* (Nisbet & Co.) Dr. W. Hale White has collected and digested many valuable clinical lectures upon the subject which he has delivered from time to time in the Medical School of Guy's Hospital. The material for such lectures is large, and Dr. Hale White has utilized his opportunities to the uttermost. The information is accurate, the teaching modern, and the language simple. The book might perhaps have been made a little more interesting by the inclusion of a few cases. In the description of hydatids, for instance, Dr. Hale White might have alluded to Locke's excellent description of the case of Lord Shaftesbury,

The false Achitophel....
▲ fiery soul, which, working out its way,
Fretted the pigmy body to decay,
And o'er-informed the tenement of clay.

John Locke was Shaftesbury's physician, and he gives an extraordinarily accurate account of the case and the treatment he adopted by the advice of Sydenham and Glisson. In like manner there are many historical cases of malignant disease of the liver, the inclusion of which would have served to maintain the interest of the subject, whilst they would not have added materially to the size of the book. Dr. Hale White discusses the condition known as "a torpid liver," and comes to the conclusion that the symptoms are rather due to gastro-intestinal catarrh, the result of overeating, than to any primary inflammation of the liver. The slight

jaundice which occurs in such cases is caused by a mild catarrh of the bile ducts spreading from the intestine.

M. LECLERC DE PULLIGNY, general secretary directing industrial hygiene in the French Ministère du Travail, publishes through the Librairie Baillière *Hygiène industrielle*, forming the introductory portion of Brouardel's 'Traité d'Hygiène.' This volume may be rendered useful by an index, but without it is not of much value for purposes of consultation. On the whole, it is well put together, and the few mistakes caused by translation and transcription are such as must be expected in such a book. The statistics of military health quoted are vitiated, for purposes of comparison, by the existence of conscription in one of the two countries named, and its absence in the other. It is not safe to found an argument upon British enlistments without bearing in mind the cautions prefixed to all such figures by our Army Medical Department. We detect throughout some repetition, and in that repetition some sign of collection of material at different periods, with insufficient subsequent correlation. In one part it is rightly pointed out that precautions taken in this country under Special Rules greatly reduced suffering from saturnine intoxication, commonly called lead poisoning, when they were first applied, but that there has been recent increase. In a later page the figures of the last few years are not given, and from this omission a false impression might be derived but for the other passage. Under the head of Employment we are told with truth that Factory Acts do not apply to places of commerce, e.g., ordinary shops; but no mention is made (in the principal passage dealing with hours) of Provand's Acts, applying, among ourselves, similar principles to those discussed, although the French law of eight years ago regulating the employment of women in certain shops is set forth. Among small errors for correction in future editions of this book we note an unnecessary s at the end of the name of Miss Anderson, our principal woman inspector of factories; and several acknowledgments of doctrine drawn from Furnivall, in which that writer's name is made to begin with T. The doctrine with regard to the diseases of occupation here set forth as that of official France is, on the whole, in accord with our own. In certain matters, such as anthrax, we are far ahead, but there are others in which the tables are turned by progress in French and German administration as yet unrealized on this side of the Channel.

In *The Game Animals of Africa* (Rowland Ward) Mr. R. Lydekker is endeavouring to do for Africa what he has already attempted for India, Burma, Malaya, and Tibet (see *Athen.*, Nov. 30th, 1907), namely, to provide sportsmen and naturalists who visit those countries with trustworthy descriptions of the chief game beasts, and some others which may be encountered. Birds, fishes, and reptiles are excluded, and therefore the use of the word "Animals" in the title seems irregular, and might mislead. The author explains that the task he has set himself in Africa is more difficult than that with which he grappled in India, because, the country being larger, there are many more races and species to be described; and further, because of

"the imperfect state of our knowledge of no inconsiderable proportion of these, and the uncertainty still existing as to the limitations of species, in contradistinction to local varieties or races. In the main, species have been regarded in as wide a sense as possible; but in the case of many groups, such as the duikerboks, the time is not yet ripe for

anything approaching a final classification, and there can be little doubt that several nominal species will in the future have to take a lower grade."

This is probably true. A man who obtains a specimen different from the ordinary type in some minor degree may claim that he has discovered a new species, and is entitled to have it named after himself. There is more of this than is warranted, and he who successfully combats this tendency will deserve thanks from naturalists and sportsmen.

The author rightly states that this book can only be looked on as an attempt to describe the game-fauna of Africa, and that much revision will have to be made as time passes and our knowledge increases. Additions are probable, but unfortunately subtractions from the list are no less likely; indeed, some kinds of animals are now extinct which not long ago were numerous, and others seem similarly doomed.

The book is largely compiled from the writings of African sportsmen, from Roualeyn Gordon-Cumming, Cornwallis Harris, Oswald, &c., to F. C. Selous, Bryden, A. H. Neumann, F. Vaughan Kirby, Powell-Cotton, and others; the illustrations, apparently, being similarly collected, whilst the plates are reduced from those in the quarto called 'The Great and Small Game of Africa.'

Attention is invited to the curious fact of the marked distinction of the fauna north of the Great Desert, or north of the Tropic of Cancer, from that of the rest of the continent. "Northern Africa is, in fact, so far as its animals are concerned, a part of Europe."

The volume is admirably turned out, but very heavy to hold, the illustrations being sufficient and well reproduced; it is dedicated to the Duke of Bedford, "who has done much to increase our knowledge of the big game of the world."

SOCIETIES.

HISTORICAL.—Dec. 18.—The Rev. W. Hunt, President, in the chair.—The following were elected Fellows: R. A. Roberts, C. H. Jenkinson, W. K. Boyd, A. H. Neve, F. M. Stenton, and Miss E. M. Wilmot-Buxton.—A paper was read by the Rev. Clement Pike on 'The Regium Donum in Ireland,' and the history of the obscure negotiations connected with the secret fund was elucidated by the author. An interesting discussion followed, in which the President, Mr. I. S. Leadam, and the Director took part.

FARADAY.—Dec. 21.—Dr. N. T. M. Wilsmore in the chair.—Mr. E. A. Ashcroft read a paper on 'The Influence of Cheap Electricity on Electrolytic and Electrothermal Industries.'

MEETINGS NEXT WEEK.

- MON. Royal Academy, 4.—'The Philistine,' Sir Hubert Herkomer.
— London Institution, 5.—'Water and its Work,' Prof. V. B. Lewes.
— Surveyors' Institution, 8.—Discussion on 'The Administrative Aspects of Sewage Disposal.'
— Geographical, 8.30.—'Across the Sahara from Tripoli to Lake Chad,' Mr. Hannsbiischer.
TUES. Mathematical Association, 3.—Annual Meeting; Papers 'On the Mathematical Preparation for Students who propose to take up Technical Work,' Dr. H. T. Bovey; 'On the Introduction of the Idea of Cross-Ratio and Homography, and its Connexion with Involution,' Mr. A. Lodge; 'A Proposal for the Unknown Digit,' G. H. Bryan.
— Asiatic, 4.—'Mahayana Bronzes from Ceylon and Java,' Dr. A. K. Coomaraswamy.
— Colonial Institute, 8.—'Rhodesia and its Agricultural Possibilities,' Prof. R. Wallace.
— Zoological, 8.30.—'Zoological Results of the Third Tanganyika Expedition, 1904-5: Report on the Copepoda,' Prof. G. O. Sars; 'Studies on the Flagellate Blood Parasites of Fresh-water Fishes,' Prof. E. A. Minchin; 'A Further Note on the Gonadial Grooves of a Medusa, *Aurelia aurita*,' Mr. T. Goodey; 'The Tuberculin Test in Monkeys, with Notes on the Temperature of Mammals,' Dr. A. E. Brown; 'A Few Notes on *Balaena glacialis* and its Capture in Recent Years in the North Atlantic by Norwegian Whalers,' Prof. R. Collett.
WED. Geological, 8.—'On Labradorite-Norite with Porphyritic Labradorite-Crystals: a Contribution to the Study of the "Gabbroidal Eutecticum,"' Prof. Johan H. L. Vogt; 'On the Genus *Loxonema*, with Descriptions of New Proterozoic Species,' Mrs. Jane Longstaff.
THURS. Royal Academy, 4.—'Some Personal Experiences,' Sir Hubert Herkomer.
— Royal, 4.30.
— London Institution, 6.—'A Basis for the Appreciation of Works of Art,' Mr. W. Rothenstein.
— Institution of Electrical Engineers, 8.—'The G. B. System from a Tramway Manager's Point of View,' Mr. Stanley Clegg.
— Society of Antiquaries, 8.30.—'Excavations on the Site of the Roman Town at Caerwent, Mon., Mr. A. T. Martin.
FRI. Institution of Mechanical Engineers, 8.—'The Filtration and Purification of Water for Public Supply,' Mr. J. Don.

Science Gossip.

THE SELBORNE SOCIETY has revived the old title of its magazine, which will henceforth be called *The Selborne Magazine (and Nature Notes)*, and will be published by Messrs. George Philip & Son. All communications with regard to the Society should be addressed to the Honorary General Secretary, 20, Hanover Square, W., as heretofore.

MR. ARTHUR MEE, of Llanishen, Cardiff, has issued his handy card entitled 'The Heavens at a Glance,' for 1909—the thirteenth year of its appearance. It contains a great mass of well-arranged astronomical information and data for the year, printed on both sides of a small card, so that it can be conveniently suspended for reference.

WE regret to notice the death, in the forty-second year of his age, of Major Percy B. Molesworth. He was stationed at Trinkomali, Ceylon, where he made many valuable planetary and other observations, particularly of Jupiter. He was a member of the British Astronomical Association from its foundation, and was elected a Fellow of the Royal Astronomical Society in 1898.

SEVEN more small planets were photographically discovered at the Astrophysical Institute, Königstuhl, Heidelberg, on the 16th ult.—six by Herr Kopff, and one by Herr Lorenz. One was similarly detected by Mr. Davidson at the Royal Observatory, Greenwich, on the 17th.

SEÑOR COMAS SOLÁ publishes in No. 4290 of the *Astronomische Nachrichten* the results of some of his recent observations of the principal satellites of Jupiter and of Titan, the largest satellite of Saturn, obtained at the Fabra Observatory, Barcelona. The first satellite of Jupiter he finds to be decidedly ellipsoidal, the compression amounting to about one-fifth of the major axis, the direction of which makes a considerable angle with the line of the belts of the planet. The second always appears round. On the third satellite various features were noticed: white polar caps varying in brightness and size, equatorial bands, and shadowy areas, the changing appearance of which would seem to arise from the satellite's rotation. No distinct features could be discerned on the fourth, except a faint north polar cap seen on one occasion. The observations of Titan appear to indicate the existence of a more or less dense atmosphere, the limbs being always dark and difficult of perception, whilst towards the centre of the disk lighter patches were visible. Eight drawings accompany the paper, five of these being of the third satellite of Jupiter.

FINE ARTS

ROYAL ACADEMY WINTER EXHIBITION.

THE change of policy which offers us this year at Burlington House modern pictures in place of Old Masters is probably induced by the best of motives. Contemporary artists are undoubtedly suffering much from what has been called "the unfair competition" of the dead, the latter being usually treated with an exaggerated and indiscriminating deference, against which we have sometimes had occasion to protest. Sympathy ought to be enlisted in favour of any honest attempt to rectify this state of things by contrasting a consistently fine and representative collection of the best contemporary work with the rather mixed exhibitions of old paintings usually gathered at this season of the year—exhibitions

which have on the last few occasions harboured not a little second-rate work, and some that was absolutely mediocre.

If such were the intentions of the organizers of the present exhibition, the means by which they have proceeded reveal a lamentable ignorance of the time of day. We are asked to compare an art which at least was always decorous, and based on a sound tradition of design, with a collection consisting mainly of the popular pictures of past Academies, which attracted many shillings in their day, but at which even the crowd gapes not a second time. Not thus, we fear, will purchasers be convinced of the superior desirability of modern over old pictures. Our misgiving is rather lest so lamentable an error of judgment may discredit, in the eyes of a hastily judging public, the art of a whole period. Fashion has always counted for something in the estimation in which works of art are held, and there is an increasing tendency (which is to be deprecated) to measure their value by the vulgar test of the saleroom. It is important, therefore, to insist that by neither of these criterions can the verdict on many of these pictures be regarded as a verdict on the best of modern painting.

Many gifted artists have essayed the part of sensation-monger during the period covered by the collection of the late George McCulloch. It was the besetting sin of Academicians of that time, as portrait painting is to-day, and indeed, with a body handling "gate money" on such a colossal scale, not to try one's hand at it might seem, in a sense, to lack public spirit. The faulty, but very distinguished and beautiful portrait group (290) by Sir W. Q. Orchardson reminds us of what finer possibilities there were in his work, had he not grown accustomed to satisfying the taste for obvious attractiveness. But he was painting for a public which loved such things as Mr. Dicksee's *Burial of the Viking* (63), Mr. Marcus Stone's *Gambler's Wife* (68), and Miss Henrietta Rae's *Psyche before the Throne of Venus* (156)—such things as Mr. Collier's *Glass of Wine with Caesar Borgia* (115), as Pettie's *Jester's Merry-thought* (253), as Mr. Burton Barber's *Lucky Dog* (297)—and he suffered, as has almost every exhibitor at the Academy of his time, for his half-acceptance of the standards of that public.

Could it be accomplished without damage to the intrinsic reputations of the many artists who at some time or other bowed to the ideal of the "Academy picture," and who are usually represented in this collection at their moment of most complete prostration, we should welcome this striking exhibition of the results of that false ideal as an opportunity for moral stock-taking suitable to the New Year, with its atmosphere of good resolutions. Never again ought artists to forget that the fineness of a painting, as of any other work of art, lies in the perfect co-ordination of its parts, the delicacy and elasticity of its structure. To mask the weakness of the general structure by plastering it over with fragments of illusive detail may please the ignorant public, but stamps the work as false in the eyes of any one with insight, with whatever cleverness the *tour de force* be accomplished. To regard the structure of a picture not as the picture itself, which if complete implies that the picture is finished, but as a kind of scaffolding on which may be hung "trimmings" of naturalistic detail, is a sin of which Turner himself was often guilty, and in our accusation against recent painting he must, even though he now ranks as an Old Master, be included as an arch-corrupter. Of the men who followed him in his downward path towards

the rococo, some have had considerable sense of structure—some hardly any—some an elegant taste in trimming, and some a vulgar. The recognized painter of Academy pictures, however, over-trims, draping a slender real picture with a cloying and over-developed false one. Sir W. Q. Orchardson's *Young Duke* (77), being the apotheosis of such technical achievement, claims from us astonishment and admiration, but not respect. Here is plentiful ability for the painting of a picture elaborate enough, had the painter the character to resist the temptation to dazzle us by mere quantity, by painting a number of separate units artfully joined into the semblance of a single picture. Mr. Abbey's clever *Richard, Duke of Gloster, and the Lady Anne* (50) keeps a semblance of more severe design, because almost all the picture consists of costume of a formal character, leaving but tiny emerging patches of heads and hands; and this device for preserving a look of design, without sacrifice of the literalism demanded by the public, has been largely followed by younger painters. Such obedience to the letter rather than the spirit of the canons of art does not avail, and it broke down in Mr. Abbey's later pictures, wherein the incrustation of superficial realism is more and more apparent. Lord Leighton is a more flagrant example of a man with some gift, and still more ambition, for design deliberately ruining his work in order to bring it up to the standard of realism demanded by the public. Colour was his greatest difficulty, and we see him in *The Garden of the Hesperides* (41) brightening up the objects in his pictures from two or three different centres, and losing his way so badly that at first sight we take the trees in the middle distance for spray cast up by the breakers. The same sporadic over-colouring breaks up the *Daphnephoria* (100), wherein the line also is constantly over-modelled, still with the same motive of detailed realism. There is in this picture however, an amount of careful, conscientious draughtsmanship, which makes it respectable, if not inspiring. Mr. Waterhouse is at the opposite extreme. Defective in power of design—witness *Flora and the Zephyrs* (66)—he carries out his process of elaborating pretty detail with a good deal of superficial charm, *St. Cecilia* (61) being a not unfavourable example.

Of the landscape painters, Mr. David Murray—who is represented by sixteen canvases, most of them of large size—is one of the most capable exponents of the Academic art of the period. His work is always a little over-decorated, like a plant over-weighted with full-blown flowers, and it was a cruel kindness which hung his large *Hampshire* (221) at the end of a long vista, where distance shows its weakness. Mr. Stanton is less certain in his design, but puts it down rather more barely for what it is worth. His picture (110) is too badly hung to be judged fairly, and indeed here, as in the Summer Exhibitions, there is an obvious tendency for Academicians to be on the line and outsiders above. As this enormous collection fills only a part of the ample walls at the disposal of the Academy, it seems as though the work of Mr. Mark Fisher (4), Mrs. Stokes (14), Hope McLachlan (24), and Mr. Aumonier (52) might have been offered a place on the line, where their pictures would certainly have been seen to better advantage. Bred in the worst period of Academy-picture-painting, the late David Farquharson was sufficiently an artist to emerge from its bondage from time to time, and *Full Moon and Springtide* (111) is one of his best pictures, the sea being admirably alive. The drawing

of the shore, on the other hand, is a little inert and unresponsive, as though the artist had failed to see the changed look it would take on at the challenge of so strong a contrasting set of forms. Just as Chevreuil pointed out (when he formulated the rudimentary laws of colour) that it denoted only healthy activity in the eye that, at the sight of any strong hue, it should see its complementary colour modifying the surrounding tints, so we might now begin to realize that a vigorous artistic eye sees a like interplay between the *forms* of nature; and it is the lack of this sense that makes these carefully overpainted academic landscapes move stiffly, as though clogged at the joints—that makes our figure pictures unreal as a whole, for all their parade of literal actuality.

Whistler's *Valparaiso* (249) is a natural, forcible piece of painting, the result of a training in a *milieu* where standards were more scholarly than with us. Hung with unconscious irony to balance a picture by Mr. Stanhope Forbes of the same size and (apparent) hue, it has a serene superiority over its surroundings at which the painter's ghost might be conceived gleeful. *The Portrait of the Artist* (299), on the other hand, shows him tampering with the integrity of his picture at the bidding of sentiment—a concession already to English practice—painting in a formal setting a head conceived in terms of actuality. Watts and Burne-Jones are both, with Whistler, on a higher plane of inspiration than the other Englishmen; but neither is represented by first-rate pictures. Watts's *Fata Morgana* (67), though dated 1865, has already the inferior execution which marred his later work; but it is at least a design, not a collection of "properties." So also is the starved and dismal *Sleeping Princess* (153) by Burne-Jones, in which the chilly harmony of greens and greys might impress us if seen in a setting of dull white, instead of the gold and crimson which now surrounds them. *Love among the Ruins* (9) is pleasanter in execution, but at some cost of expressiveness, as though it had an overlay of Mr. Waterhouse's vagueness.

It is comforting to our national pride to remember that M. Roybet's *Propos galant* (199), a dull imitation of Hals, once took the Grand Prix at the Salon; so that our exhibitions have no monopoly of vulgarity. Among the better Continental works are *At the Well* (321), by Matthew Maris; Bastien-Lepage's *Potato-Gatherers* (1); and the *Ploughing* (84), wherein Mr. Clausen appears as a convinced disciple of the French painter. Dagnan-Bouveret, another follower of this artist, is seen only in his later vein of overwrought sentiment. A few English painters of a later generation—Mr. D. Y. Cameron (283), Mr. Orpen (270), Mr. Sims (140, 248, 260), and noticeably Mr. Sargent in an admirable sketch (46)—show to advantage, pointing the way to sounder art. This is not implying, of course, that their pictures display greater ability than many of the works whose tendency we have criticized. Indeed, it is because the less satisfactory pictures are so much more important—so typical, and instructive of much that should be avoided—that we find ourselves relegating the praiseworthy features of the show to the tail end of our notice. One delightful and important picture there is—the *Winds and Seasons* (232) by Albert Moore, a work at once learned and naive. It somewhat lacks the quality we have previously referred to—that sense of the active interchange of mutual comparisons between form and form which is so essential in dealing with groups at different distances, and one of the last achievements of virile draughtsman-

ship; but this lack is naively admitted, rather than artfully concealed as in Sir W. Q. Orchardson's brilliant passage of rapier-parrying, through which only the coolest and most analytic eye discerns the joins of the armour. Here, on the other hand, there is a distinct awkwardness, but how lovely is the quiet steadiness of the draughtsmanship! When have we seen a bank of flowers treated with such perfection of daintiness and noble breadth? Clearly it is not abundance of detail in itself which makes a work redundant and overdecorated. The pair of running figures against the corn in the middle distance are simply exquisite. For all its envelope of feminine prettiness, the picture stands in virile fashion, pointing the way for the next generation.

The sculptors are less copiously represented than the painters, Mr. Swan being the principal figure. His art is a little that of the dainty statuette grown beyond its proper scale, but is full of artistry. Rodin's involved marble group *The Kiss* (353) is not a favourable example, and compares ill with the clean, brilliant modelling of Mr. Alfred Gilbert's *Comedy and Tragedy* (356). We regret that the attractions of elaborate decoration and niceties of craftsmanship should have lured this artist away from the direct and careful modelling which in his hands was always so interesting.

LANDSCAPE EXHIBITION.

THE extraordinary copiousness of the Academy show leaves us little space in which to deal with the exhibition of landscapes in Pall Mall. The pictures of the two new-comers are by no means the least attractive. Mr. Lawton Wingate has two pictures (22 and 25) of most delicate texture, daintily handled, but with extraordinary unity of fluid paint lightly whipped on to the canvas. Nos. 48, 54, and 56 are the best of Mr. Stanton's; the first in particular, of a clear silvery tonality, is very agreeable. He has a keener sense of structure in his colour than in his form, which is a little immobile and lifeless, wanting in sense, for example, of the greater stability of a tree trunk near the root—the greater freedom of foliage towards, and final flutter at, the extremity of branches. Mr. Peppercorn's *Surrey Village* (4), Mr. Aumonier's *Afternoon* (47), and Mr. James Hill's *Harlech* (60) are also among the best things in the exhibition.

THE NEW PICTURE GALLERY AT THE VATICAN.

THE rearrangement of the pictures in the old Vatican Gallery, the Pinacoteca, would in itself have been an artistic event of no common importance. The rooms, it will be remembered, were totally unfit for the proper display of such a priceless collection of the pictorial art of the Italian Renaissance. The space was notoriously insufficient, and the lighting was of the worst possible kind. Yet even more unfortunate than the cramped space and the prevailing obscurity was the system—if so it may be termed—on which the works were hung. It being justifiably assumed, for example, that 'The Transfiguration' by Raphael was the dominating masterpiece of the Collection, and that 'The Communion of St. Jerome' by Domenichino was the second (a proposition which, perhaps, to-day might not find universal assent), the two works received equal prominence, and were placed almost alone in the same room, although the art of the one was representative of that of the ripe Renaissance, and that of the other of the eclectic school dating a century later. Again,

in another were found canvases by Titian in his maturity, Spagnoletti, and Guercino, mingled with others inspired by the severe, almost ascetic art of *quattrocento* Umbrian masters. This clashing of styles was naturally misleading to the uninitiated and the general public. It was also an ever-present disturbing element which no faculty of self-abstraction in the connoisseur could wholly ignore.

The unsatisfactory state both of the arrangement of the paintings and of the locality assigned for their display had long been deplored in Roman artistic circles, and has equally been the cause of regret to the authorities of the Vatican. The latter, indeed, had for some time been studying the question of removing the collection to rooms where it could be suitably exhibited and also intelligently classified. But the vast fabric of the Vatican Palace, whereof a large portion dates from remote centuries, and was built by Popes who often unduly hastened the labour of their architects and workmen, is now in a condition necessitating constant care and watchfulness on the part of the authorities responsible for the preservation of the building. The work of reparation hence proceeds unceasingly—it is true, without haste, but also without rest. Moreover, the question of expenditure has to be taken into account, and the revenue at the disposal of the building authorities is not unlimited. And, again, when a large extra outlay has been incurred, as in the case of the recent repairs and alterations of the *Appartamenti Borgia*, without which it could not have been opened to the public, similar operations have for a time to stand in abeyance; so that it was not until two and a half years ago that Monsignor Misciattelli, "Pro-prefetto dei Sacri Palazzi," was able to begin the building of the new Gallery.

Although the palace of the Vatican is of colossal size, it was, naturally, no easy task to find a series of rooms of ready access and sufficiently large to contain the collection of paintings. The problem, however, has been solved, and in a manner which we are inclined to think will meet with universal approbation. The place chosen is the west side of Bramante's long Cortile di Belvedere, consequently facing the Galleria Lapidaria, which is on its eastern side. The buildings here are three stories high, but the new Gallery will be on the ground floor, and the entrance door will be in the *Vialone di Belvedere*, which is the road behind St. Peter's along which the visitor drives to the entrance of the Etruscan Museum and the Sculpture Galleries, having on his left hand the wall of the extensive Vatican garden.

The advantages pertaining to the present locality are that the rooms will be in a continuous line, having the same lighting from the east, which, on the whole, is of all aspects the most favourable for the judicious display of oil paintings. The rooms will also be the same in depth and height. But as the representation of the various schools is numerically different, and as the pictures vary in size, so the rooms will be of various length; thus the length of the largest of the seven rooms will be 23 metres, and that of the smallest $8\frac{1}{2}$ metres. The entire length of the Gallery, including the small chapel of Pius V. at the end, is 145 metres. When it is remembered that the uniform height of the rooms is 8 metres, the reader will easily realize that in all dimensions their proportions are admirable. As to the decoration of the Gallery, a uniform scheme prevails through the entire suite of rooms, the coved ceiling being decorated in low relief ornament of the Roman Re-

naissance period. Its colour will be ivory white, perhaps sparingly picked out with gold. The walls on which the paintings will be hung are to be covered with watered silk of an olive-green tint. The "line," of the usual height, is defined by a delicate moulding, panelled beneath and terminating in a plain dado; the whole being in walnut wood. The floor will be parquetté in oak. Nothing could be simpler, or at the same time more impressive, than this fine harmony of subdued tints. It is truly suggestive of a sumptuous setting for works of art infinitely precious.

As stated above, the vestibule is on the level with the road; it will have on the right hand Rooms 1 to 4, those on the left being 5 to 7. The first room will contain the few Byzantine panels belonging to the Vatican (described by Prof. Muñoz in his notice of the late Grotto Ferrata Exhibition), and the works of the *trecentisti*. These were not exhibited in the old picture gallery, but were distributed about the Museum of Christian Art and the Library. The panels are mostly of small size; some, however, are of considerable interest. The second room will be assigned to the painters of the Tuscan School and others showing more or less Florentine influence. The Florentines will be represented by Fra Angelico, the Benozzo Gozzoli and the Lippo Lippi from the Lateran Gallery, and a few others. The central place facing the windows has been given to Melozzo da Forlì's important fresco showing Sixtus IV., Cardinals Giuliano della Rovere and Girolamo Riario, and the kneeling Platina, which is one of the greatest portrait pictures ever painted. It is to be regretted that circumstances will not allow the master's angels singing and playing musical instruments, now in the Sacristy of St. Peter's, to be also removed to this room, though this, however, may possibly be done later. As it is, the fresco will be worthily supported on either side by Marco Palmezzano's panels from the Lateran Gallery. The marvellous predella of the miracles of St. Hyacinth, by F. Cossa, is also in this room. The well-known series of altar-pieces by Perugino, Pinturicchio, Lo Spagno, together with the elaborate arrangements of Niccolò da Foligno, and other works of the Umbro-Marchigiana School, which gave a special character to the old Gallery, will be found in Room 3. As the reader has already divined, the series on the right-hand side of the vestibule will be closed by a room dedicated to Raphael, namely, No. 4. In this room the best light will be found on the side wall at the end, where 'The Transfiguration' has already been placed. Facing it on the opposite side will, of course, be hung the 'Madonna di Foligno,' which received a rather unsatisfactory lighting in the old Gallery, but will be well seen here. So also will the other works of the master. The centre opposite the windows has been given to Perugino's throned Madonna with the four saints. It will be flanked on either side by Raphael's 'Coronation of the Virgin,' with its original predella, and the same subject designed by Raphael and painted by Giulio Romano. The good Giovanni Santi has not been forgotten. His very creditable 'St. Jerome,' from the Lateran Gallery, has been transferred to the same room in which are collected the works of his illustrious son.

Returning to the vestibule, which will contain a marble bust of the Pope, and will probably be hung with some choice panels of old tapestry, the visitor will pass into Room 5. Here will be arranged the works of the Venetian School, the Crivellis (including the striking altarpiece from the Lateran).

the Bonifazio from the old Gallery, and on the side wall to the right Titian's great altarpiece of S. Nicolò dei Frari, which was also one of the grand canvases badly lighted in the past, and from which some of its fuliginous deposit has been carefully removed. Room 6 will be filled with the large canvases of the *Seicentisti*. 'The Communion of St. Jerome,' by Domenichino, will be on the side wall to the right, and opposite to it Caravaggio's 'Entombment.' The last room of all, No. 7, has been set apart for the foreign pictures, a rather miscellaneous gathering, but having some interesting works. Nicholas Poussin's 'Martyrdom of St. Erasmus' is unquestionably a fine scholarly work. Lawrence's portrait of George IV. is a good example of the master. So also the Murillo canvases fairly represent his style; but the collection is too heterogeneous to make an impressive display.

There can be little doubt that the creation of the new Vatican Gallery is likely to exercise a considerable influence, not only on the arrangement, but also on the construction, of similar public galleries in the future. It may therefore be useful to note how, in this instance, the work has been accomplished. So far as we can learn, the result has been attained by leaving nothing to chance, nor has responsibility been shirked in any quarter. The chief authority has been Monsignor Misciattelli, the head of his staff being Prof. Seitz, Director of the Pinacoteca and the Pontifical Galleries (whose recent sudden death has been generally lamented), Prof. Dr. Pietro d'Achiardi, and Prof. Comm. Costantino Sneider, Architect to the Vatican Palace. As soon as the place of the Gallery had been determined, a table of the pictures under their various schools was drawn up. Their position on the walls was then planned, and drawings made of their arrangement on the walls of the seven rooms it was found they would require. Then the entire gallery was spaced out, and the architect began the construction of the side walls, and made designs for the stucco ornamentation of the ceiling for the approval of Monsignor Misciattelli and the Directors. The questions of the method of heating (which will be by steam tubing placed near the windows), the fixed seats, the blinds, doors, panelling beneath the line, and, in short, the numerous details, were thought out and discussed. On account of the danger to the building from the installation of the wires, the electric light will not be used.

There are, it is to be feared, regions where all this forethought and scrupulous attention to details would be considered, if not superfluous, at least outside the scope of official cognizance. In the case of the erection of a national picture gallery or an art museum, where such ideas prevail, an architect of reputation would be chosen, and informed that the edifice was to be built on the usual lines of public monuments—that it was to have a handsome façade, ornate interior, and so forth. But that the Director was to be consulted on the arrangement and decoration of the rooms would be the last thing thought of by the officials, or the architect. He would probably have his ideas, and say that at length the time had come when he could translate into stone that cupola which was for ever to associate his name with those of Brunelleschi, Michelangelo, and Sir Christopher Wren. Or it might be a staircase which had long haunted his imagination, and was to eclipse those of the Scala dei Giganti at the Doges' Palace at Venice and the Durazzo cortile at Genoa. Or, again, his fancy might have run in the direction of palatial halls, such as at the National Gallery has given us the enormous

Venetian Room, whereof the present contents would be sufficient to fill half a dozen judiciously arranged chambers, and where even the splendid 'Raising of Lazarus' by Michelangelo and Sebastian del Piombo is lost. Here, at least, the example of the new rooms at the Vatican may, it is to be hoped, lead to some salutary attempt at reconstruction and rearrangement.

The day on which the Vatican Gallery will be opened to the public has not yet been definitely fixed. It is believed, however, that it will be towards the end of February.

Fine-Art Gossip.

THE annual exhibition of drawings, designs, and objects of handicraft by the students of the Metropolitan School of Art, Dublin, was opened last week. The success of the School in the National Art-Competition last year is shown by the fact that twelve medals were won by the students. Amongst the most successful exhibits are those in enamel and metal work, in which the School took the highest place at the National Competition. Some of the studies by members of the School Sketching Club are also remarkably good; and in the Modelling Section Mr. Albert Power shows some excellent work.

IN March next the Paris house of Pierre Lafitte & Cie. will begin publication of a series of art monographs with the general title of "Les Peintres Illustres," under the direction of M. Henri Roujon, the Secrétaire perpétuel of the Académie des Beaux-Arts. Each volume will be devoted to a celebrated artist, and will contain eight reproductions in colours and 76 pages of text on fine paper.

THE SCHOOL OF ART WOOD-CARVING, South Kensington, formerly in Exhibition Road, has removed to 39, Thurloe Place.

THE collection of sculptures of Pierre Puget, recently on view at the Franco-British Exhibition, has been transferred by the French Minister of Marine to the Louvre.

It may interest those who are visiting Paris during the present and four following months to know that the Municipal Council has decided to throw open the Dutuit Collection at the Petit Palais on two evenings each week—Monday and Wednesday.

THE French Académie des Beaux-Arts elected last week a new member in the section of engraving, the vacancy being caused by the death of Achille Jacquet. At the third ballot M. Waltner was declared the successful candidate. The new Academician, who is sixty-two years of age, is a native of Paris, and won the Prix de Rome in 1868. His greatest achievements are probably his renderings of Rembrandt; he is well known in this country as the engraver of works by Gainsborough, Lawrence, and Hoppner.

THE next number of the *Liverpool Annals of Archæology and Anthropology* will contain, among other papers, a fully illustrated summary by Prof. Garstang of his recent excavations at Sakje-Geuzi in North Syria, where he has laid open a Hittite temple with sculptured wall-slabs, and an unusually large series of pottery going back to the later Stone Age.

EXHIBITIONS.

- SAT. (Jan. 9).—Prof. C. J. Holmes's Paintings and Water-Colours, Carfax Gallery.
—Aron Jéruddahl's Sculpture and Statuettes, Baillie Gallery.
—Quartette of Roman Painters, Pictures and Water-Colours, Private View, Fine-Art Society's Gallery.
—Mr. G. Thomson's Water-Colours, Private View, Goupil Gallery.
—Second Annual Children's Exhibition, Baillie Gallery.

MUSIC

OUR LIBRARY TABLE.

The Evolution of Modern Orchestration. By Louis Adolphe Coerne. (New York, the Macmillan Company.)—Our author speaks of the admirable handling of the subject by Lavoix in his 'Histoire de l'Instrumentation,' but as regards German romanticists Lavoix virtually stopped at Wagner. Further, he notes that there is no similar comprehensive work in English; hence the present volume.

The dawn of independent instrumentation began in Italy with the two Gabriellis. Monteverde occupies an important place, and his orchestra and the particular effects he drew from it have often been mentioned; Mr. Coerne, however, points to Striggio, who, about thirty years before 'Euridice' was produced, used an orchestra of which more than half were stringed instruments, seven of them being played with a bow. Monteverde, nevertheless, is rightly described as the "founder of modern orchestration." Between him and Bach, Alessandro Scarlatti by his treatment of strings and wind paved the way for Bach and Handel, to whom brief space is given, as neither was really a link in the chain of orchestral evolution. Haydn and Mozart, as our author remarks, were virtually unfamiliar with the greater part of Bach's works. Haydn's knowledge of them must, we imagine, have been very small. The next great name is Gluck, and though he "relied to an excessive degree upon the string band," various features of interest in his scores are mentioned, notably his employment of a group of three trombones—a precedent "endorsed by all subsequent composers."

Our author calls Monteverde the "father of modern instrumentation," but Haydn the "father of modern orchestration." If we pass over Haydn, Mozart, and Beethoven, whose achievements in orchestration, if important, are fairly familiar, Spontini and Meyerbeer are the next names that attract attention, and they are of special interest in that Wagner owed much to their works. The romantic school is then considered, and we arrive at the "new movement of which Berlioz, Liszt, and Wagner were the founders." It is somewhat strange that Mr. Coerne should include Liszt, since he afterwards states that his orchestration "embodies nothing conspicuously new"; moreover, Liszt was helped in his scoring by at any rate one composer, viz., Raff. Many pages are devoted, of course, to Richard Strauss and his orchestration.

The final chapter treats of the music of Hungary and Bohemia; Scandinavia and Russia; England and America. Of Sir George Macfarren we are told that his "works are among the most important contributions to the literature of English music"—a statement that will astonish lovers of music in this country, for, except here and there in the provinces, his name is scarcely ever seen now on any concert programme. If Sullivan had consecrated himself to a nobler form of art than comic opera, he might, says Mr. Coerne, "have become the greatest of all English composers," which, to say the least, is open to question. Mr. Coerne names Paine, Buck, Foote, Chadwick, MacDowell, and Parker as America's representative writers for the orchestra; but he believes that there are many others who granted the opportunity, "would undoubtedly rise to epoch-making greatness." There is an interesting 'Appendix of Musical Illustrations,' ranging from Monteverde to Strauss.

The book shows wide reading and experience. We have given only an outline of the contents, mentioning the special links in the chain of development; but there are many valuable details about the scoring of lesser composers who foreshadowed new features in that way frequently ascribed to their greater successors. Our author in discussing modern composers, especially the English and American, has indulged in praise or the reverse concerning their music, though this in itself did not, we think, form part of his argument. We have given quotations about English composers as specimens. Of Chadwick we read that his music is "above all manly and energetic"; and of Dudley Buck, that he "occupies an honorable position as one of the foremost of our writers of church music."

FROM Messrs. Bach & Co. we have received Part I. of Alessandro Scarlatti's *Harpsichord and Organ Music*, edited by J. S. Shedlock. The composer in question, who was born in Sicily in 1659, or possibly a year earlier, and died at Naples in 1725, is known as the creator of opera, and some of the beautiful songs from his lyric works still retain favour to-day. He also wrote many Toccatas, Fugues, and other compositions for the harpsichord, as well as some for the organ; and manuscript copies of these are to be found in various libraries in Italy. Two books of Toccatas are at the Naples Conservatoire, and ten pieces of the same description have found a home at the Milan Conservatoire. The manuscript volume upon which Mr. Shedlock has drawn comprises 336 pages, all, with the exception of the last nine, filled with music. Particular interest attaches to the harpsichord pieces of Alessandro Scarlatti in that they were written before any work of the kind by Johann Sebastian Bach had been published, and also because Scarlatti and Bernard Pasquini, who wrote much for the harpsichord, were contemporaries, both, indeed, being members of the Arcadian Academy at Rome. Though important from an historical point of view, Scarlatti's harpsichord music does not claim attention solely by reason of its antiquarian interest.

Musical Gossip.

PROF. NIECKS of Edinburgh, in the paper he read last week at the Conference of the Incorporated Society of Musicians on 'Musical Terminology, Considered Historically, Theoretically, and Remedially,' pointed out some of the anomalies, inadequacies, and confusions of musical terminology; and with regard to our nomenclature of time values, he thought England could not do better than follow the example of the Teutonic countries and America. Mr. Swift-Paine Johnston, in his practical paper on 'Teachers and the Study of Psychology,' dwelt on the important question how to provide suitable training for teachers. With regard to general education, he thought that the Society ought to register only teachers acquainted with at any rate one of the three languages, French, German, Italian. Prof. Prout, who joined in the discussion, recommended German, because, as he truly remarked, it contained the largest amount of musical literature. The number of serious works in French is, however, rapidly increasing.

At the orchestral concert at Queen's Hall on Thursday evening, December 31st, there were six new works in the programme. First came a bright, well-scored 'Comedy Overture' by Mr. Henry E. Gheel. An Orchestral Suite, 'The Miracle of the Roses,' by Dr. James Lyon, having as its basis

Southey's poem of that name, was principally noticeable for the clever orchestration of the third and last sections; as programme music it was not always easy to follow. A Scena, 'In English Seas,' by Mr. J. Weston Nicholl, did not prove very satisfactory. The title was not happy. A composer by certain realistic effects may imitate the movement of the sea, or, like Wagner in the first act of 'Tristan,' create, as it were, a sea atmosphere; but he cannot by any means describe, or even suggest, "English" seas. Mr. J. Carlowitz Ames's Symphonic Poem 'Sir Galahad' won a well-deserved success. Thematic material, workmanship, and scoring were all excellent. The works were well rendered by the London Symphony Orchestra under the energetic direction of Mr. Allen Gill.

MR. CHARLES MANNERS has issued to the members of the National English Opera Union, a sketch-programme of a three weeks' season of opera at Drury Lane, to begin on May 17th. Three operas by British composers have been selected: Mr. Coleridge-Taylor's 'Thelma,' Mr. Colin McAlpin's 'Ingomar,' and Mr. Nicholas Gatty's 'Duke or Devil.' Mr. Manners hoped to include Miss Ethel Smyth's 'The Wreckers,' but she feared there would not be sufficient time to rehearse it properly.

FEBRUARY 3RD will be the hundredth anniversary of the birth of Felix Mendelssohn Bartholdy, and to celebrate the event a special concert, to be given under the direction of Mr. Henry J. Wood, has been arranged by the directors of the Queen's Hall Orchestra for that day. The programme will include the 'Hymn of Praise,' with Madame Lilian Blauvelt, Miss Edith Miller, and Mr. Gervase Elwes as soloists. The choir will be that of the Sheffield Amateur Musical Society.

THE programme of the Philharmonic Concert of Tuesday, February 2nd, will be largely devoted to Mendelssohn; it includes among other works the 'Scotch' Symphony and the G minor Pianoforte Concerto, with M. Pugno as pianist. There will be a novelty, a Border ballad, 'Gray Galloway,' by Mr. McEwen, and a first performance at these concerts of Chabrier's 'Gwendoline' Overture. These works are welcome; but as Mendelssohn frequently appeared, both as composer and conductor, at the Philharmonic Concerts, the whole programme might surely have been devoted to his music. The concert will be under the direction of M. Chevillard. The programme-book will contain a notice of Mendelssohn specially written for the occasion by Mr. F. Gilbert Webb.

DR. JAMES KENDRICK PYNE has retired from the post of organist of Manchester Cathedral, to which he was appointed in 1875, in succession to Sir Frederick Bridge. He comes of a musical family. His grandfather was in his day a noted tenor singer, and his father was an organist and composer.

DR. JOHN E. BORLAND has been appointed musical adviser and inspector to the Education Committee of the London County Council.

THE composer and writer M. Louis Étienne Ernest Reyer was on friendly terms with Berlioz, and succeeded him as musical critic on the *Journal des Débats*. His best-known operas are 'La Statue,' produced in 1861, and 'Sigurd,' produced at Brussels in 1884, and in the same year at Covent Garden. M. Reyer is now in his eighty-seventh year. We are glad to learn that the report from Marseilles of his being seriously ill is unfounded.

A "STRAUSS" week will mark at Dresden the production of the composer's new opera

this month. In addition to 'Elektra' will be given 'Feuersnot,' 'Salome,' and the 'Sinfonia Domestica.'

THE Beethovenhaus Verein will give a chamber-music festival at Bonn during May.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.	Messrs. G. Elwes and James Friskin's Concert, 8.30, Æolian Hall.
TUES.	Messrs. Orton Bradley and M. Watson's Pianoforte and Violin Recital, 3, Steinway Hall.
THURS.	Broadwood Concert, 8.30, Æolian Hall.
SAT.	Mr. Harold Bauer's Pianoforte Recital, 3, Bechstein Hall.
—	Mozart Society, 3, Portman Rooms.
—	Queen's Hall Orchestra, 3, Queen's Hall.

DRAMA

OUR LIBRARY-TABLE.

Mathilde. By Adolphus A. Jack. (Constable & Co.)—In his 'History of English Prosody' Prof. Saintsbury speaks of "that curious false note which pervades all our modern dramatic blank verse, no matter whether it be Lamb's or Landor's, Taylor's or Tennyson's, not to speak of that of living persons." "It is good [blank verse] poetically," he adds, "but not good dramatically; it is evidently written, in nature if not in intention, to be read rather than heard." Sweeping as this generalization may seem, it is essentially sound, and so far has the habit of writing poetic drama for the study, rather than the stage, gone that we have had poets who have penned blank-verse plays which could not be performed within the limits of six or even more hours. Mr. Jack's new drama, which recalls at once the work of Webster and that of Browning in its partiality for the intriguing atmosphere of the Italian Courts of the Renaissance and for strange revolutions of character and subtleties of argument, would, with a few cuts, play within the time tradition allots to the traffic of the stage; but the verse has about it the artificiality of which Prof. Saintsbury complains, and it has been obviously composed more for the reader than for the playgoer. With that reservation, and with the further provisos that the atmosphere of the piece is romantic—nay more, Italianate; that the characters of the story are rhetoricians, and even sophists; and that their changes of front, though picturesque, are apt to be sudden, and even somewhat incalculable, 'Mathilde' fully deserves the warmest praise for its ingenious reproduction of the manner and—to no small extent—the rhythm of the Elizabethans. One startling anachronism—an allusion to "back numbers" in the sense understood by American slang—seems hardly admissible even in a comic scene. And it can scarcely be denied that Mr. Jack's blank-verse lines are too often of the end-stopped, or at any rate the self-enclosed, type. But for the most part he catches the style and swing of greater days with a happy imitiveness.

His story is placed in the Court of Ferrara, and when the curtain rises we are introduced to its Duke, a half-crazy despot who treats his heiress, the young Princess Mathilde, with a neglect that is the result of jealousy, and leans on the advice of a peasant-born and newly ennobled Chamberlain. The latter can do everything with his master save help the Princess; and when she taunts him with indifference to her interests, he makes an avowal of love, only to meet with a harsh and insulting snub. His plan is formed: he will have the mad Duke assassinated; he will spread rumours as to the Princess's complicity; and meanwhile he will move a step nearer her rank, and rob her of her throne by himself taking the office of Regent. All this he accomplishes,

and there comes a day when the lifting of his finger might cost the Princess her life; instead, he stands up in her defence, and wins not only her gratitude, but also her hand. Years pass by, but the satisfaction of his ambitions cannot drown in him the voice of remorse or the sense that he has won his royal consort by a trick; and so he makes confession to her of his scheming, and dies when his confession is but just ended. "Cover his eyes," says the Cardinal of the play, with an audacious adaptation of Webster's line, but mercifully refrains from completing the quotation.

John the Baptist: a Play. By Hermann Sudermann. Translated by Beatrice Marshall. (John Lane.)—How Herr Sudermann's play would impress English theatre-goers, were there any chance of its production, it is a little difficult to say. Certainly it contains no element, except the fact that its hero is a Biblical character, which should prevent our censor, who has already licensed the Drury Lane version of 'Ben Hur,' the piece which, along with 'Salome,' it most nearly resembles, from sanctioning its representation. To judge by the reception which was accorded to a situation in 'Ben Hur' almost identical with the closing tableau of Herr Sudermann's work—a situation which represents the scene celebrated by our Church on Palm Sunday—there should be little doubt as to how the last act of 'John the Baptist' would be regarded in the playhouse, especially as this tableau comes as the culmination of an act which piles climax on climax. Into this one section of the drama the playwright crowds such episodes as the feast of Herod—given, we are to imagine, in honour of the visit of a Roman legate; the dance of Salome and Herod's promise; the appeal for the head of the Baptist; the summoning of John, and his reception of his two messengers returned from their mission of questioning the Messiah; the sentencing of John, happy at last in discovering what the Gospel means; the account of Salome's mad revel with the head of the man who has scorned her beauty; and finally the singing of the Hosanna hymn heard from the palace as John's successor enters Jerusalem. The effect of that act in the theatre would be tremendous. What we may be dubious about is whether the action of the earlier scenes might not drag—whether the characterization of the Baptist is not too subtle to get across the footlights. If Herr Sudermann does not suggest that hothouse atmosphere of Oriental luxury and depravity which Oscar Wilde indicates in 'Salome,' if his heroine is more of a minx and less of a young witch than the English poet's, still we are saved from that ugly touch of decadence on which Wilde prided himself, "J'ai baisé ta bouche," and the members of the Herod family are sufficiently individualized for stage purposes. All the scenes, indeed, in which Herodias or Salome or Herod encounters John are full of vivacity and the clash of temperament. It is the passages in which the Baptist comes into contact with his own disciples, and shows himself helpless to deal with their problems and desires, that might hang fire in the playhouse. Yet Herr Sudermann's portrait of John—a Forerunner who knows not the nature of the kingdom which his Prince will found, a hermit preaching repentance and the wrath to come who learns with bewilderment that the Prophet whose way he has prepared talks of love, and moves freely and humbly amongst men—to a reader at all events, is the most impressive and pathetic feature of the play. Another striking thing is the way in which the influence of Christ gradually makes itself felt more and more as the action

progresses, till at last John can resign himself to removal from the path of his Master. There should be no necessity to add, in the case of so admirable an artist as Herr Sudermann, that his handling of his theme is always reverent, or that his use of the sacred text is never other than dignified. Miss Beatrice Marshall may be congratulated on a graceful translation.

Dramatic Gossip.

M. PAUL FLAT in the *Revue Bleue* of this week has an interesting article on the administration of the Comédie Française. M. Siblot and Madame Berthe Cerny have been promoted to the "sociétariat." M. Claretie has taken energetic measures by informing the artists under his rule that their absence will not be tolerated without leave from the administration, and hopes to put an end to what is described as a state of anarchy by making actors responsible for receipts which suffer by their absence.

MESSRS. HENRY YOUNG & SONS will shortly publish another work by the octogenarian Liverpool author Mr. W. L. Rush-ton, entitled 'Shakespeare, and the Arte of English Poesie,' in which Mr. Rushton shows by many examples Shakespeare's indebtedness to that source.

THE death in his seventy-ninth year is announced from Berlin of the dramatist Georg Kruse, the father of the well-known musical critic Georg Richard Kruse. He was for many years the Director of the Berlin National Theatre. Among his plays are 'Sie weint,' 'Sie ist stumm,' 'Kriegsgefangen,' and 'Roland von Berlin.'

THE "January Society of 1908" in Copenhagen has just invited Mr. William Archer to give two lectures there on dramatic art towards the end of this month, as the first of a number of English lectures on literature, science, art, travel, and social questions of the day. This society, which numbers most of the professors of the Copenhagen University among its members, besides prominent men in other ranks of life, intends to develop intellectual and literary intercourse between Denmark and Western Europe, especially England.

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SATURDAY, JANUARY 16, 1909.

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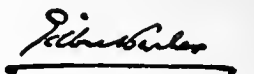
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LITERATURE

Oxford in the Eighteenth Century. By A. D. Godley. (Methuen & Co.)

OXFORD still has her wits; and here one of the brightest, whose verse has now delighted a whole generation, comes forth to tell in witty prose the "curiosities" of a bygone age. Yet the eighteenth century is not so very far away—in Oxford. In one college the Head has had but a single predecessor in office elected since 1795. Among middle-aged dons there are some whose grandfathers were born when Pitt was only a cornet of horse, or at least before he was known as a Parliamentary leader. The sedan in the streets is still remembered. Old furniture survives in undergraduates' rooms which was new when Walpole was Prime Minister. We are credibly informed that one of the archbishops sang the "very eighteenth-century" Mallard Song at a recent Gaudy.

But it is the memories to be found in books to which Mr. Godley has mainly restricted himself in his entertaining account of 'Oxford in the Eighteenth Century.' For the most part his material is in print; but he has read the portions of Hearne's diary which are still in manuscript; the Provost of Queen's (himself a delightful writer on old Oxford) has lent him "a MS. memoir which throws some light on Oxford society"; and there is also a mysterious "Shepelinda" to whom he refers from time to time in his pages, and who appears to have some fragrant records of college eccentricity that have never been printed. What, we may say in passing, is the Oxford Historical society about to leave these treasures in their obscurity? Why have these gifts a curtain before them? They are very like to take dust if some scholar does not make them known.

Mr. Godley comes and delicately lifts the veil. He shows us something—not too much—of the humours and misfortunes of the unreformed University. He takes us round its streets and its colleges, and points out how they looked in the eighteenth century. He talks of the teaching, the fellowships, college life and college discipline, exercises and examinations, reforms and reformers (there has never been a time, strange to say, when there have not been such in Oxford), and of what he calls politics and persecutions (of which in the eighteenth century there were far too many). All the subjects are musty enough to those who have read in Oxford history; but the quaintness and wit of Mr. Godley lend them a new life. He has the art of setting things incongruous in pleasing juxtaposition, the wit of suggestion, the facility of a repetition which is not tedious. So a delightful writer has produced a delightful book.

The book is much more than a mere record of unedifying academic history—for it must be confessed that, for the most part, the history of both Universities in the eighteenth century was unedifying: it is a criticism with a moral. The society described was far from unintelligent. So modern an observer as Mr. Frederic Harrison has not been chary of defending the century. Mr. Godley reminds us that in some respects, even in its attitude towards learning, it will bear comparison with our own:—

"It patronized learning theoretically, and even practically. Bishoppries rewarded the heads of presumably learned societies with a frequency not since observable. It was possible to collect 9,000*l.* to enable Kennicott to continue his Hebrew studies. Certainly society was neither Philistine nor unprogressive; but the progress was unintentional and almost unfelt. Morally and intellectually, the *ethos* of that part of the century which has given a character to the whole differed altogether from ours. It was not imaginative, nor was it humanitarian."

There, indeed, is the rub. The century "if coarse and material, was sane and vigorous." But (we venture to say, alas!) "Oxford cannot afford to be only sane and vigorous." It may be wondered whether a century or two hence a student of University life to-day, if he is willing to admit that it was vigorous—and he is at least as likely to consider its energy feverish—will declare that it was sane. Anyhow, we are ready enough to criticize our predecessors, and to regard the Universities in their days as "an awful warning to the Universities of our great commercial towns."

The blame for most of what was wrong in eighteenth-century Oxford Mr. Godley, with a pleasing charity, is inclined to attach to political interests. Oxford has always been disposed to look too much abroad. Cambridge has been more practical. The danger is far from being past to-day. The lesson of the eighteenth century, if we are to believe Mr. Godley, is that dons had better keep out of politics; and we are not at all sure that he is wrong. Jacobitism was the

trouble in the eighteenth century; and it was of longer duration in Oxford than Mr. Godley thinks, for he would put the end of its influence in 1750; but when did Dr. King of St. Mary's Hall die, and did not Prince Charlie visit him (or was said to have visited him, which is much the same thing from the point of view of surviving interest) between 1751 and 1754? Dr. Holmes, it is true, became President of St. John's College earlier, and reconciled that recalcitrant society to the Hanoverians, but hardly till the king who gloried in the name of Briton visited him in college, and gave those too flattering portraits of himself and the homely Charlotte. Things certainly have changed now: the burning question is not Jacobitism, but Socialism; and concerning Socialism Mr. Godley is, even by implication or suggestion (arts in which he excels), severely silent. Matters that excite the nervous academic mind have changed almost as much as has the "local habitation"; and as for that, our author remarks that "much of the ground covered by Beaumont Street, now a resort of the medical profession, had been a cemetery."

That pregnant memory suggests to us that Universities need not blame themselves too seriously when critics look askance at them:—

"In England, at least, the instruction of youth is every one's butt; and while the medical profession has been congratulated on the fact that its successes walk abroad, but the earth conceals its failures,—places of education enjoy no such advertisement. They are known by their failures. In regard of their relation to their alumni, Cicero's word is only too true, 'cui placet obliviscitur, cui dolet meminit': a good education is forgotten, a bad one rankles. Were the world just, schools and Universities would get credit for the successes of their pupils in after-life, as they now are blamed for their subsequent failures. But men are supposed to fail in consequence, and to succeed in spite, of education. It has then to be remembered that even improved educational manners and customs have in the last thirty years heard but little of praise and much of condemnation. The public will still be cavilling. Nevertheless it must be allowed that the modern satirist has changed his object; charges of sloth are no longer his permanent stock-in-trade; Universities are blamed less for idleness than for misplaced and perverse activity. It is not that the Fellow of these days does not teach; the gravamen is that he teaches the wrong things, and wears himself out for frivolous ends, such as compulsory examinations in Greek."

So Mr. Godley endeavours to console an academic world, which criticizes its own past not without an uneasy memory that its present is meet for criticism too. Examination "is no better than a wolf held by the ears": so goes the uneasy feeling to-day within the walls, while the critics buzz outside.

We have insensibly fallen to gossip with Mr. Godley. But our aim has been to show that he by no means confines his sage observations to the doings of the degraded past. Whether we are inspired by "the ideals of the Middle Ages or of the Midland Counties," we may still find

profit in his pages. When we have finished his story we part from him with regret, for he is a master of story-telling. Still we feel that he is even more at home in the nineteenth century than in the eighteenth, and we would beseech him to tell us with candid sincerity, in another volume, what in Oxford the nineteenth century did and thought. The record, in his hands, should prove, if even more instructive, at least as entertaining as the book we have just read.

William Haig Brown of Charterhouse.

Written by some of his Pupils, and edited by his Son, Harold E. Haig Brown. (Macmillan & Co.)

WILLIAM HAIG BROWN, after taking a brilliant degree in classics in 1846, was elected Fellow of his College—Pembroke, Cambridge—and for a few years was occupied in College and University work. During this period he became acquainted with the family of the Rev. Evan Edward Rowsell, and what he had “foreseen as dimly possible soon became an actual fact: in 1855 he became engaged to Annie Marion, Mr. Rowsell’s eldest daughter”; but this event necessitated the resignation of the Pembroke Fellowship, and the finding of some appointment supplying an income sufficient for the support of himself and a wife. He was appointed Head Master of Kensington Proprietary School in 1857. In 1863 he was elected “Schoolmaster” of Charterhouse, and retained his official connexion with Thomas Sutton’s great foundation till his death in 1906. He held his headmastership for thirty-four years, and spent the remainder of his life in London in the dignified position of Master of Charterhouse.

Dr. Haig Brown’s intellectual eminence, his striking power of organization, and the remarkable way in which he gained not only the respect, but also, as we learn from the contributors to this volume, the affection of his boys, place him among the “great headmasters”; and many beside Carthusians, many who are interested in the Public Schools of England, will welcome this account of his life. The great event of his professional career was the removal of Charterhouse from its old home in the City—the home in which Sutton planted it in 1611—to its present site near Godalming. The school “went down into Surrey but some six score strong, and within five years the Governing Body was fondly enacting that five hundred should be the limit of its capacity”; and the Head Master in his farewell sermon in 1897 stated that during the preceding thirty-four years 4,000 Carthusians had passed through the school. The different phases of Dr. Haig Brown’s life and work—first at Kensington School, subsequently at Charterhouse School, and at Charterhouse—are described in successive chapters by “some of his pupils,” and submitted by them to friendly, but fair and judicious criticism; and these contributions are edited

by his son in a volume exhibiting a literary skill which “the Doctor” would have appreciated, and also such a view of the manifold responsibilities of the head master of a great school as we think he would have commended.

It appears that Dr. Haig Brown strongly advocated the removal of the school; and it may well be, as Dr. Macan surmises, “that he went to Charterhouse with the idea already germinating in his mind”; it seems also probable that he was the first to recognize the suitability of the site chosen by the Governors for the new buildings. However this may be, there is no doubt that the growth and efficiency of the New Charterhouse were almost wholly due to the Head Master, and he may therefore be “rightly acclaimed, in a very real sense, the Second Founder of the School”; but the “Second Founder” was always ready to recognize how much the loyal co-operation of members of his staff contributed to his success.

Dr. Haig Brown was undoubtedly a great organizer, essentially, as we read in the last chapter, “a practical man—a man of business.” In this department of a head master’s activity he was pre-eminent, rather than as a class teacher; but boys in his form had the great advantage of being submitted to the influence of a mind of comprehensive culture: for although he never established a modern side at Godalming, he was in full sympathy with the authors of the latest developments in literature and science. The chapter devoted to his ‘Spiritual Work as Head Master’ shows us how truly he felt his responsibility for the moral and religious training of the boys under his care.

Mr. Campbell, in discussing and describing Haig Brown’s ‘Scholastic Work as Head Master,’ tells us that by some “the Doctor” was considered “the last representative of the old generation of schoolmasters”—by others “the pioneer of a new generation.” It is not easy to define his exact position, as he seems not at any time to have shown himself a keen partisan in matters either scholastic or political. He is said to have adhered too rigidly to the old lines of schoolwork, and to have retained classical studies too exclusively as the foundation of the education given under his rule. We read, however, that Charterhouse won its fair share of mathematical and scientific distinctions at the old Universities, and Mr. Campbell admits that the education given “was by no means illiberal”—this perhaps is more than an impartial critic could say of many schools in which “modern” subjects preponderate. Dr. Haig Brown, himself an unusually good modern linguist, and, as we read, a man of “wide culture and generous outlook,” must, we doubt not, have seen to it that the best modern ideas in education, as well as the most efficient methods of instruction, permeated his school without detriment to the teaching of the humanities and mathematics. The chapter on ‘Scholastic Work’ is of considerable interest, not only in

conveying a presentment of a distinguished head master at work in his school, but also as an aid to the solution of the ever-present problem, What shall be taught in our schools, and how?

No doubt a main cause of Dr. Haig Brown’s success was that, his mind once made up on a question of organization or method, it was no easy matter to deflect him. He always knew very definitely what he wanted; he generally realized what was the best means of obtaining it; and he seldom wasted time or energy in ineffective discussion or argument. A strong sense of humour, quiet determination, and unfailing tact enabled him, in most cases, to surmount the thousand and one difficulties that present themselves to a head master in his dealings with governors, parents, masters, and boys. It is curious to note that an old description of Thomas Sutton, quoted in this volume by Sir Arthur Stokes, “might not inaptly have been written” of the later Master of Charterhouse. The passage is too long to give here, but it is clear that the likeness between the two men was marked.

In August, 1904, Dr. Haig Brown wrote a ‘Recipe for Old Age’:—

A diet moderate and spare,
Freedom from base financial care,
Abundant work and little leisure,
A love of duty more than pleasure,
An even and contented mind
In charity with all mankind;
Some thoughts, too sacred for display
In the broad light of common day;
A peaceful home, a loving wife,
Children, who are a crown of life:
These lengthen out the years of man
Beyond the Psalmist’s narrow span.

Two years later he died, having experienced the truth and wisdom of the recipe.

A Literary History of Russia. By A. Brückner. Edited by E. H. Minns. Translated by H. Havelock. (Fisher Unwin.)

A GREAT deal of water has flowed under the bridges since Madame de Staël wrote that some gentlemen in Russia had amused themselves with literature. The universal popularity of the great Russian novelists has done what the charming lyrics of Pushkin could not bring about. There has long been a demand for a history of Russian literature in our language. Many books of the kind may be found in French and German. A few years ago the work of M. Waliszewski appeared in French, and was translated into English. May we say that justice was hardly done to Russian literature in it, especially in the treatment of Pushkin?

Prof. Brückner, the author of the work before us, has been deservedly known as one of the foremost Slavonic philologists. His researches among manuscripts preserved at St. Petersburg led to the discovery of some of the earliest documents in the Polish language. At length he entered upon a new field, and wrote both in Polish and German an excellent history of Polish literature, which has not been translated into English, probably because

so little interest has been felt in the subject. The present work appeared first in German, and will be welcomed, no doubt, by many in this country. Prof. Brückner is a Pole, but does not allow his sympathies to be warped. To him Pushkin is a great genius, and rightly so. We only trace his Polish point of view in his regret that the Russians have adopted Byzantine culture and followed in the steps of Byzantine literature. They thus, our author says, cut themselves off from the other great Slavic family, the Polish. The latter accepted the Roman Catholic religion, and a fatal barrier was raised. Prof. Brückner rightly dwells upon the culture of Kiev and South Russia. It was a mere accident which caused the Principality of Moscow to become great amidst its Finnish surroundings. The earliest Cyrillic press was at Wilno. The earliest grammarians were White Russians and Poles. The first Russian university was at Kiev, then in Lithuanian territory. From the West came Simeon Polotski, who taught the children of Alexis Mikhailovich, and is supposed to have inspired the bold Sophia, sister of Peter the Great, with some of her ideas. But leaving our author's point of view, in which he shows much minute reading, we may make a few general remarks.

Russian literature divides itself into two great sections: first, the early Byzantine period; secondly, Russia under Western influence. The first occupies by far the smaller part of the volume, and is only of secondary importance with Prof. Brückner. He mentions, however, the *Chronicles*, the wonderful 'Story of Igor's Expedition,' and the curious historical works of Prince Kurbski. The controversy of the latter with Ivan the Terrible is a strange page in Slavonic literature. Ivan showed a great deal of reading, and, like Henry VIII., was fond of bringing out his knowledge of the Bible. The works of Krizhanich and Kotoshikhin are duly quoted. The country was in a barbarous state, and Prof. Brückner does not hesitate to let us see it. We learn more about it from foreigners, but many interesting works by natives have perished, such as the *Chronicle* which Prince Mstislavski showed to Jerome Horsey, according to the diary of the latter. Towards the end of the period we do not find much improvement. Sophia, the sister of Peter the Great, seems to have been a literary woman; but the translations of Molière about which we hear were made by his youngest sister Natalia. Prof. Brückner shows a decidedly iconoclastic spirit towards some of these heroes, but has long been familiar to Slavs as an antagonist of the claims of Cyril and Methodius.

With the coming of Peter the Great (the second period) things changed. This Titanic man of genius (for he can be called nothing else) both conquered provinces and modified the letters of the Russian alphabet. Russia cast aside her Byzantine models, and looked, as all Europe did, to France. We have Kantemir the satirist, Sumarokov the dramatist, and

Derzhavin, the lyrical panegyrist of Catherine. There was strictly no reading public. Prof. Brückner is very sarcastic, and probably with reason, about these courtly writers. Catherine he looks upon as a supreme dilettante. She was, however, a woman of brilliant versatility, and did something for literature. Among other things she made a Russian adaptation of 'The Merry Wives of Windsor.' All thought then that an Augustus could make a Virgil. Greater figures are Radistchev, who anticipated the lines upon which the serfs would be emancipated, and Novikov, the pioneer of the education of the people. Karamzin the historian belongs to the next reign. His style is excellent, but he was not a mere stylist, as the learned notes to his history show.

A whole chapter is devoted to Pushkin, for whom Prof. Brückner shows a generous admiration. It is a pity that 'Onegin' has not met with a good translator into English verse. Mr. Minns, the editor, allows himself to adopt versions of some of these poems, but they are not very happy. The romantic school created by Pushkin (or shall we say Zhukovski?) reigned triumphantly. Next come the novelists, e.g., Gogol, the great critic Bielinski, and Herzen, whose charming style showed to what perfection Russian prose could be brought. Turgueniev, Tolstoy, and Dostoevski complete the great galaxy of novelists, and are followed by men of secondary rank, especially Tchekhov and Gorki. A chapter is devoted to these as writers of short stories, and we may add that short stories are a prominent feature with the Russians.

At the present time the lyrical school of poetry is very strong in Russia. Many of these poets are decadents. Special mention must be made of Constantine Balmont, who has produced some beautiful lyrics, and shows a rare power of translation, as in his version of Shelley, for which he gets due praise from our Professor. We must not forget Tiutchev, Maikov, Fet, and the great realistic poet Nekrasov. These belong, however, to a previous generation. Besides Balmont, we now have Briusov, Bunin, and others. The drama is in a poor condition. For a time the Russians took to historical plays, as in the trilogy of Count Alexis Tolstoy on Ivan the Terrible and his immediate successors. The best plays which have as yet appeared are the bourgeois comedies of Ostrovski.

It only remains to add that the book has been carefully edited by Mr. Minns, and translated by Mr. Havelock. One of the greatest Slavonic scholars has in this volume his say on the greatest Slavonic literature.

Shelburne Essays. By Paul E. More.
5 vols. (Putnam's Sons.)

APPARENTLY there has sprung up in the United States a large reading public with tastes similar to those obtaining among the English middle classes in 1820 or thereabouts. Children of successful business men, they have inherited the

means of leisure without the traditions of culture necessary for its fine enjoyment, and, conscious at last of this, they are now setting out in pursuit of the refinements of life with the same strenuous application of mind as their fathers set out in the pursuit of wealth. Naturally, they have as yet little delicacy or depth of taste: they are out in search of general information, and what they really appreciate in literature is its instructive qualities. A literary critic who intends to inform the minds of a public of this order must naturally refrain from writing for amateurs of the finer delicacies of literature, in the manner of Hazlitt, Lamb, Arnold, or Pater. He must adopt the methods elaborated by English reviewers of an older school, and not unknown in some of our modern journals. He must make a display of erudition about the commonplaces of literary discussion; he must draw comparisons between different writers, instead of trying to distinguish and define the idiosyncrasy of their genius; and, in general, he must subordinate matters of fine taste to the commoner interest in the biographical side of literature.

This is what Mr. More has mainly done in the five volumes of his 'Shelburne Essays,' and on the whole, it seems to us, he has done it fairly well. There are few living critics who bring to the varied task of reviewing the publications of the day a mind as learned and as industrious as his. There is, perhaps, no other critic who is as much in earnest about this sort of work as Mr. More. We cannot, however, help doubting if his essays will have the effect he intends. His faith in the virtue of criticism is as strong as was that of Matthew Arnold, and on the title-page of his first volume he cites Lowell's saying: "Before we have an American literature we must have an American criticism." But there are various kinds of criticism: the criticism founded on learning, for instance, and the criticism based on knowledge. Criticism of the first-mentioned kind is not a great stimulus to creative work, to judge by the history of German literature since the German mind became mainly absorbed in the pursuit of mere learning. It is only when erudition is transformed, by observation, experience, and reflection on actual life, into ready knowledge, that it feeds the imagination instead of clogging it. Unhappily, Mr. More, like many American students of letters at the present day, inclines to the German view of scholarship. "So deficient has been his education that," when he began to review contemporary literature he was, he says, "actually better acquainted with the aspirations and emotions of the old dwellers by the Ganges than with those of the modern toilers by the Hudson or the Potomac." In simpler words, he was a professor of Sanskrit, with little interest in anything outside his special branch of learning. American literature did not seem to him to be worthy of much study:—

"Our land of multiform activities has

produced so little that is really creative in literature or art! Hawthorne and Poe, and possibly one or two others, were masters in their own field; yet even they chose not quite the highest realm for their genius to work in."

And on Emerson he remarked:—

"If Emersonianism was mischievous to weak minds then, what shall we say of its influence in New England to-day—nay, throughout the whole country? For it is rampant in our life; it has wrought in our religion, our politics, and our literature, a perilous dizziness of the brain. Christian Science, or faith-healing, or what not—the gospel of a certain Mrs. Baker-Eddy—is a diluted and stale product of Emersonianism."

These two passages are taken from the first volume of the 'Shelburne Essays'—the best, we think, of the series. They are examples of criticism based on knowledge: the kind of criticism which Lowell had in mind. In them American literature is studied in relation to American life, by a well-informed American observer. No doubt the paper on Emerson is coloured by a feeling of anger; but anger is at least more exciting than mere indifference. When Mr. More grows indifferent, and turns away from his proper field of criticism, his work loses much of its interest. In his studies on English writers, where his personal feelings are not brought into play, his judgments are often either timid or conventional. He gets up his subjects industriously, it is true, but he is seldom able to define vividly the character of the man whose life he sketches, or to give a clear, personal impression of the quality of his genius. He is too fond of basing his opinions on the authority of other men. "The reception given to Kipling by such critics as Prof. Norton proves that he in his own way is a true artist." That is a phrase in one of his earlier essays, which throws some light on his method of criticism. His authentic tastes and sympathies, as distinct from the tastes and sympathies which he occasionally picks up in his learned excursions, are, we fancy, rather narrow. In violent reaction against the garish, noisy, whirling life around him, he has apparently adopted the literary and political conventions of English society in the eighteenth century. That, we are afraid, is the direction in which the minds of the public for whom Mr. More writes are turning. They are ineffectual dilettanti in the making, and Mr. More, instead of purifying, enlarging, and training their taste, reflects it.

EDUCATIONAL BOOKS.

Textbook of School and Class Management. By Felix Arnold. (Macmillan & Co.)—This is the first of three volumes that the author intends to devote to the consideration of school matters. Each volume is complete in itself; and the one now before us "deals with co-operation between principal and teachers, and class management"—the treatment of class management being restricted to "the problem of conduct." We cannot, after a careful perusal of the work, recommend it at all warmly to the notice of English specialists, whether theoretical or practical, and we doubt its accept-

ability to American readers. The author brings few new principles or opinions under the reader's attention, and the commonplaces of the subject put before us are treated in a style of singular dryness. Books published in New York have accustomed us to composition exhibiting brightness, clearness, and accuracy—qualities which we certainly are entitled to expect from a writer on educational matters; but here we find much clumsy English, and not a few instances of ambiguity in the construction of sentences.

The earlier chapters are devoted to the principals and teachers of schools, their distinctive functions, the relations between the two grades, and the co-operation that should exist between them in successful and efficiently conducted classes. These topics—though simple enough in themselves—are treated with much show of philosophy; but the utility of Dr. Arnold's discussion of them is most apparent in the passages in which he gives plain advice and practical directions for conduct in cases of difficulty that may occur to the principal or under master in class-management; and we are inclined to think that class-teachers who read the volume for their own profit and enlightenment will skip much of the philosophy, and attend to the counsels of experience that the author not infrequently gives. Conduct, what it is, into what kinds it may be divided, and the best methods of developing it in school, are the subject-matter of the later chapters. The reader of this part of the work will find many hints which, if he be a schoolmaster, may be serviceable to him. The author in writing his chapters on conduct was considering the requirements of American schools and classes, which in organization and discipline differ considerably from those with which English readers are familiar; hence their strangeness in some respect to us. For instance, his opinions concerning corporal punishment will certainly not receive general assent. His disapproval of this form of punishment is probably shared by a great number, if not by the majority, of American schoolmasters; but we are surprised to learn that punitive methods that we should consider in every way reprehensible are prevalent in the United States:—

"Most common practices in the classroom, so common as to be taken by many as a matter of course, are slapping, striking with a ruler, grasping violently by the arm and throwing a child against the seat, knocking the head of the pupil against the desk or the wall, shaking violently, and the like. Such practices usually call forth little comment."

Practices like these are, happily, very rare in this country, and we thought them obsolete in America, where an undoubted and most laudable national characteristic is the great consideration shown to children.

In another place the advice given to a "substitute" teacher is at any rate unexpected: he is to appear before his new class with an "omnibus plan of work ready with him," and to have in readiness much apparatus of different kinds, including

"a magnetised needle, a compass, a few Prince Rupert drops.....a large and small bottle arranged to illustrate the Cartesian diver, a piece of magnesium tape, or some flashlight powder."

We are not told how the teacher is to carry all these things, but "thus equipped, the beginner can boldly face the juvenile world." We have never observed any correspondingly elaborate process of preparation on the part of a teacher in this country when assuming temporary charge of a class, and we doubt its necessity elsewhere. Other glimpses

given of the working details of school life have also surprised us.

Life and Letters of Hannah E. Pipe. By Anna M. Stoddart. (Blackwood & Sons.)—Miss Pipe was undoubtedly one of the great schoolmistresses of the Victorian period, although she is hardly so well known as her contemporaries Miss Beale and Miss Buss. Both she and Miss Beale were born in the same year, 1831; and Miss Stoddart tells us that "Laleham," as Miss Pipe's school in Clapham Park was named, "was the first of the greater schools for girls."

Miss Pipe spent a happy childhood in Manchester. Her father was a man of deep religious conviction, a Wesleyan, as indeed all the members of her family were, and also a great lover of books. Hannah Elizabeth Pipe was brought up to appreciate the value of intellectual pursuits, for which she always—and from the earliest—displayed a strong liking; but happily for her, games and merriment were also encouraged, and, as she grew up, long holidays spent in an old-fashioned farmhouse ensured health and vigour, and fostered the love of nature and keen appreciation of scenery which independently of and in addition to interest in natural science, formed one of her marked characteristics. Miss Pipe retained her loyalty to the religious denomination of her family; but we gather from Miss Stoddart's pages that, as years went by, she approximated, to some extent, to the Established Church. At no period, either in her school or out of it, did she attempt to make proselytes. There is something in her attitude towards spiritual matters that recalls the position of the nobler-minded "quietist" ladies whom Fénelon must have known.

Education—especially that of the daughters of the wealthy, but not too refined manufacturers and business men of Lancashire and Yorkshire who were her contemporaries—evoked her enthusiasm. Lady Huggins, in her 'Appreciation,' says:—

"Three things stand out in even the most cursory consideration of the life of Miss Pipe. She was a born teacher, a born friend, and a born letter-writer;"

and her work as a teacher "was to her both mission and vocation, and her whole being and life were devoted to it." Outside her school work—but in this case school work was largely comprehensive—Miss Pipe did not exhibit marked activity. She devoted much time, thought, and money to her orphanage and certain kindred works of beneficence; these, however, were included in the scope of her scholastic work, being essentially a department of her system of moral education. The moral training given by Miss Pipe, or given under her immediate direction at Laleham, was perhaps the most striking feature of the school; and if we may credit the numerous grateful appreciations of its value and effectiveness, quoted from old pupils' letters, the girls who fell under Miss Pipe's influence were indeed fortunate. The name given to the school shows the influence of Dr. Arnold's teaching. This department of the training at Laleham was founded on distinct dogmatic Christian instruction—we imagine, indeed, that no other basis would have been considered possible.

Miss Pipe had experienced in her own schooldays, and later, great difficulty in obtaining the highest education, and attaining to the widest culture possible to her in literature, art, science, and other branches of learning. Indeed, at that period the intellectual progress of girls and women was beset by obstacles and difficulties such

as scholars and teachers of to-day can hardly realize. Miss Pipe resolved to place the education of girls on a better footing and a higher plane; and setting before herself in her work a high ideal, to a great extent reached it. She adopted in her teaching the best possible methods—the natural sciences taught by means of observation and experiment; literature and languages found their right places in her curriculum; nor was artistic training overlooked. But the great care devoted to hygiene must, to the parents of the time, have appeared the most striking innovation. Hygiene was not only a subject of study in the class-room; it dominated the whole organization of the school. Miss Pipe, moreover, spared no expense in acquiring the service of the best resident and visiting teachers, and frequently invited men of distinction and learning to give lectures to her girls and the teaching staff. But although she strongly advocated the opening to girls and women of all avenues to erudition and intellectual eminence, she was not in favour of submitting them to the same public examinations as confront boys and young men, except in the cases of those preparing for practical schoolwork, for whom certificates and diplomas are a valuable professional asset: "Her own school remained immune from examinations, excepting those conducted by its teachers at the end of every term." Miss Pipe's views deserve careful consideration. Authorities of to-day seem to be leaving the position she and the teachers of her time occupied, but the advantage of the change is not in all respects certain.

The English Grammar Schools to 1660: their Curriculum and Practice. By Foster Watson. (Cambridge, University Press.)—The scope of this volume is more comprehensive than the title leads one to suppose. Prof. Foster Watson shows us much of the working of schools that would now probably be called Elementary, as well as of the courses of University education that succeeded the work done in Grammar Schools, and gives many details of the curricula adopted in these scholastic institutions. Incidentally he throws light on the everyday life of children, youths, and young men at home as well as in school and college; the work will therefore, we think, be read with interest not only by specialists, but also by many who like to know something of the old daily life in England, especially during the Reformation, the Renaissance, and the Puritan period.

Prof. Watson quotes, as the first general charter of education for the Middle Ages, Charlemagne's proclamation, A.D. 787, enjoining the clergy to give gratuitous instruction to all children whose parents desired it for them. From the earliest times, both in this country and on the Continent, the monasteries were not only "the storehouses of learning," but also centres of instruction and training, mainly, of course, for monks, and all persons desirous of doing the important work in official and Court life which fell to the lot of ecclesiastics. Indeed, in considering the development of education in England and on the Continent, we must remember that for centuries "there were no non-Church schools." By the side of the monasteries and Universities, and outside of them, were the systems of training organized in the households of nobles and prelates—"Sir Thomas More, for instance, was brought up in Cardinal Morton's household"—and "the great palace schools for the children of courtiers, nobles, and others." These institutions existed for the children

of the well-born, or of parents who could at any rate obtain the patronage of the great: they were in no sense the people's schools.

Poor men's sons were educated in cathedral schools, or in the schools attached to chantries. Chantries, Prof. Watson tells us, were special foundations in connexion with the large majority of the important churches in the country, and the duties of the chantry priest "usually included the teaching of boys." These chantries were extremely numerous, and were the means of bringing education within reach of the poorer children in nearly every parish in the kingdom; and although many of the priests may not have been expert or even highly qualified teachers, yet opportunities of obtaining elementary teaching of lower or higher grade were within reach of all who desired them; and no doubt instruction was more general in pre-Reformation days than many contemporary writers and speakers on education admit. The classes taught by the chantry priests were often small, but they sometimes contained 140 and even 160 pupils. We read that out of

"259 schools in the records of the Commission under the Chantries Act, 93 were Grammar Schools, 140 are so called.....23 are Song-Schools, and 22 may perhaps be regarded simply as Elementary Schools";

so that, as Prof. Watson points out, our English Grammar Schools are an old institution, and of pre-Reformation ecclesiastical origin. The teaching in these schools was of necessity mainly oral; the subject-matter was principally religious and classical (Latin); and the medium of teaching was to a large extent Latin.

At the Reformation the chantry endowment was diverted, the chantry priest abolished, and the elementary instruction given in connexion with the chantries ceased, and "left a void not easy to be filled up." This reacted injuriously on the Grammar Schools, by diminishing, if not stopping altogether, their supply of duly prepared young scholars. To get over this difficulty, a number of Elementary Schools were founded; but in most cases provision for "petties," or children requiring preparatory elementary instruction, was made in the Grammar Schools themselves, or in close connexion with them; and pupil-teachers were for the first time used in this elementary work in Grammar Schools in the sixteenth century.

Although instruction was fairly generally distributed about the country, proficiency in the arts of reading and writing remained uncommon, and its importance was not altogether realized till the Reformation period and subsequently. In earlier times school teaching was mainly oral, and the retention of knowledge depended largely upon the scholar's power of memory; while outside the schools the people at large gained knowledge from "graphic methods of presentation, through ceremonials, pictures, frescoes, paintings, mosaics, &c., together with the word-pictures from sermons." But the habit of theological discussion introduced by the Reformation, the substitution of the authority of the Bible for the older standards, and the new doctrine of every one's personal responsibility for his own theological opinions, rendered a close study of the Bible text necessary, and therefore made it vitally important that a man should be able to read the book for himself. This necessity was the more felt as the influence of the extreme Protestant party in the Continental Reformation grew stronger in this country. Moreover, the needs of theological polemic impressed on the revival of classical learning in England

a distinctly religious character—Latin, Greek, and Hebrew were the "holy languages"—that did not appear in the Renaissance studies of Italy and other Latin countries. This religious character was strongly marked in the statutes and life of the Grammar Schools, and was long a predominant characteristic of them.

The introduction of written methods into schoolwork, which occurred in the sixteenth century, was a consequence of the vast multiplication of printed books as well as of the growing complexity of the school curriculum. Roger Ascham insists on the importance of writing; and the necessity of it for Grammar School work is pointed out in the statutes of several schools.

The teaching of English literature was introduced late into the schools—not till the second half of the seventeenth century—and then it appeared as a development of the Renaissance subject rhetoric; but the importance of writing correct and elegant English was fully recognized by some of the older authorities. The so-called modern subjects—history, geography, natural history, and even mathematics—appear very late in the schools; and Prof. Watson tells us that even when they were admitted, it was not so much for any value of their own as "for illustrative purposes in composition."

Religion permeated the whole work of instruction, but it is curious to find "the first indication of the entrance of the Bible into the schoolroom" in the injunctions of commissioners of 1547 to Winchester College; while in schools giving elementary education the Bible, as a book to be used in class, is first mentioned more than a century later.

Much curious and interesting information concerning the details of systems of teaching and classwork, and the positions of different subjects in the curricula, is given. It is also interesting to read the opinions of the great scholars and schoolmasters of the Renaissance and even earlier times, and to find that the "grammar war" was as keenly waged in the days of Comenius as of more recent authorities.

Prof. Watson's volume well deserves perusal for the light it throws on the history of the two centuries closed by the Restoration.

Tudor Schoolboy Life: the Dialogues of Jean Luis Vives. Translated by Foster Watson. (Dent & Co.)—To leisurely students of the history of education, and those who have time to loiter in pleasant, but unfrequented bypaths of life during the revival of learning, this volume will be welcome. Prof. Foster Watson gives in his Introduction, and the English version of the Dialogues of Jean Luis Vives, an account of the life and educational teaching of a distinguished scholar, and includes also quaint glimpses of the home and school life of schoolboys, their work, play, and general behaviour. Vives himself—a contemporary of Erasmus and Guillaume Budé—was born at Valencia, in Spain. He spent a considerable time in England, lecturing sometimes in Oxford, but generally occupied at the Court of Henry VIII. and Queen Catharine. After the divorce of Catharine of Aragon, Vives, who was a strong supporter of the Queen, was imprisoned for six weeks, and freed on condition that he left the country. He subsequently made his home at Bruges, and died in 1540. Prof. Watson tells us that the 'School Dialogues' were first published in 1538.

Vives set before teachers and parents a truly high ideal of real, solid, noble education, and the curriculum advocated by him was, in view of the circumstances of the

time, singularly comprehensive and judicious. Prof. Watson explains that the training in school embraced not only work, but also games; and the attention devoted to the preparation of the "laws of play," the six *leges ludi*, shows that the value of games and pastimes was adequately realized. Vives in his moderation exhibits perhaps greater wisdom than some modern schoolmasters:—

"Play until you feel the mind renewed and restored for labour, and the hour for serious business calls you. Who does otherwise seems to do ill."

Moreover, the scholar's attention was not to be exclusively devoted to classical learning; and we of to-day, criticizing schools of the sixteenth century, are apt to forget that there was little literature available for study other than that of Greece and Rome. Vives insists strongly on the necessity of teaching pure and correct English, and points out the advantage to all English scholars of speaking and writing the mother tongue with reasonable elegance. There was not much experimental science within the scope of practicable schoolwork, but Vives's scholars were trained to be alert in observation, and keep their senses open to the sights, sounds, and everyday phenomena of the country; and the dialogue entitled 'Iter et Equus' shows how boys should acquire that sort of knowledge of natural history that the sportsman and the farmer gain, and the modern specialized science-student sometimes misses.

The school dialogues in their original Latin form were written by Vives to initiate boys into colloquial Latin, to supplant by correct and elegant words and constructions the barbarisms and inaccuracies which disfigured the speech of the time, and to supply learners with "Latin expressions for all sorts of common things"; but, as Prof. Watson points out, they have "become, as it were, historical documents, serving a purpose which was certainly far from being present in the mind of the author." They show us what the daily routine of a school-boy's life was from his getting up in the morning to his going to bed. The life, as Vives presents it to us, was a fairly happy and very human existence: parents and teachers were sympathetic with children; the pupils respected their schoolmasters, and were really anxious to learn. It may, however, well be that Vives's enthusiasm for humane learning led him to accentuate the lights rather than the shades of his picture. The 'Dialogues,' at any rate, were in great demand, and acquired popularity among readers of all ages, including boys and girls. They were dedicated "to Philip, son and heir to the august Emperor Charles, with all good will," but only one or two of them have special reference or applicability to the young prince in whose training Vives was keenly interested; many of them develop more or less fully the author's view of liberal education, and all throw light on the life led by the youth of the period.

Studies in French Education from Rabelais to Rousseau. By Geraldine Hodgson. (Cambridge University Press.)—In this little book Miss Hodgson gives a sensible and painstaking account of the great French writers on education, beginning with Rabelais, and ending with appreciative notices of Madame d'Épinay's ideal of female education and the witty Abbé Galiani's short essay on pedagogy. "To teach children to bear injustice, to teach them to bear ennui"—such was the Abbé's hardy ideal, as Miss Hodgson terms it; and, as she wisely adds, when "everywhere to-day, in the kindergarten, in the school, in the popular lecture, ease is the aim and pleasantness

the path," it is salutary to remember Galiani's stern conclusion: "All pleasant methods of teaching children necessary knowledge are false and ridiculous." Galiani's treatise runs directly counter to its famous contemporary, 'Émile.' The immense influence of that extraordinary work justifies Miss Hodgson in devoting much space to analyzing and exposing the faults in Rousseau's system. The root fault in that system she finds in its straining after individualism, but justly observes that the world is the debtor of Jean-Jacques for his insistence on the importance of right training of the senses—accepted as a commonplace now—and his plea that children should be trained to realize the action of cause and effect. Not that Rousseau was original in these ideas; Rabelais and Locke, at least, had certainly forestalled him; but he had the gift of writing so that men believed and acted in accordance with what he wrote.

SCHOOL-BOOKS.

THE laudable policy of making each part of a series complete in itself is responsible, in *The Clerkes Tale* and *The Squieres Tale*, edited by Lilian Winstanley for the Cambridge University Press, for an unusually comprehensive Introduction. This comprises a brief survey of English literature in its early stages from the so-called "Anglo-Saxon" period to the Chaucerian, including the inevitable assignment of a "place" to the poet on the roll of fame; some really useful chronological tables dealing with his life and work; expositions of grammar and metre both able and scholarly, if a trifle over-complex for the literary as distinguished from the linguistic student, together with an exceptionally full history of 'The Clerkes Tale' and that of the "Squier." The whole should prove of real value to those embarking on Chaucer. Miss Winstanley's notes are brief and adequate, and generally to the point, though in deeming necessary such explanations as that "humblesse" is equivalent to "humility," that "whylom" means "once," and that the phrase "have me excused" is to be interpreted "hold or consider me excused," she seems to presuppose a more than average density on the part of her readers.

The third instalment of Messrs. Edmunds and Spooner's admirable *Readings in English Literature* (John Murray)—of which we have already had occasion to speak in terms of high praise—comprises the period between 1780 and 1880. As before, the selections in prose and verse are made with taste and discretion, and conveniently arranged in three "Courses"—Senior, Intermediate, and Junior—supplemented and explained by a corresponding volume of the editors' excellent *Story of English Literature*, which contains much sane criticism, especially in dealing with Dickens, Browning, and Meredith. This series should help to inculcate an early love of English letters.

The third volume of Miss Elizabeth Lee's *School History of English Literature* (Blackie & Son), without being in any way exhaustive, provides an adequate and intelligible account of the literary forces and personalities at work in the period ranging from Pope to Burns. Such criticism as it contains runs on familiar lines, its principal fault being a tendency to sum-up accepted opinions in terms too vague to be helpful, as in the case of Sterne, concerning whose humour the student is informed that "it possesses an imperishable quality which will ever give his works a very high place in our literature." Though somewhat burdened with clichés,

the book will prove of service to "the middle forms of schools," for which, primarily, it is intended.

Selections from White's Natural History of Selborne (Macmillan), edited, with Introduction, notes, and glossary, by F. A. Bruton, are just out in "English Literature for Secondary Schools." We have here thirty of the famous letters, which, backed by good illustrations in the text, make a pleasant reading-book for the increasing army of nature-lovers. The introduction is sufficient, and, perhaps judiciously, does not mention the fact that Gilbert White had the eighteenth-century laxity regarding the acceptance of livings. The notes are good so far as they go, but certainly brief. With regard to the "Plestor," or play-place, mentioned in Letter 2, it might have been mentioned that the same word is supposed to be preserved in the place-name "Plaxtol" in Kent.

In the excellent "English Literature for Schools" series, issued by the Cambridge University Press, we have received Defoe's *Memoirs of a Cavalier*; the *True Travels of Captain John Smith*, England's first successful colonizer; Hazlitt's *Characters of Shakespeare's Plays*, and a selection from Cobbett's *Rural Rides*, the first edited by Mrs. O'Neill, the next by Mr. A. E. Benians, and the last two by Mr. J. H. Lobban. Each volume is furnished with an adequate Introduction, and notes that are sufficient without being burdensome; and the task of editing has been adequately performed. Mr. Lobban, however, in seeking to exclude from the 'Rural Rides' possibly confusing allusions to questions of bygone politics and controversies, without impairing the interest, has, we think, attempted the impossible, since the sturdy sincerity of Cobbett's partisanship is essential and all-pervading, and largely responsible for the peculiar quality which is his charm. Mrs. O'Neill brings excellent judgment and knowledge of history to her editing of Defoe.

Mr. Frowde's "Select English Classics," edited in each case by the accomplished writer known as "Q.," are wonderfully cheap. They are clearly printed, available both in cloth and paper, and provided with capable introductions, of which we have only to remark that they do not always achieve the requisite simplicity of language. The adult, however, as well as the young scholar, may well choose some of these booklets to slip into his pocket. We have before us selections of *Sonnets: Milton and Wordsworth, Walt Whitman, Walpole's Earlier Letters, Tennyson, Wordsworth, and Early Lyrics*.

The inclusion of Dryden's version of Juvenal's Tenth Satire in *Representative English Poems*, edited by G. S. Brett (Macmillan), seems scarcely defensible, even as an aid to the better comprehension of 'The Vanity of Human Wishes'; but, this consideration apart, the volume, which is primarily intended for Indian colleges, leaves little to be desired. The poems, ranging from 'L'Allegro' to 'Rabbi Ben Ezra,' are well chosen—notably in the case of Scott, who is represented by that admirable, but neglected ballad 'The Eve of St. John.' The notes are helpful and sufficiently numerous, while Mr. Brett's Introduction shows an unusual measure of poetical discernment, together with the power of lucid compression.

The Remaking of Modern Europe, from the Outbreak of the French Revolution to the Treaty of Berlin, 1789–1878. By J. A. R. Marriott. (Methuen & Co.)—In this volume,

which completes the 'Six Ages of European History' intended to impart to students in the higher forms of schools a fundamental knowledge of the history of the Continent, the author has given a lucid account of the period with which he deals. While he has made it his aim to avoid producing a "cram" book, he has gathered into a small compass a surprising amount of salient detail, particularly in his account of the Napoleonic struggle, its causes and effects. We welcome this useful addition to our "histories," as being trustworthy, free from bias, and interesting.

Balzac: Le Médecin de Campagne. Edited, with Notes and Introduction, by De V. Payen - Payne. (Cambridge, University Press.)—The editor is a well-known master of French idiom, and his notes and Introduction are both excellent. Our only doubt is as to the interest for young scholars of the book chosen. To say that "it is better than a novel—it is a magnificent study of applied sociology," is not to commend it for the "Pitt Press Series." The next piece of Balzac selected for school use will, we hope, be a fine story.

If we are not mistaken, the *German Reader and Theme-Book*, by Prof. Calvin Thomas and Mr. Wm. Addison Hervey (Bell & Sons), was originally published in America several years ago, and has been subjected to no changes in its present form. The selection of the passages has been made with good judgment, the exercises are suitable for classwork, there is a full vocabulary, and the volume may therefore be recommended as fulfilling its purpose satisfactorily.

Selected Epigrams of Martial. Edited by Edwin Post. (Ginn & Co.)—The revived interest in Martial is further proved by a good transatlantic edition by Mr. Edwin Post in the "College Series of Latin Authors." The text is made to conform largely to Lindsay's Oxford text, though the selection is not identical with, and much shorter than, that of the 'Epigrammata Selecta.' Mr. Post therefore covers less ground than Messrs. Bridge and Lake, but his annotations are more thoroughgoing. Indeed, the careful and scholarly notes are the characteristic feature of the book before us. There is also an excellent Introduction, in which the views of the best modern authorities, chiefly German, find a reasoned place. Not the least attractive pages of the Introduction are those which trace—clearly, though briefly—the development of the epigram, and its culmination in the literary form which Martial made his own. "Point" seems to be the essence of the epigram as conceived by Martial and subsequent epigrammatists, and possibly it is the modern craving for point that is partly contributing to the recent revival of interest in Martial. There is, of course, a solid substratum in his work which compels interest. If his occasional grossness and obscenity repel, it should be remembered, as Mr. Post says, that four-fifths of his epigrams, aggregating 1,500 or more, are wholly unobjectionable. On the other side must be set the sincerity and candour of the man, his plainness of speech, his reflection of real life, his freedom from sermonizing, his metrical accomplishment (learnt largely from Catullus and Ovid), and his "point." The only fault we have to find with the Introduction is excessive and needless quotation: inverted commas in too great abundance tend to check the smoothness of the narrative, and to suggest that the writer has not completely made his own the points he is anxious to present.

The selection of the text seems, on the whole, judicious, though we are sorry to miss I. 49, "Vir Celtiberis," with its lively description of country life in Spain. On the very first page of the text, I. i. 4, there is an unfortunate slip, or error of judgment. Mr. Post prints as a pentameter

Dissimulet deum cornibus ara frequens.

As "deum" refuses to be scanned, we are at once assailed by the suspicion that we have here an instance of the bad results of that disregard for Latin prosody of which the late Prof. Lewis (of Cambridge) complained. Lindsay reads "Delon," so also Duff, and Bridge and Lake, after T. F. Gronovius. They also quote as an inferior reading "dissimuletque deum." In fact, Mr. Post chooses the weakest reading and distorts it against metre by dropping the necessary "que." However, we have noted no similar lapses, and this error at the outset need not shake our confidence in Mr. Post as a good guide to Martial's works.

The Electra of Sophocles. With a Commentary abridged from the Larger Edition of Sir R. C. Jebb by Gilbert A. Davies. (Cambridge, University Press.)—Prof. Davies has performed the work of condensation with skill, and the result is an excellent edition. It is a great boon to have Jebb's supreme work in a handy form. Our only suggestion is that the "small alterations and additions" might have included some explanation of the usage of the negatives in οὐδὲν ὄντα (1129) and τὴν μηδὲν ἐς τὸ μηδὲν (1166). The explanation we seek is that given by Jebb himself on 'Antigone,' 1322. The upper forms of schools, which, we presume, will use this edition, need such notes.

OUR LIBRARY TABLE.

THE ST. CATHERINE PRESS publish, under the title *Impressions: the Diary of a European Tour*, by B. C. Mahtab, the Maharajah of Burdwan's account of a visit to the three kingdoms, to Italy, and to Germany between April and November, 1906. The author is an Indian Conservative of a modern British type rather than a representative Oriental. He criticizes the "Radicalism" of the wife of his brother Maharajah, also an "adoptive" product of our rule—an allusion which leads us to add that the Baroda ruler may be regarded as a pendant or as a corrective to the lesser prince, being an Indian Liberal of a British type. The Burdwan chief is given to reflection in the style of Mrs. Grundy. In "Paris... a degree of depravity exists of which no idea can be formed in the East. Atheism and satanism reign supreme." He often attacks the Roman Catholic Church, but explains, and in part withdraws, his words. He is pleased to obtain his audience of the Pope, but records these things unsaid:—

"It was on the tip of my tongue to tell the Pope all the revolting things that I had noticed at Naples and in Rome, and to ask him to come out of the Vatican to see how his Church was gradually crumbling away, how hundreds of anti-Christian things were being taught to the simple people of Italy, and the grand teachings of the Man-God, Christ, were being distorted and lowered by the growth of paganism. But then I was an outsider, and not a Roman Catholic; so silence was golden. Reading through these pages, one might think that my constant attacks on some of the ways of the Roman Catholic Church in Italy prove that I am very much against this old Christian Church; but this is far from being the case. What I feel is that this early Church of Christ is so full of Saint worship and idolatry, driving the very Trinity into obscurity, that it is degenerating into that identical idolatry of which every true-thinking Indian is now trying his best to shake himself free."

The Maharajah admires Lord Curzon, but

charges him with the "crime" of "bustling the East," having in mind, when he uses the words "never 'bustle' the East," the tombstone of the man who "tried to hustle the East." A similar alteration makes "Caprivi" (for Crispi) a superstitious "great statesman" of Southern Italy. There are a good many rash assertions by the author, and a good many blunders in proof-reading, such as

... pray no more
To worms,

in the Maharajah's verse translation of "an appropriate inscription in Latin over the Crematorium" at Milan. The Mistral is made to sweep "up" the valley of the Rhone—in a sense other than that of healthy cleansing. We fail to find in "the famous Appian Way" a "wonderful waterway." But the Maharajah, though rash, is praiseworthy for good intention.

THE "Oxford Edition" of *The Works in Prose and Verse* of Charles and Mary Lamb, 2 vols. (Frowde), is edited by Mr. Thomas Hutchinson, and more than maintains the reputation of the Oxford University Press for careful work and excellent editing. Mr. Hutchinson says handsome things about the recent editors of Lamb, who have, indeed, done much to advance the subject; but the few who are competent to criticize are well aware that he himself is the man best qualified, alike by long experience, knowledge, and taste, to give us the final edition of all that concerns the brother and sister. The troubles of copyright are, however, likely, we fear, to prevent the delectable scheme of a complete Lamb, essays, verse, and letters, for many a year. Meanwhile this present collection is a great boon: the first volume has a 'Bibliographical List' of the published writings of the Lambs, which will give the reader some idea of the difficulties of the subject, and a very useful summary entitled 'Growth of the Body of Collected Works,' the *disiecta membra* having been gathered from the most various sources. The modern discoveries are not, it is true, of such importance as the pair of arms which the French gentleman lacked when Mr. Venus entertained Mr. Wegg with a view to a friendly move: but trifles due to Lamb or his sister (strangely deprived, by some older editors, of the privileges of immortal association with her brother) are worth more than the average treatise of the respectable author. Of the 'Tales from Shakespeare' some will learn with surprise that Mary wrote fourteen as against Charles's six, but the latter deals with the great plays, 'King Lear,' 'Macbeth,' 'Hamlet,' and 'Othello.'

The editor's notes are all of interest, and our only regret is that the plan of the book did not allow of more freedom of annotation. Thus at p. 840 of vol. i. we learn of the protests called forth by Lamb's fanciful addition to the biography of his friend G. D. At p. 827 we are reminded of the editor's contribution to our own columns in 1902 concerning the 'Confessions of a Drunkard,' in which the *editio princeps* of the essay was traced, and a proper protest was made against the sin and folly of regarding the essay as sheer autobiography. This last protest, not mentioned here, is the sort of note we would willingly see added to the book.

The variations of text, which are noted at the bottom of the page in a style befitting a classic, are often of interest. Thus Mrs. Battle's 'Opinions on Whist' are printed from the 'Elia' text of 1823, but that of 1821 in *The London Magazine* adds to the opening words, "A clear fire, a clean hearth, and the rigour of the game," the comment: "This was before the introduction of rugs, reader. You must remember the intolerable

crash of the unswept cinder, betwixt your foot and the marble." Similarly to the mention of "your lukewarm gamesters.... who affirm...that they like to win one game, and lose another," was added in 1821: "As if a sportsman should tell you, he liked to kill a fox one day, and lose him the next."

An Appendix to vol. ii. includes several things which may be Lamb's. The last of these, 'Two Epigrams' from our own columns, August 6th, 1831, we must definitely reject, for our private file assigns the verses in question to "Rice," who sent them from "Derby."

Finn the Wolfhound. By A. J. Dawson. (Grant Richards.)—From the outset of this interesting book it is obvious that the writer is an experienced breeder of dogs. Many people are this; but it is rarely that the capacity of writing goes with kennel knowledge. Mr. Dawson is one of the exceptions. His story of the wolfhound is so fascinating and vivid that one does not notice how lengthy it is. The history begins before Finn's birth, with his mother, Tara, from whom the master has been parted by poverty. Tara, however, comes back to him, by one of those poetic strokes of sheer benevolence which one would dearly like to observe in real life, and Finn is Tara's youngest son. It must have been with the memory of personal exaltations in the past that Mr. Dawson wrote of Finn's triumphs in the show, and his seven insignia of victory.

The career of this champion, however, was not such as you would imagine from this auspicious opening. Finn's celebrity caused him to be stolen early in life, and to suffer many pangs and wrongs. But this even was not the worst. Mr. Dawson's imagination takes a high flight; and he transports us to Australia, where once again the master is forced by dire need to part with his favourite. Finn passes thus into other hands, is stolen once more, and slips through the degrading and decivilizing influences of a menagerie into the open savage life of the primitive animal. He joins a dingo pack, and becomes its wild and trusted leader. In the end we arrive at a conclusion which is meet and proper, and only fair treatment to a reader who has faithfully and absorbedly followed the adventures of the hero.

Mr. Dawson knows these dogs so intimately that they are to him living personages with individualities. Thus he is enabled to endow his creation Finn with the breath of life. We believe in Finn, we admire him, and we grow attached to him. That is a considerable performance for any writer to accomplish. If Mr. Dawson had only refrained from certain unessential obstetric matters, his book would have been an ideal book for boys.

Ancient Egypt the Light of the World. By Gerald Massey. 2 vols. (Fisher Unwin.)—In a rather pathetic Preface the author announces that these two large volumes were his "life-work" and that he was thankful for being allowed to see them in print on his seventy-ninth birthday; to which we may add that he did not long survive the issue. Like many mystics, Massey was greatly interested in the birth and evolution of religious ideas, and in this work he traces the Christian religion back to Totemism, Fetishism, and faiths more primitive still by the road of Ancient Egypt. In this view there is certainly much truth, in the sense that every religion takes over from its predecessors a great body of beliefs and (in the true sense of the word) superstitions which belong to an earlier stage of mental development. Moreover, as we become more closely

acquainted with Egyptian customs, we find them influencing Western practices and habits of thought to an extent that would have seemed fantastic to the scholar of Victorian times. Whether the Egyptian texts quoted by Massey—generally, we think, at second or third hand—will really bear the stress he lays on them may be doubted; but he has written in a very temperate way, and in a manner calculated to offend the susceptibilities of no one. We think, therefore, that the book will be read with pleasure even by those who are not likely to agree with the author's conclusions; and that his brother-mystics will welcome it gladly. The form in which it is produced is unusual and rather unwieldy, and the Index might be fuller; while an extended Table of Contents would have been an advantage.

WE have received the first part of *Die Gotische Bibel*, herausgegeben von Wilhelm Streitberg (Heidelberg, Carl Winter), an admirably comprehensive and, it need scarcely be added, scholarly edition, which provides all the material requisite for a thorough study of Ulfilas's work. The Gothic text with variant readings is given on the right-hand page, and on the left the Greek original used by the translator; while the foot-notes explain, so far as is possible, the deviations from that original which occur in the text, the influence of parallel passages in such cases being carefully indicated. The Introduction quotes in full the sources of our information regarding Ulfilas, and gives an account of the MSS. and tradition of the Gothic Bible. We note that the second part of this most serviceable work will supply the student with a concise Gothic-Greek-German dictionary.

THE Baptists, like the Congregationalists, have now their own Historical Society, and from the first number of the *Transactions* sent to us from the Baptist Union Publication Department we augur that much valuable material will be collected for the future historian. The only surprise is that the Society should not have been formed long since, for the Baptists possess stores of ancient documents. Many of the churches, such as the Metropolitan Tabernacle, can trace their origin to very early times, and the records in most cases have been well kept. The Baptist plan of holding monthly meetings of the members of their churches, mostly for the transaction of business, conduces to a systematic history of each.

The Baptist Historical Society has for its President Principal Gould; its Vice-Presidents are the Rev. J. H. Shakespeare, Dr. Tymms, and Judge Willis, with Dr. Whitley as Secretary. The members already number 120. The articles include 'Early Welsh Baptist Doctrines,' by Mr. Burrage; 'Baptists and Bartholomew's Day,' by the Secretary; 'William Vidler, Baptist and Universalist,' by Mr. Butt-Thompson (Vidler was the predecessor of W. J. Fox at South Place); and 'Porton Baptist Church, 1655-85,' by Mr. Andrew Tucker.

MESSRS. HARRISON & SONS send us *Burke's Peerage, Baronetage, and Knightage* for 1909. This standard work of reference has reached its seventy-first edition. The Preface draws attention to revision of minute detail which makes no show, but it is just such revision as this which secures the confidence of the expert. Information, it is further stated, "has been carefully collated and verified by reference to the public and official records"—a necessary precaution in view of the flights of imagination due to human pride and vanity. Where we have tested this handsome volume, we have found it clear and accurate. As we said before,

the list of 'Mottoes with Translations' is capable of improvement. There are many more references to the best-known passages in the classics than the few provided, while some of those in other languages are not translated at all.

Lodge's Peerage, Baronetage, and Knightage for 1909 (Kelly's Directories) is the seventy-eighth edition, revised and enlarged. Special attention has been paid as heretofore to the heraldic illustrations. Lists of 'Occurrences during Printing' and the 'Birthday Honours' of last November will be found useful. The 'Index to Peerage' will also be of material assistance to those who are puzzled about courtesy titles and family names, and have not been able, like Macaulay, to get the whole of the peerage by heart as a pastime. In view of its comely get-up and appearance, this big volume is issued at a very moderate price.

THE same firm also send us, in an excellent binding, specially stamped with our name, the *Post Office London Directory*, which we once described as an indispensable mammoth. It is a wonderful collection of matter admirably disposed, and in our constant use of the book we have never found ourselves deceived as to an address by a wrong number. This year the number of pages of the complete volume (with County Suburbs) is reduced to 3,440, without curtailment, by increasing the width of the pages. No addition, however, is made to the height of the Directory. Its promoters deserve high praise for the assiduous and careful organization which its appearance involves.

THE "Royal Edition" of *Debrett's Peerage, Baronetage, Knightage, and Companionage* (Dean & Son) is neat, well arranged, and compact. The Preface is of special interest, and informs us that the "number of New Honours conferred in the past twelve months has reached the generous total of 575." The comparative table of such awards which is also given shows how cheap they are likely to become by their multiplication in recent years. The information provided in the text is accurate, so far as we have tested it, and laudably up to date. The illustrations of crests are clear and good as a rule. We do not know why some mottoes are translated and not others. Perhaps this detail depends on titled students, who, like the St. Pancras Borough Council, have occasionally an indifferent knowledge of easy Latin.

MR. W. PALMER is to be congratulated on his editing of *Hazell's Annual*, 1909 (Hazell, Watson & Viney). A comprehensive Index forms a ready key to the mass of information which is provided on topics of the day. Among the themes treated are 'Aeroplanes,' 'Pageants,' 'The Public Trustee,' 'Religious Congresses of the Year,' 'Anthropology,' 'The Socialist Movement,' and 'Sport in 1908'—details which are sufficient to indicate the wide scope of the publication.

THE fourth edition of *Who's Who in Germany* (*Wer ist's?*) is edited by Mr. H. A. L. Degener of Leipsic, and published by him in common with Mr. Fisher Unwin. It is a volume we have already learnt to appreciate, for its 1,621 pages of biographies present a mass of information not easily obtainable elsewhere. The whole is a credit to German industry and enterprise, including as it does leading people in Austria and Switzerland, foreign artists, statesmen, writers, &c., "as far as they come in special contact with Germany," and notable Germans abroad. Mr. Degener in his 'Vorwort' is entitled to be proud of the success which has attended his venture. Some interesting statistics are among the prefatory matter,

some of them international in character. Thus among the biggest cities New York is said to rank second, Paris third, Tokio sixth, and Chicago and Philadelphia next in order. We pointed out last year that Sir A. C. Harmsworth had reached a higher grade of honour, but he still figures under the old title. Those, however, who use the book will be grateful for the standard of accuracy which it maintains.

THE SHAKESPEARE QUARTOS.

I DO not wish to disparage in any way the recent labours of Mr. Pollard and Mr. Greg, although Mr. Pollard's letter compels me to restate my view of the present position of his and his friend's joint-research. In April Mr. Greg cited in support of his case a detailed statement on a typographical point which he not merely called "pretty strong evidence," but which he also backed by two pictorial plates—an advantage which he denied the rest of his testimony (*The Library*, April, pp. 119-20, with two plates). An unsigned article in *The Athenæum* on May 2nd described this "pretty strong evidence" as "hardly less cogent" than the rest, and superior to most in being "entirely ocular." In October the scene undergoes a transformation. Mr. Greg then admits that his "pretty strong evidence" proves, on further examination, to be "invalid" (*Library* for October, p. 384). "I regret," Mr. Greg adds, "having to relinquish this evidence, because it seemed to supply the most obvious and the most easily explained proof of the theory" (*ibid.* p. 385). Nor does his withdrawal end with the abandonment of this "most obvious and most easily explained proof." Of all the like pieces of typographical evidence, to which he had pinned a barely qualified faith in April, Mr. Greg writes in October: "It is clear that as evidence they are at the mercy of any chance discovery of the future." In any event he dismisses "the typographical evidence" from the case, and concentrates his attention on the watermarks. That aspect of the question is of manifest importance, but no decisive settlement is possible before Mr. Greg's and Mr. Pollard's data and deductions have been independently tested. A jury of paper-makers, who are technical experts in old processes of manufacture, would form the only fit tribunal. Mr. Pollard deems it immaterial that his brother-in-arms should have withdrawn a part of his original case because fuller information had shown that it was untenable. I quite agree that such withdrawal may have no effect on the final issue. But, in the meantime, the partial collapse of the original case involves the whole theory, for all apparently save its parents, in a cloud of doubt and uncertainty.

Mr. Pollard's letter suggests to me a different matter, which, although of minor importance, may be of interest to Shakespeare bibliographers. The late Mr. Justin Winsor stated in 1875 that in the library of the University of Virginia at Charlottesville there was a bound volume of Shakespeare's plays, which had been presented some time before by Governor Thomas Mann Randolph, a nephew of President Jefferson. On Mr. Winsor's authority I referred to this Virginian volume in my bibliography of 'Pericles' (published by the Oxford University Press). From notes by Mr. Winsor, I learnt that the volume consisted of those nine Shakespeare quartos the history of which Mr. Greg and Mr. Pollard are investigating. In June last fuller and most curious information regarding this volume reached me from the courteous librarian of the University of

Virginia, Mr. John S. Patton, who wrote independently and without knowledge of any controversy. I have not hitherto had an opportunity of making public his fuller intelligence.

Mr. Patton now informs me that in 1853 Governor Randolph made the University of Virginia a gift of quarto plays, including the nine Shakespeare quartos in question, and no other Shakespeare plays; that each quarto was then in a separate binding; that the nine plays associated with Shakespeare's name were bound together by a bookbinder of Charlottesville in 1853 or soon after that year, and at no earlier date; and that, according to the contemporaneous library catalogue, 'The Contention' opened this bound volume, 'Pericles' came fourth, and the 'Midsummer Night's Dream' was last.

I know no more of the matter than Mr. Patton has written to me. But, these being his facts, it follows that the Virginian copies of these nine pieces found themselves no longer ago than some fifty years for the first time within the cover of a single book. This is a small confirmation of a growing impression that too much importance has been paid to the fact that this particular set of nine plays has twice or thrice been met with inside the same covers. The fact may need no other explanation than the bookbuyer's long-enduring habit of binding together quarto pamphlets (to the number of from six to twelve) whenever these were of approximate dates and like literary calibre, and were distinguished by cognate typography and imprints of similar pattern.

According to the Virginian librarian, the old practice was well alive in Charlottesville in 1853, and the earliest combination in one binding of these nine quartos on the shelves of the University Library was due to no more recondite cause. On this showing it becomes otiose to deduce any cryptic bibliographical theory of simultaneous origin in 1619 from the mere recurrence in two or three places of conglomerate volumes encasing this identical set of quartos. Obvious typographical resemblances, which need not confute the varying dates of origin and differing names of publishers on their title-pages, impelled the owner to put these nine quartos into the same binding in Virginia about 1853; such resemblances may possibly have produced the like phenomenon at earlier periods in other libraries. These particular quartos are fairly common, and most large collections of Elizabethan or Jacobean quarto plays seem to include or have included them. Both the favourable and unfavourable chances that, in the instances when the collection submitted in the known conditions to the experience of conglomerate binding, some of the bound volumes should contain precisely the same set of quartos, adequately correspond with the number of ascertained examples.

Mr. Patton concludes his story of the Virginian composite quarto volume thus:—

"In 1895 the Rotunda of the University was burned, and nearly the entire library was destroyed. The books contiguous to this volume were saved, but the quarto was never seen again. It was probably stolen."

Mr. Patton writes with full knowledge, and stands in no need of corroboration. The account, which he has lately given me, of the condition of the quarto conglomerate volume and of its contents before the fire of 1895 seems to have been made independently of Mr. Justin Winsor's report on Shakespeare quartos in America, which was prepared for the Boston Public Library in 1875. There is no discrepancy between the two descriptions. SIDNEY LEE.

* * Two other articles on this subject are held over till next week.

TWO STORIES OF VAUGHAN.

January 9, 1909.

THE review of Mr. Lionel Tollemache's book mentions two allusions for which I am responsible, and you may care to have the incidents exactly as they occurred. Both belong to my Harrow days.

In 1868 Matthew Arnold came to live in Harrow, and I soon got to know him through his sons. As a good Harrovian, I had a tremendous reverence for Vaughan (though I was under Butler), and I said to Arnold, almost with awe: "I suppose, sir, you know Dr. Vaughan." "Do I know Vaughan? Oh, dear me, yes. A good creature, Vaughan, but brutally ignorant." You see it was not an "epitaph."

The second story relates to Dean Stanley (whom Vaughan never called "Arthur," always "the Dean"). In 1870 I had an exeat from Harrow, and spent the Sunday in London. A friend took me to call at the Deanery on Sunday afternoon (it was my introduction to the Dean and Lady Augusta). Among the guests at tea were the Duke of Somerset and Sir Arthur Helps, and a third, of like kidney, whom I cannot remember. After tea I walked to the Temple, to the Vaughans', who were old friends. I told them of my visit to the Deanery, and Dr. Vaughan was much interested: "Now tell us whom you met there." "The Duke of Somerset, Sir Arthur Helps, and Lord Blank." "I see, I see. Aged unbelievers of title—the Dean's favourite associates."

These are ancient memories, but I believe pretty accurate. Vaughan's sarcasms would fill a volume. G. W. E. RUSSELL.

IZAACK WALTON'S WILL.

MESSRS. HODGSON are about to sell an official copy of Izaak Walton's will, written in a clear, round law hand, the initials on the first line in large Old English letters and decorated, on a sheet of parchment, with the probate of the same, dated Feb. 4th, 1683 (Old Style), and signed by Thomas Welham, Registrar, attached, also the seal of the Court of Canterbury (slightly broken), endorsed in a contemporary hand "Is: Walton Sen^rs Will." The original will, written throughout in Walton's beautifully clear hand, and dated August 3, 1683, is preserved at Somerset House. After the usual declaration "In the Name of God, Amen, I, Izaak Walton the elder of Winchester," being ninety years old and "in perfect memory," he declares his belief in "onely one God," and his faith "as the Church of England now professeth," and the latter "the rather because of a very long and very trew friendship with some of the Roman Church." As to his worldly estate, "which I have neither gott by falsehood or flattery or the extreme crewelty of the law," he bequeaths to his son-in-law Dr. Hawkins and his wife the house and shop in Paternoster Row, and the house in Chancery Lane; to his son Izaak "Norington ffarme" and "a ffarme or land neare to Stafford." Should his son, however, not marry before he is forty-one, he desires the Town and Corporation of Stafford to pay out of the rent 10% to bind "two boyes, the sons of honest and poore parents," to be apprentices, that they may "the better afterward gett their own liveing." Five pounds a year is to be given "to some maide servant" who has "dwelt long in one service," to be paid her on the day of her marriage; "twenty shillings yearly" to be given to those "that shall collect the said rent," and "what money shall

remain undistributed of shall be employed to buy coles for some poore people," and these are to be "delivered to them the last weeke in January or early in February, the hardest and most pinching times with poore people. And God reward those that shall doe this without partiality." He then bequeaths to his son-in-law, "whome I love as my owne son," also to the Bishop of Winchester and others, his rings and his books, referring in particular to Donne's Sermons, "which I have heard preacht and read with much content"; to his son Izaak "a deske of prints" and a cabinet, "in which are some little things that he will vallow, tho of not great worth." Then follow bequests to his aunts—"about fifty shillings a yeare in or for Bacon and Cheese (not more)," and he desires his son to be kind to them according to "their necessity and his owne ability"; while he bequeaths his "cloathes, linnen, and wollen" to his servant. And then "to my old friend Mr. Richard Marriot," the publisher of the 'Angler,' he leaves 10*l*. Lastly, he appoints his son Izaak sole executor, and desires his burial to be "free from any ostentation or charge."

A codicil is added indicating 34 persons (including Charles Cotton) to whom rings are to be given; and finally there is a statement that "severall lines are blotted out" because they were repeated. These appear in the original will to have been crossed out by Walton's own pen.

ASSISTANT MASTERS IN SECONDARY SCHOOLS.

UNDER the chairmanship of Mr. W. A. Newsome (Stationers' School), the President for the year, the annual meeting of the Incorporated Association of Assistant Masters in Secondary Schools, which was held on Wednesday, Thursday, and Friday in last week, at St. Paul's School, West Kensington, was well attended by representatives from all parts of England and Wales. On the first two days the Council discussed the future policy of the Association and passed important resolutions for submission to the general meeting on the following day.

Mr. J. H. Bray (Montrose College, Streatham Hill), the Treasurer, in presenting the annual statement of accounts, referred to the satisfactory condition of the finances of the Association, and especially to the Benevolent Fund, which, though only in its first year, had grown to a good sum, and had enabled assistance to be rendered in a typical case of distress.

In moving the adoption of the Report Mr. R. F. Cholmeley (St. Paul's School), the ex-Chairman, emphasized the importance of the work done by the Association during the past year in securing a better system of tenure by means of the Endowed Schools (Masters) Act, and while giving to the Head Masters all due credit for their support in obtaining that measure, he claimed it as a success for this Association. He said that members must not rest satisfied or relax their vigilance in consequence of that Act; there were many points to be pressed on the Board of Education—points about which agreement had already been reached at the Joint Conference between the Head Masters' Association and their own. It was essential that governing bodies of schools should have their functions defined, and that the definition should be in accordance with right principles. It was satisfactory to note that, though the Act applied only to assistant masters in endowed schools, it was being readily accepted by school

authorities generally. Members must not rest until the whole profession enjoyed the protection of this Act.

Reference was then made to the efforts of the Association to secure a federation of the various organizations of Secondary teachers, to the limitations imposed upon their own Council by the retarding policy of others, and to the withdrawal from the Federal Council of the Head Masters' Conference. In spite of many difficulties the Federal Council had given promise of life, and

"The action of the Head Masters' Conference last month, when, perceiving this still swaddled and faintly crying babe upon its threshold, it nerved itself to utter the final word of repudiation, and cast it into the street, deserved to be counted among the cases of heartless infanticide."

Would the Head Masters' Association be callous enough to complete the murder? If so, the unity of the profession was nothing but a name.

The Registration question was a good illustration of the necessity for co-operation, for it was now evident that the Government was unwilling to accept as "representative" Dr. Gow and his friends, but insisted upon dealing only with the accredited representatives of the various sections of the profession. Into this channel the Association must direct all the energy and skill that can be spared for the purpose. Mr. Cholmeley congratulated members on the success achieved in raising their salaries, but it was becoming more and more obvious that there was a crying need for a comprehensive system of pensions. Though low salaries would defeat their own end by the scarcity of men to apply for them, the provision of pensions could not be left to the law of supply and demand, or to the arrangements of scattered governing bodies of schools, but must be the result of national organization.

Mr. A. A. Somerville (Eton) seconded the adoption of the Report, and this was agreed to.

The following resolution on Tenure was submitted by Mr. Somerville:—

"That in the opinion of this Association no assistant master should sign an agreement (a) if it provides for the possibility of his dismissal at any time other than at the end of a school term, and except after at least two months' notice has been given him, save in cases of grave misconduct; (b) or if it does not provide that, before the dismissal takes effect, the assistant master concerned shall be given the opportunity of appearing before the governing body, with or without the help of a friend."

The meeting was asked to put on record this resolution as its interpretation of the meaning of the recent Act. Stress was laid on the fact that there was an excellent understanding between Head Masters and Assistants on this question, and the position was similar to that in Hartlepool under the scheme of co-partnership created by Sir Christopher Furness. The Association must strengthen itself by raising its membership from its present total of 2,500 to 7,000.

Mr. A. L. Watson (Enfield Grammar School) seconded the motion, which was passed unanimously.

The Hon. Secretary, Mr. J. Whitehead (Berkhamsted), moved the resolution on Superannuation which had received the sanction of the Council:—

"That in the best interests of Secondary education it is imperative that the Board of Education should take all necessary steps for the early establishment of a Superannuation Fund for teachers in recognized Secondary Schools. Such a scheme should provide for—

(a) Contributions to the Fund from the teacher and the Governing Body.

(b) The expenses of management being borne by the State.

(c) The provision by the State of a disablement allowance.

(d) The possibility of the teacher emigrating from school to school without loss of pension rights."

Mr. Whitehead argued that in our educational system the one thing important was the teacher, whatever value we might attach to school buildings, apparatus, and other things. There were always crowds of applicants for posts in the Civil Service, but, owing to the poor prospects of their profession, it was not always easy to procure good men for vacant posts. He maintained that a good pension scheme would have much influence in attracting able men.

Mr. Milner Barry having seconded, the resolution was carried with one dissentient.

Mr. Cholmeley, in moving an expression of regret at the withdrawal of the Head Masters' Conference from the Federal Council, declared that this action was taken by the Conference immediately it became possible for the Federal Council to do something for the benefit of Secondary education. He referred in plain terms to the inability of the Head Masters' Conference to do anything. Its component parts elicited sympathy and esteem; which could not be felt for it as an organized body. Its withdrawal from the Federal Council must not be allowed to damage that body.

Mr. T. E. Page (Charterhouse) declared, in seconding the motion, that this withdrawal was a clear proof that the Federal Council was doing good to the cause of education; that Council was the living voice of the profession, and when it showed signs of becoming effective, the Head Masters' Conference withdrew. The motion was agreed to unanimously.

Mr. C. H. Greene (Berkhamsted) moved that

"This Association instructs the Executive Committee to move the Federal Council to take such further steps as may seem good to them to bring about the formation of a Registration Council, in concert with duly accredited representatives of other bodies desirous and qualified to co-operate."

He urged co-operation with teachers of all kinds to obtain a Registration Council which should be satisfactory to all. The motion was carried.

The afternoon meeting was open to members of the Assistant Mistresses' Association and to friends.

Dr. Rouse (Perse School) read, as promised, a paper entitled 'A Dream.' This proved to be a clever satire on the conditions prevalent in the world of education at the present time. The paper, being an imitation of the style of 'The Pilgrim's Progress,' was thoroughly appreciated by the company, to whom it afforded much amusement.

Mr. S. E. Winbolt (Christ's Hospital) introduced a discussion on the pronunciation of ancient Greek, other speakers being Dr. Rouse, Prof. Rippmann, Mr. Strangeways, and Mr. Greene.

The meeting terminated with the usual votes of thanks.

THE HEAD MASTERS' CONFERENCE.

OF this Conference, which took place on December 22nd and 23rd, and was widely reported in the daily papers, we summarize only the main points. Dr. J. A. Nairn, Head Master of the Merchant Taylors' School, where the meetings were held, presided, and the numbers present were head masters 58, assistant masters 42. Dr. Gow (Westminster), supported by the Rev. R. D. Swallow (Chigwell), moved

"That this Conference is of opinion that, in the formation of a Registration Council under the Education (Administrative Provisions) Act of 1907, representatives of the teaching profession should be chosen with reference to the types and

grades of existing schools, and not with reference to the several faculties of teachers,"

and

"That this Conference calls upon the Board of Education to proceed to the constitution of such a Council without further delay."

Dr. Upcott (Christ's Hospital) recognized Dr. Gow's admirable work in the matter, but suggested that the second part of the motion should be put in a more conciliatory form, and proposed that it should read

"and that this Conference trusts that the Board of Education will take steps to facilitate the constitution of such a Council without further delay" —

an amendment which was accepted by the Conference.

Dr. Grey (Bradfield), supported by the Rev. A. A. David (Clifton), then moved a resolution:—

"That this Conference, while anxious for the preservation of a variety of types in the Secondary Schools of this country, recognizes the value of securing a more complete co-ordination of the educational system, and, with this end in view, would welcome a closer touch between the Board of Education, and the authorities of the non-local schools, through inspection and other direct means of communication."

Dr. A. E. Hillard (St. Paul's) opposed this resolution, and moved the previous question. The Rev. W. H. Chappel (King's School, Worcester) seconded, and after speeches giving a varied experience of inspection by the Board of Education, the opposition carried the day by 25 votes to 20.

Dr. Field (Radley) then proposed a motion

"That the emoluments of entrance scholarships should be of two kinds: (1) general, of comparatively small amount; (2) special, depending on a definite statement of inability to send a boy without such assistance."

We are glad to see that this was carried, for it calls attention to a marked defect alike of Public School and University education—that valuable scholarships are accepted by those whose parents do not really need help in educating their sons, and ought not to claim it when it is essential to so many poorer parents. The honorary scholarship and fellowship ought to be much more common than they are.

On the 23rd the proceedings opened with the acceptance of a resolution

"That this Conference, while withholding its assent to many details, and in particular to the proposal to postpone the study of Latin to the age of twelve, approves of the main conclusions of the Report of the Committee of the British Association, Education Section."

A resolution brought forward concerning the Army Council and examinations was withdrawn after the suggestion that the whole matter should be referred to the Committee of the Conference, and another resolution was accepted, asking the Committee to appoint a sub-committee to deal with the development of school rifle clubs and cadet corps.

Mr. R. C. Gilson (King Edward's School, Birmingham) then moved three resolutions, suggesting that (1) the average boy could not undertake the study of more than two languages besides English, before he was fourteen, without harm to his general education; (2) as the Public Schools largely controlled the curriculum in preparatory schools for the average as well as the exceptional boy, it was desirable that no candidate for admission should offer more than two foreign languages, and, if Latin were offered, Greek, French, and German should be of equal weight as alternatives; (3) as it was possible for a boy to attain a high standard in Greek at eighteen or nineteen, though he had not begun the subject till fourteen or later, it was the duty of the Public Schools to provide a class or classes in which the study of Greek could be begun. The speaker

said that the Conference had in 1906 resolved to postpone the study of Greek till thirteen or fourteen, and that Greek should not be a subject for entrance at the schools represented by the Conference. In 1907 a recommendation that the standard of Greek required for scholarship examinations in preparatory schools should be lowered was defeated. He went on to make some wild remarks about the ignorance of a classical scholar of his college and University. Dr. Upcott seconded the resolutions. An amendment recommending a committee to confer with the preparatory schoolmasters on studies advisable from nine to sixteen was then brought forward by the Rev. E. Lyttelton (Eton), but it was decided to treat it as a separate resolution after Mr. Gilson's had been dealt with. Dr. James (Rugby) contested Mr. Gilson's views as to Greek, and said that the resolutions, if passed, would reduce that language to the position of Hebrew at the present day. The first resolution, with the amendment of thirteen for fourteen, proposed by Mr. W. G. Rushbrooke (St. Olave's, London), was passed; the second was rejected; and the third was carried. Mr. Lyttelton's resolution for a committee was then carried.

The Rev. W. C. Compton (Dover College), supported by the Rev. T. N. H. Smith-Pearse (Epsom), carried a resolution that the standard of the school certificate of the Oxford and Cambridge Joint Board was too high for the purpose for which it was intended, and that a committee be instructed to approach the Board on the subject. A motion by Mr. W. W. Vaughan (Giggleswick) regarding the increasing neglect of German in Secondary Schools was carried, but elicited the obvious comment that there were other neglected subjects with as great a claim.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Anglican Church Handbooks: Christianity and the Supernatural, by the Bishop of Ossory; Social Work, by the Rev. W. E. Chadwick; Pastoral Work, by the Rev. R. C. Joynt; The Joy of Bible Study, by the Rev. H. C. Lees, 1/ net each.
 Congregational Year-Book, 1909, 2/6
 Craigie (J. A.), The Country Pulpit, 3/6 net.
 Ecclesiastical Review, January, 15/ yearly. An American Roman Catholic publication for the clergy.
 Egerton (Hakluyt), Father Tyrrell's Modernism, 5/. An expository criticism of 'Through Scylla and Charybdis' in an open Letter to Mr. Athelstan Riley.
 Gollancz (H.), Sermons and Addresses, 10/6 net. Sermons preached in various synagogues by a Jewish minister.
 MacLaren (Alexander), The Gospel according to St. Luke, Chapters XIII.—XXIV., St. Paul's Epistle to the Romans, 7/6 each. In Expositions of Holy Scripture.
 Peace and the Churches, 6/ net. Souvenir of the visit to England of representatives of the German Christian Churches, May 26 to June 3 last.
 Southwark (Bishop of), The Fulness of Christ, 1/6 net. Three sermons preached before the University of Oxford, and other papers.
 Wrixon (Sir H.), The Religion of the Common Man, 3/ net.

Law.

- Latifi (A.), Effects of War on Property, 5/ net. Consists of studies in International Law, with a note on 'Beligerent Rights at Sea' by John Westlake.

Fine Art and Archaeology.

- Bode (W.), Great Masters of Dutch and Flemish Painting, 7/6 net. Translated by Margaret L. Clarke, with several illustrations.
 Dean (Hannah) The "A. L." Mass-Drawing of Common Objects, 3/6 net.
 Luxmoore (H. E.), Eton from a Backwater, 7/6 net.

Poetry and Drama.

- Adams (W. M.), Grafton Chimes; or, When I was a Boy, 3/6
 Arteaga y Pereira (F. de), Nine Spanish Poems, 1/ net.
 Bulkeley (H. J.), Hic et Illic, 2/6 net. Poems written at home and abroad.
 Campbell (W.), Poetical Tragedies, 1 dol. 50. The tragedies are 'Mordred,' 'Daulac,' 'Morning,' and 'Hildebrand.'
 Church (H.), Egmont, 2/6. An Australian volume of verses, a few of which have appeared in *The Bookfellow*.
 Freeman (J.), Twenty Poems, 1/ net. Some of the poems have appeared in magazines.
 Gibson (H. W.), Seen from the Hill, and other Verses, 1/ net. A series of verses on religious subjects.
 Gowans (A. L.), Lyric Masterpieces by Living Authors, 6d. net.

- Gwynne (A. M.), A Social Experiment, 1/. A comedy.
 Hymenæus, 3/6 net. A comedy acted at St. John's College, Cambridge, with an introduction and notes by G. C. Moore Smith.
 MacNaughton-Jones (H.), The Dawn of Life, and other Poems, 2/6 net. Contains 9 illustrations.
 Raleigh (W.), Shakespeare, 4/ net. Originally appeared in English Men of Letters, and is now reprinted in the Eversley Series. For review see *Athen.*, June 8, 1907, p. 689.
 Rawlings (B. B.), The Waters of Argyra, the Vision of Belshazzar, and other Verses, 3/6 net.
 Shakespeare, Coriolanus, Sonnets, Poems, 7/6 each. Renaissance Edition.
 Thiselton (A. E.), Notulæ Criticæ (72-88), 1/ net. An interesting little series of notes on Æschylus, Virgil, and Shakespeare.
 Vernon (Hon. W. W.), Readings on the Paradiso of Dante, 2 vols., 15/ net. Based on the Commentary of Benvenuto da Imola, with an introduction by the Bishop of Ripon. Second Edition, revised. For former notice see *Athen.*, Jan. 5, 1901, p. 10.
 Wells (C.), Joseph and his Brethren, 1/ net. A dramatic poem, with an introduction by A. C. Swinburne, and a note on Rossetti and Charles Wells by Theodore Watts-Dunton. In the World's Classics.

Music.

- Anthems, Ancient and Modern. Contains Anthems by Attwood, Boyce, and Purcell, as well as by Barnby, Macfarren, Stainer, and living musicians.
 New Cathedral Psalter, containing the Psalms, also the Canticles and Proper Psalms for certain days, edited by the Bishop of Stepney.
 Scarlatti (A.), Harpsichord and Organ Music, Parts II. and III., 5/ net each. Edited by J. S. Shedlock. For notice of Part I. see last week's *Athen.*, p. 51.
 Taylor (David C.), The Psychology of Singing. Rational Method of Voice-Culture, &c., 6/6 net.

Bibliography.

- Columbia, District of: Public Library, Eleventh Annual Report of the Board of Trustees, and Tenth Annual Report of the Librarian, 1907-8.
 Library World, January, 6d.
 Reader's Index, January and February, 1d. Periodicals for 1909 at the Croydon Public Libraries.
 Savage (Ernest A.), The Story of Libraries and Book-Collecting, 2/6

Philosophy.

- International Journal of Ethics, January, 6s cents. A quarterly devoted to the advancement of ethical knowledge and practice.
 Marden (O. S.) and Holmes (E. R.), Every Man a King; or, Might in Mind-Mastery, 3/6 net. In New Thought Library.
 Schuré (E.), Hermes and Plato, 1/6 net. Translated by F. Rothwell.
 Whitby (C. J.), The Wisdom of Plotinus, 2/ net. A metaphysical study.

Political Economy.

- Barnett (Canon and Mrs. S. A.), Towards Social Reform, 5/ net.
 Ravenshear (A. F.), The Industrial and Commercial Influence of the English Patent System, 5/ net. Written in the hope that it may be found suggestive not only to those whose primary concern is with patents, but also to students of economics.

History and Biography.

- Andrássy (Count J.), The development of Hungarian Constitutional Liberty, 7/6 net. Translated by C. Arthur and Ilona Ginever.
 Cambridge Modern History; Vol. XI., The Growth of Nationalities, 16/ net.
 Davidson (J.), and Gray (A.), The Scottish Staple at Veere, 12/6 net. A study in the economic history of Scotland.
 Dictionary of National Biography: Vol. XI., Kennet—Lluelyn, 15/ net. Reissue.
 Friendly Craft: a Collection of American Letters, 5/ net. Edited by Elizabeth D. Hanscom.
 Leslie (Major J. H.), The Services of the Royal Regiment of Artillery in the Peninsular War, 1808-14: Chap. II. The Coruna Campaign (October, 1808, to January, 1809), 1/6. Also contains the diary of Capt. Richard Bogue, with 5 illustrations and a map.
 MacRae (Rev. D.), America Revisited and Men I have Met, 2/6 net.
 Magnus (L.), The Jewish Board of Guardians and the Men who Made It, 1859-1909, 2/6 net.
 Orkney and Shetland Records: Sasines, Vol. I., Part III., 2/. Edited by Henry Paton. No. 10 of Old-Lore Series.
 Ruvigny and Raineval (Marquis of), The Plantagenet Roll of the Blood Royal, 84/ net. A table of all the descendants now living of Edward III., King of England. The Isabel of Essex volume, containing the descendants of Isabel (Plantagenet), Countess of Essex and Eu, with a supplement to the three previous volumes.
 Sands (P. C.), The Client Princes of the Roman Empire under the Republic, 4/6. Awarded the Thirlwall Prize, 1906.
 Theal (G. McCall), History of South Africa since September, 1795, Vol. III., 7/6.
 Treherne (P.), The Right Hon. Spencer Perceval, 5/ net.

Geography and Travel.

- Bunting (F.), Where to Live Round London (Northern Side), 2/6 net. With a chapter on the geology and soils by O. A. Shrubsole. Edited by Prescott Row and A. H. Anderson. In the Homeland Reference Books. New Edition.
 Maps: Ontario, Russell Sheet and Winchester Sheet, 2/ each.
 Merrick (G. B.), Old Times on the Upper Mississippi, 3 dols. 50 net. The recollections of a steamboat pilot from 1854 to 1863, with illustrations and maps.
 Nikkelsen (E.), Conquering the Arctic Ice, 20/ net. With numerous illustrations and maps.
 Ordnance Survey: Sheet 30, Colchester, 2/ net. In Large Sheet Series.
 Stewart (B.), My Experiences of Cyprus, 6/. An account of the people, mediæval cities and castles, antiquities, and history of Cyprus, illustrated from 50 photographs by the author. New Edition with additional matter.

Education.

- Crook (C. W.), Notes of Lessons on Arithmetic, Mensuration, and Practical Geometry, Vol. I., 3/
 Franco-British Exhibition, Report of the British Education Section.
 Frere (M.), Children's Care Committees, 1/ net. Advises how to work them in public elementary schools.
 Gautier (J.), The Progress of Secondary Education in France since the Time of Napoleon I. A Lecture delivered in the Congress Hall of the Franco-British Exhibition, under the auspices of the British Education Section.
 School World, Vol. X., 7/6 net.

Folk-lore.

- Gerould (G. H.), The Grateful Dead, 10/6 net. The History of a folk story. One of the Folk-lore Society's publications.
 Hollis (A. C.), The Nandi, their Language and Folk-Lore, 16/ net. With introduction by Sir Charles Eliot, and several illustrations.
 Waite (A. E.), The Hidden Church of the Holy Graal, its Legends and Symbolism, 12/6 net. Considered in its affinity with certain mysteries of initiation and other traces of a secret tradition in Christian times.

Philology.

- Catulli Carmina, 5/ net. Edited, with introduction and notes, by Charles Stuttaford. Revised Edition.

School-Books.

- MacKinder (H. J.), Seven Lectures on the United Kingdom, for Use in India, 1/ net. Indian Edition, reissued for use in the United Kingdom.
 Marriott (J. A. R.), The Remaking of Modern Europe, 2/6. See p. 70.
 Terence, *Pamulus*, 2/. As performed at the Royal College of St. Peter, Westminster, Edited by John Sargeant and the Rev. A. G. S. Raynor.
 Walpole (Rev. A. S.), The Gospel according to St. Mark, 1/6. With introduction and notes, also illustrations.

Science.

- Abramowski (O. L. M.), Vitalism, the Art of Eating for Health, 1/6. The evolution of a common-sense conception of disease and a natural system of its prevention and cure.
 Adams (J. G.), The Principles of Pathology: Vol. I. General Pathology, 30/ net. In the Oxford Medical Publications.
 Annals of Mathematics, January, 2/ net.
 Leicester, Museum and Art Gallery Committee, Sixteenth Report of the Town Council, from 1st April, 1905, to 31st March, 1908.
 O'Donahue (T. A.), Colliery Surveying, 3/6. A primer designed for the use of students and aspirants to colliery management.
 Paper Mills Directory of England, Scotland, and Ireland, and Year Book of the Paper-making Trade for 1909, 2/6 net.
 Ramsay (A. Maitland), Diathesis and Ocular Diseases, 3/6 net.
 Russell (Alexander), The Theory of Electric Cables and Networks, 8/ net.
 Smithsonian Institution, Annual Report of the Board of Regents for the Year ending June 30, 1907.—Report of the Secretary for 1908.
 South (R.), The Moths of the British Isles, 7/6 net. Second Series, comprising the families Noctuidæ to Hepialidæ, with coloured figures of every species, and many varieties, and drawings of eggs, caterpillars, chrysalids, and food-plants. In the Wayside and Woodland Series.
 South African Natives, their Progress and Present Condition, 6/ net. Edited by the South African Native Races Committee. A supplement to 'The Natives of South Africa: their Economic and Social Condition.'
 Spolia Zeylanica, December, 1.25 rupees. Issued quarterly by the Colombo Museum, Ceylon, and contains plates and illustrations.
 Stubbs (Lucas P.), Consider the Butterflies how They Grow, 3/6 net. Illustrated.
 Treatise on Zoology, Part I. Introduction and Protozoa. First Fascicule, 12/6 net. Edited by Sir R. Lankester.
 Vacher (F.), The Food Inspector's Handbook, 7/6 net. A guide for medical officers of health, meat inspectors, &c. New Edition.
 Verrall (G. H.), British Flies, Vol. V., 31/6 net.
 Wimperis (H. E.), The Internal Combustion Engine, 6/ net. A textbook on gas, oil, and petrol engines, for the use of students and beginners.

Fiction.

- Atherton (Gertrude), A Whirl Asunder, 1/ net. New Edition.
 Chatterton (G. G.), Fatality, 6/. The story of a wife accused of murdering her unloved husband.
 Dudney (Mrs. Henry E.), Rachel Lorian, 6/. Two men and a woman are concerned in the tale. One man, maimed physically on his wedding day, dies, releasing the woman to marry the other, who, however, turns out to be maimed morally by having taken a mistress.
 France (Anatole), Balthazar, 6/. Short stories translated by Mrs. John Lane.
 Gull (C. Ranger), A Gentleman from Portland, 6/. The theft of an international document forms the basis of this tale.
 Holdsworth (A. E.), Lady Letty Brandon, 6/. The story of a woman's bigamous double life.
 Johnson (F. M.), It was not to Be, 3/6. Translated from the German.
 Parrott (W.), Under the Pink Chestnuts, 6/
 Ramsey (O.), The Girl from Catford, 6/. The story of an entanglement between a married duke and a young girl.
 Rita, The House called Hurrish, 6/. Concerned with effects of the drug habit.
 Shiel (M. P.), The Isle of Lies, 6/. An improbable tale of adventure.
 Slater (F. C.), The Sunburnt South, 3/6. Tales and sketches of life in South Africa.
 Walther (T. H.), A Simple Heart, 6/

- Watson (H. B. Marriott), The Flower of the Heart, 6/. A novel which aims at dealing broadly with some phases of modern life, including the City and the Stock Exchange.
 Wynne (May), Henry of Navarre, 6/. A romance founded on the play noticed on p. 84.—A Maid of Brittany, 1/ net. With frontispiece by H. M. Brock. New Edition.

General Literature.

- Butler (N. M.), The American as He Is, 4/ net. A series of lectures delivered before the University of Copenhagen in September last.
 Edwards (E.), Personal Information for Girls, 1/ net. One of the Personal Purity publications.
 Elector, Vol. I. No. I., 1/ annually. The official organ of the Middle Classes Defence Organization and Centre Party Union.
 Faculty of Actuaries, Translations, Vol. IV., Part VII., No. XII., 1/ Includes 'The Fundamental Principles of Pension Funds,' inaugural address by the President.
 Healer, January, 3d. Devoted to spiritual healing.
 Hellenic Herald, December, 9d. A political and literary review.
 McKechnie (W. S.), The Reform of the House of Lords, 2/6 net. With a criticism of the Report of the Select Committee of the 2nd of December last.
 Orkney and Shetland Miscellany, Vol. II., Part I., 2/. No. 9 of Old-Lore Series.
 Pancoast (H. S.), An Introduction to English Literature, 5/ net. Third and enlarged Edition.
 Royal Statistical Society Journal, December, 5/
 Ryan (P. W.), A Plea for Irish Studies, 6d. An address delivered in the Regent House of Trinity College, at the opening meeting of the second session of the Dublin University Gaelic Society.
 Willing's Press Guide, 1909, 1/

Pamphlets.

- London County Council: Indication of Houses of Historical Interest, Parts XX., XXI. and XXII., 1d. each.

FOREIGN

Theology.

- Schelven (A. A. van), De Nederduitsche Vluchtelingenkerken der XVIIe Eeuw in Engeland en Duitschland, in hunne betekenissen voor de Reformatie in de Nederlanden, 5fl.

Poetry and the Drama.

- Bever (A. van), Les Poètes du Terroir du XVe Siècle jusqu'à nos Jours, Tome I., 3fr. 50.
 Kossmann (E. F.), Der Deutsche Musenalmanach, 1833-9. An account of the contents of the Almanach for each year.

History and Biography.

- Almèras (Henri d'), La Vie parisienne sous la Révolution et le Directoire, 5fr. Has many illustrations from old prints.
 Croiset (A.), Les Démocraties antiques, 3fr. 50.
 Guichen (Vicomte de), Crépuscule d'ancien Régime, 5fr.
 Murat (Prince), Lettres et Documents pour servir à l'Histoire de Joachim Murat, 1801-15, Vol. II., 7fr. 50.
 Revue historique, janvier-février, 6fr.
 Visconti (Primi), Mémoires sur la Cour de Louis XIV., 7fr. 50. Translated and edited by Jean Lemoine.

Science.

- Boletín del Cuerpo de Ingenieros de Minas del Perú, Nos. 63-7.

Fiction.

- Bernard (T.), Les Veillées du Chauffeur, 3fr. 50.
 Kipling (R.), Œuvres choisies, 3fr. 50. Extracts chosen and translated by Michel Epy.
 Loti (P.), La Mort de Philé, 3fr. 50.

General Literature.

- Revue germanique, janvier-février, 4fr.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MR. MURRAY is publishing 'The Press Album,' edited by Mr. T. Catling, for the benefit of the Journalists' Orphan Fund; 'Life of the Hon. Mrs. Norton,' by Miss Perkins, including unpublished letters; 'Two Admirals,' Sir Fairfax Moresby and his son, by Admiral John Moresby; and 'Letters from the Peninsula, 1808-12,' by Sir William Warre, edited by his nephew, Dr. Edmond Warre. Capt. Warre had exceptional opportunities of appreciating the Peninsular campaign, owing to his knowledge of Portuguese.

IN *Chambers's Journal* for February Lord Ronald Sutherland Gower writes on Charles Kirkpatrick Sharpe, and the Rev. R. A. Gatty on the traces of prehistoric man he has found in 'The Pit-Camp Dwellings of Holderness'; while Mr. A. Stodart Walker continues the series

of 'Celebrities I Have Known,' this instalment including his uncle John Stuart Blackie, R. L. Stevenson, and Robert Buchanan, some of whose unpublished poems and letters are quoted. An ex-custodian gives anecdotes and recollections of 'Royal Holyrood.'

MR. UNWIN will publish soon a novel by the Rev. Victor L. Whitechurch, author of 'The Canon in Residence,' entitled 'Concerning Himself: the Autobiography of an Ordinary Man.' Many of the scenes are laid in a cathedral city, and the atmosphere of a theological college and certain aspects of clerical life are humorously presented.

THE fresh issue of *The New Quarterly* includes 'The House of Hospitality,' by Mr. Thomas Hardy; 'Ibant Obscuri,' by Mr. Robert Bridges; 'Recent Physical Research,' by Mrs. Verrall; 'The Causes of Mountain Sickness,' by Dr. J. S. Haldane; 'Aristophanes on Tennyson,' by Dr. Verrall, 'George Canning,' by Mr. Herbert Paul; 'The Stability of Mountains,' by Mr. J. E. E. Craster; and 'A Soldier's Wife,' translated from E. von Keyserling's 'Schwüle Tage.'

AMONG the cheap books with which the twentieth century is threatened is a new and enterprising series by Messrs. Harper & Brothers. It is to be called "Harper's Library of Living Thought." Being of opinion that the new century is in too much of a hurry to wait for a long treatise upon new and important subjects, the publishers are issuing at the cost of a single review essential précis of vital thought, without the delay involved in expansion of that thought into book form.

THE first issue promises to be of prime importance. It is to contain a treatise upon three typical plays of Shakespeare, by Mr. Swinburne; a treatise on 'The Teaching of Jesus,' by Count Tolstoy, and 'Personal Religion in Egypt before Christianity,' by Prof. Petrie. These volumes will be published on the 1st of February, and will be followed by a treatise on 'The Life of the Universe,' by Prof. Arrhenius, and another upon 'Poetic Adequacy in the Twentieth Century,' by Mr. Theodore Watts-Dunton.

THE identification of religion with a political party has always been a difficulty. This problem is treated in 'Nonconformity and Politics,' by a Nonconformist minister, which Sir Isaac Pitman & Sons will publish immediately.

'ANNE OF GREEN GABLES,' a novel by L. M. Montgomery, is promised by the same firm. It is a story of misunderstanding between a clever, imaginative girl and her homely relatives and friends.

ELIZABETH GODFREY has completed the study of Elizabeth, Princess Palatine, on which she has been engaged, and it will be brought out by Mr. John Lane about the end of the month, under the title of 'A Sister of Prince Rupert.' The Princess is an interesting subject, as the intimate friend of Descartes, protectress of the

Labadists, and correspondent of William Penn and other English Quakers.

THE GROlier CLUB of New York has organized an exhibition of rare editions, relics, and portraits of Milton. The exhibition comprises a "full collection of first editions of the poetical works, with many examples of later issues." There are three copies of the 'Poems' of 1645, with Marshall's portrait: one with the imprint ending "in S. Pauls Churchyard," and two without the "S." Two of the three copies of the 'Poems' of 1673 are "Printed for Tho. Dring at the Blew Anchor," and the other issued by him "at the White Lion." There are two copies of 'Paradise Lost,' 1667, the second copy of the title with Milton's name in large capitals having Dryden's lines inscribed in his own autograph.

THERE is also a copy of the first American edition of Milton's works (Philadelphia, 1777). The Miltoniana include the MS. of the first book of 'Paradise Lost,' sold at Messrs. Sotheby's a few years since; and the twelve original drawings of Blake illustrating 'L'Allegro' and 'Il Penseroso.' The number of portraits amounts to 324, and claims to be "the largest collection of engraved portraits of Milton ever exhibited."

MR. E. M. COX writes from 38A, Curzon Street, Mayfair:—

"I have a copy of Habington's 'Castara,' 4to, 1634, which collates as follows: A to L in fours, L 4 blank, followed by leaf of errata, with errata on recto. I have not been able to trace any other copy, except one in the Museum, with the leaf of errata; and I can find no other copy with the blank L 4. It is only a small point in bibliography; but as the book is very rare, I thought it might be of interest. Perhaps some of your readers may have seen a copy like mine."

MESSRS. SANDS & Co. will publish in February the official 'Report of the Eucharistic Congress' held in Westminster last September, including the correspondence and press comments which it elicited.

THE HARVARD COLLEGE LIBRARY has received by request from the late Prof. Norton the early portrait of Chaucer known as the Seddon portrait. The picture is to be inscribed as "a memorial of two lovers of Chaucer, Francis James Child and James Russell Lowell."

MR. A. FIFIELD will issue in February 'Natural Monopolies in relation to Social Democracy,' by Mr. Charles Derwent Smith; 'Socialism and National Minimum,' by Mrs. Sidney Webb and Miss B. L. Hutchins; and 'The Wastage of Child Life,' by Dr. J. Johnston, the latter two being the sixth and seventh volumes in "The Fabian Socialist Series."

THOUGH based on what should have been sound authority, our paragraph of last week regarding Dr. Belleli's book, 'An Independent Examination of the Assuan and Elephantine Papyri,' was incorrect. Instead of the portion beginning 'Chronicles of Papyri' should be read 'Chronology of the Papyri.'

DR. BERNARD BOSANQUET AND DR. WALTER LEAF have been elected members of the Committee of the London Library.

THE OXFORD UNIVERSITY PRESS is about to publish 'The Moral System of Dante's Inferno,' by Mr. W. H. V. Reade, who thinks that there is still an opening for students to modify, or even revolutionize, some of the common opinions concerning 'The Divine Comedy.'

WE are interested to learn that Canon Beeching's 'William Shakespeare: Player, Playmaker, and Poet,' which traverses the conclusions of Mr. Greenwood's recent book 'The Shakespeare Problem Restated,' is to have a rejoinder from Mr. Greenwood, whose work has been the foundation for a considerable amount of fresh controversy. Mr. John Lane will issue Mr. Greenwood's new volume immediately.

THE same publishers will issue shortly a new colour book on the Isle of Man by Miss Agnes Herbert, with illustrations by Mr. Donald Maxwell. Miss Herbert is the author of 'Two Dianias in Somaliland' and 'Two Dianias in Alaska'; and, being a native of the island, she knows her subject thoroughly.

AN interesting book promised by Mr. John Murray is 'Six Oxford Thinkers,' by Mr. Algernon Cecil, which offers studies of Gibbon, Newman, Froude, Church, Pater, and Lord Morley.

IN the February *Sunday at Home* Mr. W. J. Gordon writes on 'Landmarks of Protestantism in London Galleries,' with reproductions of pictures by George Cattermole, Marcus Gheeraerts, and Gerard Terborch. The Deanery of Westminster is described by Mr. G. A. Wade. The Rev. G. Wauchope Stewart writes on 'Popular Misunderstandings of Scripture Texts'; Sir Edmund Verney on 'Riches'; and an account is given of a little-known book by Defoe, entitled 'Religious Courtship.'

LORD ROBERTS has written an Introduction to a notable book shortly to be issued by Messrs. Seeley & Co., 'Among the Wild Tribes of the Afghan Frontier,' by Dr. Pennell.

A BOOK of interest at the present time will be published by the same firm, 'A British Officer in the Balkans.' It is a breezy account of a long tour through the disturbed States of Bosnia, Herzegovina, Montenegro, and Dalmatia. The author's impressions are the result of close intercourse with the people. Numerous illustrations are added.

THE library of M. Georges Hugo, which was sold at the Hôtel Drouot this week, once belonged for the most part to his famous grandfather Victor Hugo. One of the noteworthy volumes in the collection—in view of Hugo's fierce attacks on "Napoléon le Petit"—was a presentation copy of that monarch's 'Études de l'Artillerie,' 1846, inscribed: "A Victor Hugo, hommage de haute estime et de vive sympathie." This copy realized 1,000 francs.

MESSRS. PAUL ELDER & Co., publishers, return in February from New York to San Francisco. Promptly after the disaster of 1906 they erected a building in the new business centre of the city for local and retail trade, and now they are able again to concentrate all their departments in San Francisco. This shows how rapidly the ruin of the city has been met by American enterprise.

THE death in his seventy-ninth year is reported from Amalfi of the popular novelist Ludwig Habicht. His novels (among which are 'Der Stadtschreiber von Liegnitz,' 'Vor dem Gewitter,' 'Am Genfersee,' and 'Unter fremder Schuld') are brightly written, and show considerable inventive power.

THE Russian novelist and illustrator Nikolai Karasin, whose death at the age of sixty-seven is announced from St. Petersburg, was the writer of a number of stories of adventure dealing with the Russian conquests in Central Asia. As an artist he worked for some time for the best-known illustrated papers in Russia.

'MARIAGE AMÉRICAIN,' by M. Georges Ohnet, is to appear next week in Paris.

ACCORDING to the returns just issued by the German Universities, there were 48,717 matriculated students during the winter term, an increase of over 2,000 on the corresponding term of 1907. Of these 12,716 entered for philosophy, philology, and history; 11,392 for law (as against 11,900 last year); 8,737 for medicine; and 6,370 for mathematics. There is a decrease in the number of theological students, both Evangelical and Roman Catholic; while the students of agriculture continue to increase. At Berlin there were 8,641 students, Munich 6,303, Leipsic 4,418, Bonn 3,282, Breslau, 2,248, Halle 2,158, Göttingen 2,054, Freiburg 1,966, Strasburg 1,856, Heidelberg 1,841, Marburg 1,750, Tübingen 1,647, Jena 1,419, Würzburg 1,345, Giessen 1,196, Königsberg 1,191, Kiel 1,103, Erlangen 1,090, Greifswald 786, and Rostock 685.

ONE of the most notable features of the session has been the admission of matriculated woman students to the Prussian Universities. The number entered was 663, and there were in addition over 900 non-matriculated students ("Hospitanten") attending courses. There were over 100 foreigners, including 43 Americans, 35 Russians, 14 Austro-Hungarians, 7 British, and 1 Australian. The total number of woman students at the German Universities was 1,077, of whom 499 entered the philosophical faculty.

THE only Parliamentary Paper of general interest to our readers this week consists of Statistical Tables relating to British Colonies, Possessions, and Protectorates, Part XXXI., 1906 (6s. 2d.).

OUR notice of the Association of Head Masters is unfortunately not in time for this week's number, but will appear a week hence.

SCIENCE

MATHEMATICAL BOOKS.

Elementary Algebra. By C. H. French and G. Osborn. (Cambridge, University Press.)—In examining a text-book on elementary algebra we try first of all to discover whether the authors are amongst those who regard algebra as an end in itself or as an aid to the study of other sciences. We have no hesitation in placing Messrs. French and Osborn in the first category. Their method has been to study old-fashioned textbooks and old-fashioned examination papers, and give the clearest possible explanations of the processes and examples there found. The fault of the system is that it makes the pupil spend so much time on the manipulation of expressions which are virtually meaningless that he has no opportunity to learn to handle algebra as a useful tool. Any task less profitable than the simplification of elaborate fractions we cannot imagine. The divorce between theory and practice in this book could not be illustrated better than by the remark that, although quadratic equations are solved in chap. xvi., it is not until we reach chap. xxviii.—about a year later in the course—that we find problems which require quadratic equations for their solution. After this we were not surprised to find that there was not a single example of the application of geometrical progressions; that the chapter on variation and proportion ignored the preceding work on graphs; and that logarithms were introduced without any discussion of the method of obtaining them by the square-root rule, and dismissed without any applications of four-figure logarithms to problems. To sum up our criticism, we may say that the authors have been eminently successful in carrying out their plan, but that it is a plan of which we do not approve.

Differential Calculus for Beginners. By A. Lodge. Third Edition. (Bell & Sons.)—The third edition of this little book on the calculus differs from its predecessors, as far as we can see, only by the inclusion of miscellaneous examples and revision papers, which should prove of great assistance to the numerous classes in which the textbook has been adopted. Those who have handled the earlier editions will remember the outstanding features: an Introduction by Sir Oliver Lodge; a preference for differentials rather than differential coefficients; a judicious selection of examples, many of them interesting to the physicist or engineer; and above all a lucidity of treatment which makes the subject anything but dry.

Modern Geometry. By C. Godfrey and A. W. Siddons. (Cambridge, University Press.)—Messrs. Godfrey and Siddons are well known as pioneers in the movement towards the adoption of new methods in mathematical teaching, and are generally regarded as representative members of the Committee of the Mathematical Association, which has been remarkably successful in persuading examining bodies to give up their insistence on Euclid's geometry in favour of greater freedom of treatment.

The book before us is a sequel to the 'Elementary Geometry' by the same authors; it gives in a connected form most of the matter which is usually found in small type in appendixes to school Geometries, and includes also some useful chapters on 'Cross-ratio' and 'The Principle of Duality.' The discussion of the convention or "mathematical fiction" that there is only one point at infinity on a straight line will be helpful to the student eventually, although he will

probably find it bewildering when read for the first time. The authors have omitted Pascal's Theorem from their course, and have not considered the construction of the regular pentagon, which we expected to find here as it was omitted from their elementary book. Their justification is found in their desire to keep to the schedule of the Cambridge Mathematical "Special"; but it is to be hoped that, for the benefit of other users of this excellent book, they will supply these omissions in the next edition.

OUR LIBRARY TABLE.

Human Speech. By N. C. Macnamara. (Kegan Paul & Co.)—The volume of "The International Scientific Series" to which Mr. N. C. Macnamara has given the name 'Human Speech' explains the nature and action of the living matter of those parts of our bodies by means of which we gain ideas concerning the external world, and are able to express our thoughts in intelligent speech. Mr. Macnamara begins with the lowest forms of animal life, and carries his reader through the different classes, the diapason closing full in man when he deals with the highly specialized cells forming the frontal lobes of a great orator or metaphysician. The language is clear, the facts are accurate, and the conclusions are sound, the result being to show how great an advance was made by man when he acquired or invented the art of speech. Mr. Macnamara, as a former Vice-President of the Royal College of Surgeons of England, is familiar with the magnificent collection of human and comparative anatomy in Lincoln's Inn Fields, and he has drawn many of his illustrations and examples from that storehouse of specimens. Incidentally there are some good stories, as of the parrot who was able to formulate a simple sentence; and there is some practical advice upon the education of young children.

The Modern Steam Engine. By John Richardson. (Constable & Co.)—Mr. Richardson has dealt comprehensively with his subject, and produced a book which contains much information of value to the student, for whom, primarily, the volume is intended. He tells him what "horse-power" and "foot-pound" mean, and enumerates the "natural laws." This section on the natural forces is one of the best parts of the book, for, by means of illustration and analogue, the author explains the fundamental laws which the most ingenious inventor may not disregard.

The descriptions of the various valves, valve-gears, governors, electrical control, condensers, &c., to each of which a separate chapter is devoted, are well done and informative, and are amply supplied with explanatory diagrams and photographs, though some of the latter are by no means clear. The steam turbine is dealt with fully, the engines of the Lusitania and Mauretania being taken as examples of the Parsons turbine. De Laval's rotary engine is also described, as are others of which less is known. The chapter on 'Design of Details' is instructive, and should be read carefully by all engineering students, who will glean from it many valuable hints for designing the less conspicuous, but often the most important parts of an engine.

'Examples of Various Types' is a heading which, almost inevitably, leads to some disappointment, for the exigencies of space prevent more than a small number from being included, and the descriptions of each are somewhat meagre; the discussion on various systems of lubrication is out of

place in this chapter, and should have come on p. 74. The method of equalizing the pressure on the rams of the pumping engines at Coolgardie is worthy of special attention, for the contrivance is extremely ingenious, and the space which Mr. Richardson devotes to it is well justified. The most useful of the 'Hints to Users' is the ten-page description of the indicator, which is complete and clear, and the value of this accessory is fully demonstrated by the example quoted by the author. There are useful appendixes on 'Thermodynamics,' 'The Properties of Saturated Steam at Various Pressures,' 'Areas of Circles,' &c. The book contains much that is worth study, but the proof-reading has been badly done. The whole of the illustrations want careful revision. Several of them are lettered incorrectly according to the text, though sometimes the text is at fault. In other cases the letterings lead only to confusion. On p. 278 the last paragraph refers partly to fig. 245, partly to fig. 246, without explanation. This is an example of the puzzles provided for the reader through the author's want of care; and Mr. Richardson has given us a problem in grammar at the top of p. 231. No doubt the solution will appear in the second edition of the book, which is almost sure to be called for.

MESSRS. KING, SELL & OLDING send us *The Science Year-Book*, admirable alike for its scientific summaries, and for the ample and well-equipped page provided for every day in the year, which gives details of sunset, maximum and minimum temperatures observed, &c. The ordinary man as well as the expert will find this one of the most convenient and satisfactory diaries that can be got. We have used the book for years with increasing satisfaction.

ANTHROPOLOGICAL NOTES.

THE CORRESPONDING SOCIETIES COMMITTEE OF THE BRITISH ASSOCIATION has selected for special notice twenty-one contributions to anthropology from the *Transactions* of fifteen local affiliated societies during the year ended May 31st, 1908. Three of these papers are in *The Essex Naturalist*: two by Mr. T. V. Holmes on deneholes, and one by Mr. F. W. Reader on a flint axe found at Pleshey. Mr. Meyrick contributed to the Marlborough College Natural History Society his annual anthropometric report, and also a paper on the practical difficulties in obtaining measurements of growth in schoolboys. Mr. St. George Gray was the author of a paper in the *Proceedings* of the Somersetshire Archaeological and Natural History Society on Maesbury Camp, and (jointly with Mr. A. Bulleid) of another on the excavations undertaken during 1906 and 1907 at the Glastonbury lake village. To the Dumfriesshire and Galloway Natural History and Antiquarian Society Prof. G. F. Scott-Elliot delivered a presidential address on the migrations of men, and Mr. A. M'Cormick a paper on the gipsies. The Perthshire Society of Natural Science published papers by Sir A. M. Mackenzie on prehistoric burials and by Dr. John H. Lyell on a new view of human descent. The other papers, each contributed to a separate local society, are by Mr. W. G. Clarke, on the distribution of flint and bronze implements in Norfolk, to the Norfolk and Norwich Naturalists' Society; by Mr. J. M. Mello, on prehistoric man in Europe, to the Warwickshire Field Club; by Canon Auden, on prehistoric man in Shropshire, to the Caradoc and Severn Valley Field Club; by the Rev. A. Hunt, on the pygmy flint age in Lincolnshire, to the Lincolnshire Naturalists' Union;

by Mr. T. Sheppard, on prehistoric remains from Lincolnshire, to *The Naturalist* for 1908; by Mr. G. Benson, on an excavation at the corner of Castlegate and Coppergate, to the Yorkshire Philosophical Society; by Mr. J. H. Craw, on a cist and urn found on Harelaw Hill, Chirnside, to the Berwickshire Naturalists' Club; by Col. J. Sconce, on cup-marked stones, to the Edinburgh Field Naturalists' and Microscopical Society; by Dr. J. M. Macphail, on the Santals of Bengal, to the Royal Philosophical Society of Glasgow; and by the Rev. W. A. Adams, on the Stone Age in South Africa, to the Belfast Naturalists' Field Club.

In 1866 the late Sir A. W. (then Mr.) Franks presented to the British Museum a casket made of the bone of a whale, and ornamented on the top and three of the sides (the fourth being wanting) with various scenes, accompanied by Runic inscriptions. The fourth side has since been identified as a panel which is now in the Royal National Museum at Florence, and it is the subject of a communication by Mr. O. M. Dalton to *Man* for December. The scene is supposed to relate to the murder of Siegfried, and it includes a human figure with the head of a horse or ass, which Mr. Dalton illustrates by comparison with a similar figure in an eleventh-century Anglo-Saxon MS. (Cott. Tib. B.V., f. 80).

The Kikuyu of East Africa have six ages of man, and five of woman. They believe that ten "generations" only have lived since man was created. The Hon. K. R. Dundas gives in *Man* particulars of these ages and generations, and of the penalties that may be inflicted under Kikuyu law. Mr. H. W. Garbutt figures and describes two alphabet boards inscribed with Arabic characters from British Central Africa.

Folk-lore for September contains an interesting article (which might well have been communicated to the Royal Anthropological Institute) by M. Henri A. Junod, of the Swiss mission at Shilouvane, on the Balemba of the Zoutpansberg, and Dr. Haddon cites from it in *Man* further information relating to the copper-rod currency of the Transvaal.

Mrs. Florence E. Hewitt, wife of the Curator of the Sarawak Museum, gave in *The Sarawak Gazette* of October last a list of fourteen tabus for women, and six for men, observed by the Sea-Dayaks of Banting, and these are communicated to *Man* by Mr. R. Shelford. A correspondence between Mr. Lang and Dr. Seligmann indicates the necessity for an agreement between students of totemism more clearly defining the technical terms they employ. Father W. Schmidt, in a preliminary paper on Australian linguistics, divides the Australian languages into two main groups—the northern and the Australian group proper.

SOCIETIES.

ARISTOTELIAN. — Jan. 4. — Dr. Shadworth H. Hodgson, V.P., in the chair. — A paper was read by Dr. G. F. Goldsborough entitled 'Some Implications of Recognition.' The subject was suggested by recent papers on the subject of mental activity, and by the publication of an empirical view of mind recommended for adoption by medical men in preference to a metaphysical treatment of the subject. Dr. Goldsborough adopted the conclusion of Mr. Carr, who, following Hume, passed the judgment upon Idealism that, from the point of view of Idealism, a final or philosophical judgment on mental activity was impossible. After the judgment of impossibility, immediately a person began again to think on the subject, he was obliged to take the chance whether a philosophical judgment would be found possible or not. On recognizing the reappearance of other persons who had engaged in the pursuit of philosophy in the past, a predication of mental activity in other persons as objects became possible by the subject. This experience constituted the true

foundation for the predication of mental activity. Two persons in union in this experience proved to each other that mental activity was no illusion. Through subsequent experience they could predicate that their experience of mutual reappearance and recognition had been an experience of union; and the immediately subsequent experience which appeared to enable them to do this was mutual pressure of one on the other. Pressure was realized as *between* the two persons, but the experience of *between* only confirmed the predication of the previous experience of union, and when, subsequently to the initial experience of union, which inferentially through pressure had ceased, the predication of the previous reality of union had only been confirmed. The experience of union could thus be predicated to consist in freedom from pressure, or rest. Union and rest thus became the foundations of the judgment of possibility for future philosophical judgment. In order, however, to render judgment on mental activity from these persons accessible to others further steps were necessary. The first of these steps was concerned with the problem of identity, which for the purpose of judgment might be confined to formal identity. When through the analysis of experience an agreement on formal identity was reached, the passage to philosophical judgment became relatively easy. Not, however, through two persons only. There was the connexion of past and present to be considered, and to be expressed through formal identity. For this purpose another person in union with the previous two was called for, who, through formal identity, could predicate knowledge of the past of the one who was passive object to the other's mental activity. The experience of three persons of this nature constituted the experience of communion, upon which all future philosophical judgment must be based.

MEETINGS NEXT WEEK.

- MON. Bibliographical, 5.—'Gabriele Giolito, Printer, of Venice,' Mr. A. J. Butler.
— London Institution, 5.—'County Council Finance and Audit,' Mr. A. J. Windus. (Travers Lecture.)
— Royal Institute of British Architects, 8.—'Public Abattoirs,' Mr. R. S. Ayling.
— Society of Arts, 8.—'The Public Supply of Electric Power in the United Kingdom,' Lecture I., Mr. G. L. Addenbrooke. (Cantor Lecture.)
TUES. Royal Institution, 3.—'Albinism in Man,' Lecture I., Prof. K. Pearson.
— Statistical, 5.—'Hospital Relief in London,' Mr. P. E. Braun.
— Institution of Civil Engineers, 8.—Discussion on 'High Speed on Railway Curves.'
WED. Meteorological, 7.30.—Annual Meeting; President's Address on 'Some Aims and Efforts of the Society.'
— Entomological, 8.—Annual Meeting.
— Microscopical, 8.—Lord Avebury's Presidential Address on 'Seeds, with Special Reference to British Plants.'
— Society of Arts, 8.—'Gothic Art in Spain,' Mr. H. C. Brewer.
THURS. Royal Institution, 3.—'Mysteries of Metals,' Lecture I., Prof. J. O. Arnold.
— Royal, 4.30.
— London Institution, 6.—'The Outlook for Britain,' Mr. Arnold White.
— Linnean, 8.—'The Genus *Nototriche*, Turcz., Mr. A. W. Hill; 'The Longitudinal Symmetry of Centrospermeæ,' Dr. P. Groom.
— Chemical, 8.30.—'Organic Derivatives of Silicon,' Part IX., Messrs. F. S. Kipping and H. Davies; 'Synthesis of Diurea from Urea,' Mr. F. D. Chattaway; 'Chlorine Derivatives of Substituted Ureas,' Messrs. F. D. Chattaway and D. F. S. Wunsch; and other Papers.
— Society of Antiquaries, 8.30.
FRI. Physical, 5.
— Royal Institution, 9.—'The World of Life as Visualized and Interpreted by Darwinism,' Dr. A. Russel Wallace.
SAT. Royal Institution, 3.—'The Critical Faculty,' Prof. Sir H. von Herkomer.

Science Gossip.

"J. A. OWENS" (Mrs. Visger) has in the press a book on 'Birds Useful and Birds Harmful' to agriculture, a translation, with notes by herself, of a work by M. Otto Herman, the Director of the Central Bureau of Ornithology in Budapest. It will be published by Messrs. Sherratt & Hughes, and profusely illustrated.

THE series of lectures on the pioneers of sanitary reform in the nineteenth century, delivered recently at the London School of Economics by Miss B. L. Hutchins, will be published by Mr. A. C. Fifield in February under the title of 'The Public Health Agitation, 1833-48.'

THE death of Prof. Harry Govier Seeley, F.R.S., on the verge of seventy years of age, removes a well-known figure from the scientific circles of the metropolis. In early life he was assistant to Sedgwick at the Woodwardian Museum, and made his mark by studying the fossils of the Cambridge Greensand. In time he became a leading authority on fossil reptiles, especially the anomodonts, and in the prosecution of his

researches travelled in Russia, South Africa, and elsewhere. For many years he had held the Chair of Geology and Geography at King's College, London, and at one time was lecturer on these subjects at the Royal Indian Engineering College at Cooper's Hill. He founded and successfully conducted the London Geological Field Class. Prof. Seeley was a prolific writer and a remarkable speaker at scientific meetings, where his presence will be much missed.

THE death is announced from the United States of Dr. Wolcott Gibbs, for twenty-four years Rumford Professor of Chemistry at Harvard. For the past twenty-five years he had been professor emeritus. He received the degree of Doctor of Laws from five universities, and made many original investigations which have been fruitful of results, especially in chemical analysis.

MR. ELGIE, a Leeds astronomer, writes, with regard to the present absorbing question of earthquakes, that there is probably some connexion between them and unusual solar activity. Auroral displays are often noticed at the time of seismic disturbance, and such, he points out, was the case on the occasion of the great earthquake in South Italy in 1783, electrical discharges also being recorded. In that year a large part of Messina was destroyed on the 5th of February, but the greatest shock was on the 28th of March. Count Ippolito described it in a letter to Sir William Hamilton, who sent full accounts of the disaster to the Royal Society. Mr. Elgie quotes Darwin as having noticed in South America (related in his work on the voyage of the Beagle) that heavy rains frequently followed upon earthquakes, and that the inhabitants rejoiced at the prospect of their occurrence being a precursor of abundant pasture.

SOME remarkably low temperatures were recorded during the cold wave which passed over England at the end of last year. On the morning of December 30th, the exposed thermometer registered 3° at Swarraton, in Hampshire, 7° at Cambridge, and 1° below zero at Liphook. At Greenwich Observatory the lowest reading was 12°·1; the lowest ever recorded there was 6°·6 on January 5th, 1867. The weather for the whole year 1908 scarcely differed from the normal: the rainfall was 23°·8, only 0°·3 below the average for the past fifty years; and the mean temperature 50°·1, almost exactly the average. The greatest monthly rainfall was in July, when it amounted to 3·66 inches, which is 1·26 above the average for that month; the smallest in November, when it was only 0·76 inch, or 1·46 below the average.

DEFINITE numbers are not assigned to new planets for some time after their discovery, lest they should turn out to be identical with others previously discovered. But even then identities are still sometimes detected later; and an instance of this is No. 645, announced as a discovery by Herr Kopff at Heidelberg on September 11th, 1907, which now proves to be identical with Admete, No. 398, discovered by M. Charlois at Nice on December 28th, 1894.

HERR EBELL publishes in No. 4296 of the *Astronomische Nachrichten* a continuation of the ephemeris of Morehouse's comet (c, 1908) for the next three months. It is approaching the earth again, and towards the end of March its distance from us will be 1·26 in terms of the mean distance of the sun—about the same as at the beginning of November. At the end of April the theoretical brightness will be equal to what it was at the time of discovery. Its apparent place is now in the constellation

Corona Australis, and it will be furthest south on March 25th—little more than ten degrees from the South Pole.

FINE ARTS

THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS, AND GRAVERS.

OF the two galleries in this exhibition devoted to oil paintings, the West Room contains by far the larger proportion of notable work. It is admirably hung, offering at first sight the impression of a general level of brilliant refinement, and a collection of works very varied, but each distinguished in its way. Closer examination shows that tactful arrangement has evolved this imposing whole out of comparatively slender materials. But while we look in vain for work displaying that robust constructive power which might claim kinship with the masters of painting, there is a fair sprinkling of pictures which have a superficial charm, most acceptable in a drab world.

Of these Mr. George Sauter's enigmatically named *Resurrection* (172) is one of the most delightful. It exhibits a painter of peculiar gifts pushing his own personal qualities to a high degree of intensity—restoring to us the glamour and flashing beauty which a pantomime transformation scene offers to the eye of childhood. The plastic possibilities of the scene are unhesitatingly sacrificed to the sensuous charm of great gleaming sheets of paint, a-quiver with an impasto studiously free from any suggestion of detailed actuality, and soothing us by its monotonous glimmer of subdued light. With this picture, wherein impasto is used to give an immaterial look to the painting, we should compare the flower piece (169) of the late Vincent van Gogh, who used it to enhance our interest in the absolute surface of the picture—a surface wrought with unctuous elaboration. It is encrusted with metallic flakes, splashed with gleaming stamens which are encircled by creamy ridges rolled back with that perfect line which comes of flinging on to the picture an elastic trail of paint hanging from the end of brush or palette knife—a trail which thus settles on the canvas in the very act of motion. In the lighter passages of flower-painting in this picture, which are informed by a passionate sense of colour, such typically modern technical expedients are utilized to produce a piece of low relief modelling in paint, of considerable vitality in its eccentric way. But while of course far from literal, this modelling depends very much on nature for the suggestion of stem, petal and stamen; and when (in painting the vase and background) the artist finds that suggestion withdrawn, he pads out the rest of the picture with paint of a similar texture, but meaningless—an empty daubing of vague strokes, weakening the tenser portion of his work by a multitude of idle forms. If such a technique as this were to be carried to its extreme of brilliancy, it would surely be done by floating the flowers in a background of clear handsome lacquer, with an effect somewhat akin to those polychrome reliefs which the Japanese make by piecing together fragments of many carved materials on a dark wood panel. But to compass the transition between such brilliantly contrasting textures demands a power of supple design greater probably than Van Gogh possessed.

Both Van Gogh and Mr. Sauter show a strong artistic personality, so that their

success in some sort excuses a neglect of the more intellectual side of painting—the higher qualities of form. M. Simon Bussy in his *Lourd Crépuscule d'Été* (177) might seem at first sight to be an example of the same neglect, as though he, too, were bent on reducing a picture to the level of handsome and luxurious bric-à-brac. Certainly he sets great and proper value on paint laid on in tranquil fashion, and the proper co-ordination of a few tones; but he sets great store also on line, and his conception is plastic, though as yet very imperfectly carried out. His form is strangely harsh, and by this we do not mean to find fault with the abrupt, clear differentiation of tone from tone which M. Bussy accepts as a condition of decorative suitability. What we would criticize is a monotonous and competitive angularity which is neither satisfactorily homogeneous, considered as flat pattern, nor, as plastic suggestion, successful in discriminating where a change of line indicates a change of dimension in the object portrayed, and where it stands for the effect of perspective. While it is thus imperfect, however (the foliage in particular seems to have resisted the painter's endeavour to bring it into relation with the rest of the design), this picture appears to us the work of a true primitive, genuinely engaged in solving for himself the problems of painting. It is much better than the large *Vierge à l'École* (139) of M. Maurice Denis, a dubious importation, the reputation of which with certain foreign critics must surely owe something to a pious wish to assist at any cost in the restoration of painting to its true function of wall decoration. We can imagine that the outlined cartoon on which this picture was based was pretty enough, and a little of this nice sentiment and arrangement survives, but so overlaid with false modelling and trivial colouring that the impression is one of affectation and pretended simplicity.

After these, the advance guard of theoretical painting, we turn to the work of Messrs. Pryde, Nicholson, and Orpen with less prospect of disappointment. In the order in which they are named they may be classed as attaching less importance to the intrinsic beauty of their painting, and more to the claims of actuality, Mr. Pryde obtaining a success of curiosity by the nicety with which, in *The Doctor* (189), he balances between the semi-Oriental ideals of, say, Van Gogh and the realism of Mr. Orpen. Mr. Nicholson's portrait group of *The Earl of Plymouth and Family* (66) is ruined by the standing figure which makes a strangely discordant upright line in the middle of the canvas; but his *Behind the Scenes* (211) in the next room is lightly and happily painted. Mr. Orpen's *Young Man from the West* (158) is eminently successful in a slightly theatrical fashion. It is surprising to find Mr. George Lambert (*The Old Hunter*, 180) engaged on a rather dull piece of actuality in the manner of Mr. Orpen. It may have value as a corrective of a certain flashiness which has spoilt some of his recent work, but we hope he will return to the statelier design which best reveals his peculiar talent. Among the other works to be noted in this room are the studies by Delacroix and Daumier (188 and 191), the still life (194) of M. Blanche, and a strong, sensitively painted head (193) by Gertrude des Clayes.

In the North Room the most striking picture is the *Montreuil* of Mr. F. Mayor, a powerful, lively piece of work, like a rather coarser version of the art of Mr. Wilson Steer. It is by far the best piece of work that Mr. Mayor has shown, and commands respect by sheer strength. Less virile, but of un-

expected charm and freshness, is the art of Mr. Arthur B. Davies, a new-comer to London exhibitions, all three of whose pictures (but No. 224 in particular) show feeling for the delicacy and fragility of childhood allied to an equally keen instinct for beauty and directness of workmanship. He supplies the most welcome novelty of this year's exhibition. The paintings sent by M. Forain are disappointing when compared with his last year's exhibits, nor can the interesting *Plage de Boulogne* (258) be regarded as a worthy example of Manet; while the presence of a large commonplace painting of the nude by M. Caro-Delvaile in the place of honour in this gallery affords an example of misplaced hospitality to foreign work.

The sculpture in the centre hall is less—the drawings in the small gallery more—interesting than usual. Among the former the work which most attracts us is a small statuette, *Femme marchant* (351), by M. A. Maillol—very compact and alive. Rodin's gigantic head of one of the *Bourgeois de Calais* (335) looks coarse here, but any one who has studied at close quarters a cast of the head of the Colleone statue will be aware of the strange transpositions effected by distance and open-air lighting on modelling on this scale. His other contribution, *Jeunesse de Minerve* (356), is a suave and symmetrical rendering of a well-formed head. Neither the group of works of the late J. B. Carpeaux nor that of the late Augustus St. Gaudens is of very high intrinsic merit. Each on occasion did better work, and it seems hardly worth while to make a feature of them if their best things are not available.

Of the drawings we can only briefly cite those of Mr. Augustus John (8) and Mr. Hartrick (36), the lithographs of Jean Veber (22) and C. Léandre (38), the pastel of Mr. Muhrman (30), and the water-colours of Mrs. Jamieson (41) and (42). Of a large group of etchings by Louis Legrand, the drypoint *Pediculture* (76) is delicately incisive; while Mr. Crawhall's *Circus Rider* (67) is the best drawing he has shown for a long time.

The water-colours of Mr. Livens are at present more satisfactory than his oil paintings. In the former we are presented with an apparently simple structure which is yet sufficiently subtle to defy analysis. The latter (the best is in the balcony, No. 359) are not really more finely constituted, but are wrapped in the mechanical mystery of a broken and laboured handling, which deprives them of the clear-cut physiognomy of the water-colours, and is at bottom an irrelevant mystification.

MR. GEORGE THOMSON'S WATER-COLOURS.

THE excellence of this show at the Goupil Gallery will be a revelation to many who are probably hardly acquainted with the work of an artist who in all-round capacity has no superior among living water-colour painters. With two or three exceptions, each drawing on the walls is an extraordinarily bold and vivid summary of some aspect of nature, set down with the greatest directness and economy of means. On occasion Mr. Thomson does not disdain the defiant brilliance which comes of sheer jugglery with the paint box. *Pisa, a City Gate* (15), *The Market-Place of Beaune* (77), *Pennard Castle* (70), or again *Pisa, the Baptistery* (72), show him playing confidently with what would be vicious schemes of colour were they not applied to themes which give them the justification of fact, and were they not controlled, even at the

moment of greatest luxuriance, by a habit of large design. His work differs, however, from that of other water-colour painters who are as brilliant executants (the late Arthur Melville may be taken as the type of such) by the spontaneous manner in which it responds to every need of the artist. Mr. Thomson is no specialist repeating with facility a prepared formula, but an observer of insight whose natural method of work lies in well-considered, but vividly direct execution. A spontaneous improvisation like *Noon in the Petite Place* (16), a compact, clear statement such as the *Canal in Burgundy* (20), the nervous tensility of *Abbeville Towers* (21), are as natural outcomes of that technique as the grey reticence of the *River in Picardy* (28) or the nice notation of a complex colour-scheme brilliantly set down in *The Dining-Room, Windlestone* (47).

The astonishing variety of these water-colours proves that this is not the mastery which prevents fresh research—that here, if ever, complete self-confidence is justified. Even so we must confess that the spectacle of so much unfaltering sufficiency is somewhat uncanny. We should like to see a little hesitation, some sign of the reverence proper to a landscape painter in the presence of Nature, compromising the steadiness of the artist's hand. Perhaps the most beautiful design of all, *A Valley in the Dauphiné* (55), has a little of such uncertainty, gives a hint of aspiration after something which just eludes the pencil, and herein is perhaps a promise of something still finer in the future.

THE WORK OF PROF. C. J. HOLMES.

THIS excellent collection at the Carfax Gallery has not the variety of aspect of Mr. Thomson's show, Prof. Holmes having apparently deliberately set himself to work almost on a single scheme, for purposes of thorough experiment. In some of the pictures, such as *High Cup Nick from Appleby* (1) or the impressive *Rain of Ashes, Naples* (24), he achieves fine examples of strong, well-knit colour; but in certain others (Nos. 5, 8, 14, 19, may be mentioned) he seems to have wished to underline the main features of his design by exaggerating the one or two leading differences of local colour, so that his colour divides into watertight compartments, too separate to react on one another in detail. The carpentry, so to speak, of his colour is thus assured, but it loses continuity—the free alternation of contrasting hues which makes of all colour only Nature's zigzag from light to dark.

CORNELIUS JANSSEN'S PORTRAIT OF MILTON.

It is stated in the Catalogue of the Milton Tercentenary Exhibition held at Cambridge last summer that the portrait of "John Milton ætatis suæ 10 anno 1618," which was sold by Mr. Edgar Disney on March 22nd, 1884, and has recently been rediscovered in the possession of Mr. J. Passmore Edwards,

"was painted in 1618, and is believed to have been one of the very earliest portraits executed in England by the young Dutch painter, Cornelius Janssen, who came over from Amsterdam in that very year and settled in Black Friars, London."

The words I quote from the Catalogue are not quite accurate, and have been incorrectly amplified in some of the articles which appeared in connexion with the Milton Tercentenary.

That the portrait in question is from the hand of Cornelius Janssen, that the painter was in London in the year 1618,

and that this was in all probability the earliest portrait that Janssen executed are generally accepted facts.

It would, however, be rash to assume that he did not know London until he "came over from Amsterdam in that very year," as he was apparently born in London, where he was baptized on October 14th, 1593. The authority for this statement is the entry contained in the late W. J. C. Moens's 'Registers of the Dutch Reformed Church, Black Friars, London,' published in 1884, p. 38. It is there shown that "Cornelis f. Cornelis Jansz" (Cornelis, the son of Cornelis Jansz) was baptized in the Dutch Church on the date above mentioned.

This is corroborated by an archival register at Amsterdam of January 9th, 1646, in which the painter "Cornelis Jonson of London" gives his age as fifty-two. If he had been baptized soon after his birth, he would not have been fifty-three until the summer or autumn of 1646; 1593 may therefore be regarded as the year of his birth. This archival register is referred to by Woltmann and Woermann in 'Geschichte der Malerei,' iii. 663, note 3, and is reproduced in the National Gallery Foreign Catalogue, p. 292, where, however, Janssen's birth is placed in 1594 and he is ranked (p. xxxiv) as a Dutch painter.

There is every reason to believe that Janssen was of Flemish, not Dutch, parentage, and confirmation of this is again afforded by the registers of the Dutch Church in Austin Friars, in which is recorded the marriage, on November 27th, 1604, of Janssen's sister Clara to Nicasius Roussel ("Nicasius Roussel v. Brugghe met Clara Janssen v. Antwerpen"). That he worked in England from 1618 to 1643, and afterwards was at Middelburg, Amsterdam, the Hague, and Utrecht, and died at Amsterdam or Utrecht about 1664, is certain; but I can find no evidence that he was born at, or "came over from," Amsterdam.

Again, Joachim von Sandrart in his 'Academia Nobilissimæ Artis Pictoriæ (Noribergæ, 1683) refers to the painter as "Cornelius Jansonius Londinensis," and says:—

"Belgis propterea annumerari potest, quia parentes ejus in Belgico Hispanico nati fuerant, et ob tumultus saltem bellicos Londinium concesserant, ubi hunc deinde genuere filium."

It has lately been asserted in the daily press that Janssen "settled in Bread Street" in 1618, and that "it is due probably to this fact that we possess his portrait of Milton as a boy of ten." Such an assertion rests on no solid foundation. In fact, Janssen resided mainly, if not solely, at Blackfriars, near his brother-in-law Nicasius Roussel, goldsmith and jeweller to the king, and near his rival Sir Anthony van Dyck. Walpole and many other writers confirm this. In his 'Anecdotes of Painting in England' (edited by Wornum, 1849, p. 211) we are told that the painter, who was "generally, but inaccurately, called Johnson, dwelt in the Blackfriars, and had much business. His price for a head was five broad pieces."

Where and when this relatively second-rate artist was born would in ordinary circumstances be of little importance, except to the exact specialist; but it may be pointed out that in Bryan's 'Dictionary of Painters' (1904 edition) it is inaccurately stated that Janssen "was born probably at Amsterdam, but possibly in London"; but the correct date 1593 is given. "He had," the biographical notice continues, "already reached considerable celebrity in his own country, when he visited England in 1618"; and we read that the Hollis-Disney-Passmore Edwards portrait "was painted when Milton was only ten years

old, consequently in the first year of Janssen's arrival in England."

Some of the correct facts of which I here avail myself were included by Mr. Lionel Cust in a paper he read before the Huguenot Society of London in 1903.

At such a time as the present, when we have lately been celebrating Milton's tercentenary, it may be as well to give publicity to the accurate facts as far as they are known.

MAURICE W. BROCKWELL.

A PORTRAIT OF TURNER.

January 9, 1909.

A FEW days ago I first saw a handsome quarto "Turner, by Sir Walter Armstrong, 1902," in which, as a second frontispiece, I found a head and shoulders portrait of that great artist, described on the opposite leaf as "from the sketch in water colours by J. Linnell, in the collection of James Orrock, Esq."

During the last fifty years I have occasionally come across a reference to this likeness, declaring that it was probably the work of some contemporary painter, sketched at a meeting or private entertainment; but as these surmises have at length crystallized into a positive assertion concerning Linnell, I think it may be well to place the truth on record.

My father, Elhanan Bicknell, of Herne Hill, frequently entertained at dinner a large company of the most distinguished artists and patrons of art, amongst whom Turner, but never Linnell, was often one. It being the case that Turner objected to having his portrait taken, on an occasion of that kind two conspirators, Count d'Orsay and Sir Edwin Landseer, devised a little plot to defeat the result of this antipathy. Whilst Turner unsuspectingly chatted with a guest over a cup of tea in the drawing-room, D'Orsay placed himself as screen beside him to hide, when necessary, Landseer sketching him at full length in pencil on the back of a letter. Landseer gave what he had done to D'Orsay, who, after redrawing it at home, and enlarging the figure to eight inches in height, sold it to J. Hogarth, printseller in the Haymarket, for 20 guineas; and it was then lithographed and published by the latter, January 1st, 1851, with the title of Turner's mysterious poem, 'The Fallacy of Hope,' at the bottom. Sixteen copies were included in the Bicknell Sale at Christie's in 1863. The Louis XIV. panelling of the room, as well as a piano inlaid with Sèvres plaques, are indicated in the background; and I may also mention that I was present at that party, which took place, to the best of my belief, about Christmas, 1847, or early in 1849.

Ruskin, who seldom admitted any blemish, even in the person of his hero, called this portrait a caricature, but it was nothing of the kind; I knew Turner extremely well, and I have always considered it to be a most admirable, truthful likeness; indeed, the only one exactly portraying his general appearance and expression in his latter years.

A. S. BICKNELL.

Fine-Art Gossip.

A NOTABLE addition to the Old Masters on loan at the Fitzwilliam Museum, Cambridge, has been made by the Duke of Devonshire, who has lent from Chatsworth his famous Memline of Sir John Donne and his family kneeling in the presence of the Virgin and Child.

At the Chenil Gallery, on account of the interest taken in the exhibition of Mr.

Roussel's etchings, they will be on view till the second week in February. Many new drawings by Mr. Augustus John and Mr. William Orpen are also being shown.

SIR WILLIAM B. RICHMOND will deliver the inaugural address on the occasion of the opening of the first exhibition of the North British Academy, at the Academy of Arts, Blakett Street, Newcastle-upon-Tyne, on Wednesday, February 3rd.

THE Committee of the Walker Art Gallery, Liverpool, have purchased for their collection a large picture by Mr. Robert Burns, called 'The Adieu.'

THE death-roll of French artists has been unusually heavy of late. M. Auguste Mury, who was born in Paris in 1854, began his career in the Préfecture of the Seine, but eventually studied art under Rossin. He first exhibited at the Salon in 1876, and for two or three years devoted himself to scenes in the neighbourhood of Paris. He settled at Donzy in 1878, and until his death took a leading part in all the artistic manifestations of Nièvre.

M. ANDRÉ PERRACHON, the venerable flower painter of Lyons, who died in his eighty-first year, was a well-known exhibitor at the Salon for almost half a century, and was one of the founders of the Société Lyonnaise des Beaux-Arts, of which he was the first President in 1888. Examples of his work are in the galleries of Lyons, Toulouse, Saint-Étienne, and elsewhere.

M. AMÉDÉE BESNUS, the landscape painter, whose death is also announced at the age of seventy-seven, was a *sociétaire* of the Artistes Français. He studied under Cogniet, and was an intimate friend of Jules Dupré, François, Valadon, and Ropin, concerning whom he has written some pleasant memoirs. For a time Henri Murger lived under his roof. His work is well represented in various French provincial galleries.

FROM Marseilles comes the announcement of the death of two artists established there—Antony Regnier, a native of Aix, where he was born in 1836, and Honoré Boze, who was born in 1830, and exhibited at the Salon from 1864 to 1881.

THE new bureau for 1909 of the Société des Artistes Français is constituted as follows: President, M. H. P. Nénot of the Institute; Vice-Presidents, M. Boisseau and M. A. Dauvant. The Presidents of the various sections are: for painting, M. F. Humbert; for sculpture, M. Gustave Michel; for architecture, M. Daumet; for lithography, M. Hugot; and for decorative arts, M. Laloux.

THE COUNCIL OF THE ESSEX ARCHEOLOGICAL SOCIETY has sanctioned the reprint, in a limited edition of 200 copies, of its first series, consisting of five volumes, which have long been out of print, the whole stock having been destroyed by fire in 1873. Subscribers' names should be sent to the manager, St. Catherine Press, 8, York Buildings, Adelphi, W.C.

MR. BANISTER FLETCHER began on Monday last a course of twelve lectures on 'The Renaissance Architecture of Germany, Belgium and Holland, Spain, and England, at the London University, Imperial Institute Road, South Kensington.

AT the last meeting of the Royal Irish Academy, Mr. E. C. R. Armstrong read a paper on a prehistoric leather shield recently found at Clonbrin, co. Longford, which has been presented to the Academy by Col. King Harman. The shield, which was found nine feet below the level of the bog, is made of a solid piece of leather a quarter of an inch thick, and finished with a central

oblong boss. Mr. George Coffey, who added a note to the paper, stated that in his opinion the ornamentation, which includes a curious re-entrant angle, had a magical meaning similar to that of certain bronze shields found in Sweden and Holland.

EXHIBITIONS.

SAT. (Jan. 16).—Baxter Prints, First London Exhibition, New Dudley Gallery.
—Rare Old Aquatints, Walker's Gallery.
—Mr. A. Wallace Rimington's Water-Colours of Italy, Tyrol, England, and Scotland, Private View, Fine-Art Society's Gallery.
—Royal Society of Miniature Painters, Fourteenth Annual Exhibition, Private View, Modern Gallery.
MON. Camisix Art Club, Private View, Goupil Gallery.

MUSIC

Handel and his Orbit. By P. Robinson. (Sherratt & Hughes.)

BURNEY was probably the first to notice Handel's borrowings, but the earliest writer who prominently called attention to the matter was Dr. Crotch, who in his 'Substance of Several Courses of Lectures on Music' (1831) not only gave a long list of composers from whom borrowings were made, but also in his organ arrangements of choruses from Handel's oratorios indicated in foot-notes particular themes or passages, together with the composers from whom they were taken. Ever since Crotch's time the subject has been more and more discussed, and fresh "robberies" discovered. Among modern writers may be especially named Dr. F. Chrysander, Prof. Ebenezer Prout, and Dr. Max Seiffert; while recently Mr. Sedley Taylor in 'The Indebtedness of Handel to Works by other Composers' set side by side the originals and Handel's versions.

We would first refer to the theory which Mr. Robinson advances concerning the Stradella 'Serenata,' the Urio 'Te Deum,' and the Erba 'Magnificat,' from which Handel is supposed to have drawn on a large scale. Sir Henry Bishop, already in 1837, attributed the 'Magnificat' to Handel, and so also did Sir George Macfarren twenty years later. The composer's biographers Schoelcher and Rockstro were of the same opinion. And now Mr. Robinson contends that not only the 'Magnificat,' but also the 'Te Deum' and 'Serenata,' were composed by Handel himself, and we feel that he brings forward many plausible arguments. He points out resemblances between the Urio and Stradella, and the 'Nisi Dominus' which Handel wrote at Rome in 1707; also resemblances between the Urio and Stradella, and Handel's 'Passion' of 1704; yet they do not appear to us very striking. Those on pp. 134 and 137 are not convincing, because the themes given can surely be traced back further than any of the composers in question. External evidence of Urio's 'Te Deum' having been the work of Handel is, however, strong. There are three manuscript copies. One, in addition to the name of the work, has simply "Urio" on it and the date 1660; while the differences on the other two show that the question of authorship is at any rate very vague. Our author thinks that Handel possibly wrote the music at the Castello di Urio, near Lake Como.

As for the so-called Erba 'Magnificat,'

Mr. Robinson gives both external and internal evidence in favour of its being Handel's. He mentions three men: Don Dionigi Erba and his two cousins, Benedetto and Balthasar. Writers mention only the first named as a composer, but do not refer to him in terms which such a work as the 'Magnificat' deserves. Hence we are told that Handel might have written it at the house of Benedetto Erba, who was an "Arcadian," and therefore almost certain to have met Handel.

But now a word or two about the internal evidence. Our author notes a short phrase—which he terms a "theme"—in the 'Magnificat' which occurs also in 'Il Trionfo' of 1707 or 1708. A stronger illustration, however, is offered in the comparison of passages in Handel's 'Gloria Patri,' which is connected with the 'Laudate Pueri,' and the Erba 'Magnificat.' Mr. Sedley Taylor in his work mentioned above gives three bars of a song in Keiser's opera 'Octavia,' produced at Hamburg in 1705, identical with three in Handel's 'Laudate Pueri' (1707), and therefore very similar to the 'Gloria' and Erba passages noted above. Mr. Robinson thinks Handel borrowed first from Keiser, and afterwards from himself. Some of our author's arguments and illustrations in favour of his theory are, as he himself admits, stronger than others; but he asks readers to consider the cumulative evidence, and those who do so will, we believe, feel, as we have at times in reading the book, almost persuaded to become converts to his theory.

With regard to Handel's other numerous borrowings, it is argued that the master made no secret of them. For instance, his anthem for the marriage of Frederick, Prince of Wales, with Princess Augusta of Saxe-Gotha in 1736, contained the first chorus, almost unchanged, from Graun's 'Passion'; and further, Handel introduced a prominent theme from the latter into his opera 'Atalanta,' also intended to celebrate that wedding; so Mr. Robinson thinks that there was a "strong chance of detection." But he says that the Prince "would be likely to know Graun in his boyhood," also that the Princess had "possibly been a pupil of Graun's." Suppositions of this kind, adroitly introduced, tell for the moment, yet on reflection one feels sorry that they should be mixed up with arguments which seem really substantial. We have mentioned the "fugue" theme, and here and there we find what may be described as comparatively weak places in the chain of evidence.

As regards the Kerl 'Canzona' which Handel introduced into 'Israel in Egypt,' we read that it must have been known in London, and therefore easily recognized; but that, again, is only a supposition.

With regard to borrowings without acknowledgment, reference is made to Bach. Mr. Robinson remarks that

"some twenty concertos once supposed to be original works of Bach have proved to be mere adaptations of concertos by Vivaldi, Telemann, Marcello, Duke Ernest

of Saxe-Weimar, and other composers at present unidentified."

But there is no proof that Bach ever performed them in public under his own name. Again, we are reminded that Griepenkerl saw the now-lost autograph of a movement based on a theme by Legrenzi, but without that composer's name on it. Fugue themes at that time were, however, common property. We read that there is "no trace of acknowledgment of the use of Handel's 'Almira.'" Mr. Robinson has a chapter showing what use he considers Bach made of that work, but here again there does not seem any valid reason why Bach should have written at the head of his score that in some passages he had taken Handel as a model. And once more, Bach introduced Rosenmüller's 'Welt ade' into one of his cantatas, though without acknowledgment. As Bach took it from Vopelius's 'Leipziger Gesangbuch' of 1682, is it not probable that the music was familiar to the congregation of St. Thomas's?

Musical Gossip.

AN ELGAR CONCERT was given at Queen's Hall on the 7th inst. Sir Edward conducted his new symphony. His reading shows much of his own individuality, and in so far is interesting, but on the whole we prefer that of Dr. Richter. Miss Clara Butt sang the 'Sea Pictures' in true artistic style. The orchestral accompaniments were admirably rendered under the composer's direction. Mr. Henry J. Wood conducted the 'Cockaigne' Overture, 'Three Bavarian Dances,' and the 'Pomp and Circumstance' March, No. 4.

THE BRUSSELS QUARTET gave the first of two concerts at Bechstein Hall last Saturday afternoon. Their programme included a Quartet in D flat by Herr E. v. Dohnányi, which they had played at a recent Broadwood Concert. It is a clever and interesting work, though perhaps intellectual rather than emotional. The last of the three movements of which it consists has changes of mood which render it difficult to follow as abstract music. Both the first and last movements of Haydn's Quartet in G, Op. 77, No. 1, are ordinary specimens of his work, but the Adagio and Menuet represent him at his greatest. The rendering of the whole was admirable.

SIR CHARLES SANTLEY has just completed his 'Reminiscences of my Life.' The book will be published by Sir Isaac Pitman & Sons, and will contain an account of Sir Charles's life from early years down to the present time.

MISS AMY ATTHILL writes from Mount Crozier, Queenstown, co. Cork:—

"My attention has been drawn to your recent reference to Sir Robert Stewart's lectures on obsolete musical instruments as worth publication. Sir Robert's notes of lectures have recently come into my possession, as a niece of Lady Stewart, and it is my earnest desire to find both an editor and publisher for them, especially the lectures on ancient Irish music, bagpipes, &c., which constitute a record of many years spent in the service of an art and a country which he loved."

MESSRS. SOTHEY will sell by auction next Thursday a collection of autograph letters of Carl Maria v. Weber, Mendelssohn, (in English), and Charles Burney, portraits of composers and musicians, benefit tickets engraved by Bartolozzi, &c.

GEVAERT had named M. Edgar Tinel as his successor, and the appointment has

caused general satisfaction. The new Director of the Brussels Conservatoire is an accomplished musician, and his oratorio 'Franziskus' is well known in Germany. From 1881 to 1888 he held the responsible post of Inspector of the Municipal Music Schools of Belgium. The ceremony of installation will take place next week, when M. Edouard Fétis, son of the first Director, and now in his ninety-seventh year, will, as President of the Administrative Commission, be present.

THE dress rehearsal of the new opera 'Monna Vanna,' music by Henry Février, took place at the Paris Opéra on Sunday evening, and the net proceeds, amounting to 1,000*fr.*, will be added to the fund for the sufferers from the Italian earthquake. The first performance for subscribers was given on Wednesday.

IN 1885 Philipp Spitta published one part of a Christmas Oratorio by Heinrich Schütz, which he found in the Royal Library, Berlin, and which had been printed at Dresden in 1664. The remainder of the oratorio was regarded as lost. A manuscript copy has, however, been found in the University Library, Upsala, by Herr Arnold Schering. The name of the composer is not on the manuscript, but Spitta's publication proves it to be the long-lost Schütz oratorio. Herr Schering gives a full account of the contents in the *Monthly Journal* of the International Musical Society for December last.

PERFORMANCES NEXT WEEK.

SUN. Concert, 3.30, Royal Albert Hall.
— Sunday Society Concert, 3.30, Queen's Hall.
MON.—SAT. Royal Opera, Covent Garden.
MON. Mr. Julius Klengel's Cello Recital, 3, Bechstein Hall.
— Brussels String Quartet, 8, Bechstein Hall.
WED. Herr Kreisler's Violin Recital, 8, Queen's Hall.
THURS. Brinsmead's Popular Concert, 3.15, St. James's Hall.
FRI. Miss Leginska's Third Pianoforte Recital, 3, Aeolian Hall.
SAT. Chappell's Ballad Concert, 2.30, Queen's Hall.
— Hambourg's Subscription Concert, 3, Aeolian Hall.
— Open Concert of the Strings Club, 3, Salle Erard.

DRAMA

THE WEEK.

COMEDY.—*Penelope: a Comedy in Three Acts.* By W. Somerset Maugham.

MR. MAUGHAM'S wonderful run of luck continues. His newest play bids fair to be amongst the most successful, as it is amongst the least artificial, of the series. It has all the qualities which have endeared its author's work to our pleasure-loving public—cleverness in technique, the element of humorous surprise, unflagging gaiety of mood, and an avoidance of anything that is disturbingly serious or more than superficially sentimental. At the same time there is more sincerity about this than about the author's former comedies—'Mrs. Dot,' for instance; the wit is less laboured than heretofore; and though there are moments in which the situations are tinged with farcical extravagance, yet the play on the whole has a reasonable scheme. Indeed, when once the dramatist has been allowed certain premisses which are a tax on the credulity of his audience, his story dashes along with a briskness, vivacity, and comic force that are irresistible.

Still, those premisses take a good deal for granted. Among the lessons which life teaches us are surely these—first, the hopelessness of the old seeking to make a present of their experience to the young; and secondly, the difficulty of overcoming natural instincts.

Mr. Maugham requires us to suppose that a young wife who has reached a crisis in her married life would act on the counsel offered by her father and adopt his philosophy of sex in dealing with the disloyalty of her husband. He asks us also to imagine that, after enveloping this husband for years in an atmosphere of enervating affection, she could suppress her inclination towards amorous unreserve and keep up a pose of indifference towards his vagrant fancies. If we can conceive of Penelope following for a time her father's prescription and accepting his code—that man must be starved of kisses to be made to want them, that he must miss affection before he can appreciate it, that he must be given enough rope to hang himself—it is another matter to conceive that a girl of her expansive, caressing type could resist her husband's first symptoms of repentance, and would not, by giving way to her feelings, reenact the old tragedy of showing too much of her heart and once more surfeiting his fastidious appetite. One more word of criticism. Although Mr. Maugham treats most amusingly, after Sardou's fashion in 'Divorçons,' the idea of the wife's rival committing all the follies of which the wife has been guilty—asking for signs of love, inquiring too closely into her lover's movements, and generally boring him by too exacting a display of interest—he forgets surely that a man does not usually tire of a woman while their relations remain platonic. But for once in a way we need not be sorry that the playwright has respected the conventions; on our stage comedy cannot be easily written round lawless love, and Mr. Maugham was writing a comedy.

What bright and genial comedy it is playgoers will have no difficulty in imagining who know 'Jack Straw' and 'Lady Frederick,' on both of which it is an advance. For one thing, there is freshness about its setting. The consulting-room scene, especially the episode in which the medical hero is visited by a fussy patient, who turns out to be a doctor's widow, and therefore pleads non-payment of fees, is one long laugh from first to last, yet has all the air of reality to be expected from a playwright who, as in Mr. Maugham's case, is here drawing on his personal experience. The invention of Mrs. Mack, a supposititious patient whom the hero attends when he wishes to see his Calypso, the solemn announcement of this sham patient's death, and the long talk between the two women on the topic, furnish drollery worthy of the author of 'The Importance of being Earnest,' and all the little feline amenities between Penelope and her rival are admirably managed. Just here and there Mr. Maugham drops into farce, as when he depicts the hero's moral indignation over the calm acceptance of his iniquity by Penelope and her family, and on this occasion the doctor talks rather too like a book. But ordinarily the dialogue, if somewhat ultra-cynical, is agreeably colloquial.

The play is a triumph for the art of

Miss Marie Tempest in its most sympathetic yet brilliant aspect. Never has she shown herself more arch, more roguish, more fascinating, and every now and then she throws out a suggestion of pathos which is none the less affecting for being lightly done. She has a fitting colleague in Mr. Graham Browne, whose comedy is as easy and natural as hers; while, though Miss Norma Whalley proves disappointing as Penelope's rival, Mrs. Calvert, Mr. Bishop, and Mr. Eric Lewis contribute sketches that bring out happily the author's humour.

NEW.—*Henry of Navarre: a Romantic Play in Four Acts.* By William Devereux.

As an historical picture of the Court of Charles IX. and the famous "bridals of blood" and the events which immediately preceded the Massacre of St. Bartholomew, Mr. Devereux's drama demands scarcely much consideration. His *Henry of Navarre* and Princess "Margot" are little more than the conventional hero and heroine of romance, with a trait or two borrowed from the originals; and the whole conflict of Huguenots and the League is used as a mere framework for a story of sentiment and adventure. Regarded as popular drama decked out in the trappings of history, it is a respectable specimen of its kind, though there is a wide gulf between Dumas and Mr. Devereux. The latter's *Henry*, when he learns of the conspiracy directed against those of his faith, has but one anxiety, lest his royal sweetheart should be privy to the scheme; and a king whose mind was perhaps the subtlest and astutest of his age is supposed, when in imminent peril of his life, to subordinate all other thoughts to that of love. But our romantic playgoers delight in this sort of hero, especially when he obtains so gallant and jovial a representative as Mr. Fred Terry. They like also to see so beautiful an actress as Miss Julia Neilson playing the haughty and jealous princess, disdainful while she deems her future lord a lout from rustic Béarn, but submissive and tender when once she has found her master. Mr. Devereux provides such a spectacle of love in high places, and his first-night audience was more than satisfied.

Rutland Barrington. By Himself. (Grant Richards.)—There are actors who endear themselves to the playgoer by virtue of the impression which they convey of a kindly and genial nature. To this type belongs Mr. Rutland Barrington, who has been associated with so many of the Savoy operas, both at their original production and in recent revivals. To all his parts, nicely as they have been differentiated in the main, he has given the colour of an amiable temper as well as a considerable sense of humour. Such a conception of Mr. Barrington will not be disturbed by the record which he has just issued of his thirty-five years' experience of the stage, and quaintly entitled '*Rutland Barrington. By Himself.*' His reminiscences are well stocked with stories that show a keen appreciation of fun, yet are free from even a semblance of malice. As might have been expected, the best of

these anecdotes are concerned with the foibles of the two members of the famous Savoy partnership, Sir William Gilbert and Sir Arthur Sullivan. Sullivan, it appears, used to amuse himself by trying to catch Rutland Barrington at fault over the first rehearsal of the music of a new opera. The artists were expected to read at sight, and sometimes Mr. Barrington would make a slip. "Very good tune indeed, B.," Sullivan would say; "now we'll have mine." Every one is aware that Sir William Gilbert has a masterful manner, but it will be news to many of his admirers that the playwright at one time extended his lawn-tennis court vastly beyond the regulation size, because "Gilbert was a hard hitter, and found it difficult to keep the ball within the court as laid down by the rules." The drollest, however, of Mr. Barrington's tales deals with one of Sir William's experiences in New York. He was attending an evening party in that city, and had been cornered by a lady who paid the usual compliments to the Savoy duumvirate, and then, speaking of other composers than Sullivan, remarked: "I do so admire Mr. Bach's music" (she pronounced it Bayche); "can you tell me if he is now composing?" "No, madam," came the retort, "he is decomposing."

THE Cambridge edition of Beaumont and Fletcher has now reached the sixth volume, which includes *The Queen of Corinth*, *Bonduca*, *The Knight of the Burning Pestle*, *Love's Pilgrimage*, and *The Double Marriage*. The Editor, Mr. A. R. Waller, confines himself to the production of an accurate copy of the texts, and to a record of variants in a short Appendix. We have tested the print in several places, and find that it maintains the high standard of the earlier volumes.

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LITERATURE

Justice and Liberty. By G. Lowes Dickinson. (Dent & Co.)

THIS is the third dialogue which Mr. Dickinson has published, and his mastery over one of the most difficult and attractive of literary methods is once more evident. This book does not, however, seem to us so brilliant or interesting as 'The Modern Symposium,' or so profound as 'The Idea of Good.' Socialism in one form or another is always with us in political discussion, and we are beginning to be a little tired of reading the same arguments, the same denunciation of the ugliness of Western civilization, and the same or very similar promises of its removal by the panacea of collective ownership of capital. This is not from lack of sympathy, but malediction, even where one agrees with it, is apt to pall, and pictures of Utopia cease to inspire when exhibited with wearisome iteration.

Still, the frequent production of attempts such as that of Mr. Dickinson is proof of the weakness at the core of the modern world, and that weariness which generally follows the triumph of aims purely materialistic, whether in modern Europe or the Roman Empire. As the Professor in this dialogue declares in words which recall Mr. Benjamin Kidd:—

"It is not only, not even chiefly, the working classes that are the strength of that great movement of revolt we call broadly Socialism. Its strength is the weakness of the ruling class, the scepticism of the rich and the powerful, the slow, half-unconscious detachment of all of them who have intelligence and moral force from the interest and the active support of their class."

The "all" is, perhaps, an exaggeration; but the fact here noted is the centre of the situation. Those at the top are begin-

ning to disbelieve—some in the justice, others in the value, of the system that puts them there. To some their privileges seem an unfair boon; to others the whole fabric seems a shoddy structure, an elaborate "much ado about nothing," with ingenious methods by which the many toil and suffer in order that the few may have rights which are not really worth fighting for, and not true "goods" at all. Now, no civilization can endure if those for whom it is reared have ceased to believe in it. Fifty years ago men did believe in it. The "bagman's paradise" of Cobden; the facile optimism and "economic harmonies" of Bastiat; the ideals which are represented in 'John Halifax, Gentleman,' the works of Samuel Smiles, and the "Great Exhibition," remain as evidence of what that faith meant. But where are we to find now such enthusiasm for the capitalist régime, unless in intellectual backwaters? True, the régime may be and is passionately, and even "brutally" defended, as Martin (the Socialist Professor in this book) says. Or it may be tolerated as the best arrangement in a world of imperfections; but it has ceased to be a religion, except to a very few. But that is what it was to the older Utilitarians and the philosophic Radicals. Of course this need not mean that Collectivism is the only substitute, or even the probable successor. But it does mean that the fashion of this world is passing away, though the passing may take some centuries. The question is one of fact. Is it or is it not the case that men the most gifted and advantageously placed are ceasing to respect the practical aims of our civilization, and are beginning to echo the gibe in 'Tancred' concerning the blindness of those who supposed that they were in the van of progress because, by the ingenious manipulation of mechanical contrivances, they had succeeded in establishing a society which had mistaken comfort for civilization? Disraeli was an Oriental, and with all his ambition and lack of scruple he discerned earlier and more clearly than others the canker at the heart of the Western world.

The strength of this book lies in its convincing exposure of the evils of our present system, and its proof that they are inherent, not accidental. As a discussion it is inadequate. Neither Stuart, the Conservative man of business, nor Harington the aristocrat, is really given a chance. Their remarks serve merely as pegs for Martin to hang his speeches upon. It is this which makes the book artistically much inferior to 'A Modern Symposium,' where the persons have a more equal say. Still, it is idle to complain; a really fair dialogue has not yet, we suppose, been written.

What is valuable is the combination of moderation and severity with which Martin brings his indictment against the existing system. We do not think he says a word too much, yet he nowhere shrieks or merely denounces, and he admits towards the close of the discussion that the rich are not to blame:—

"Society is not a deliberate exploitation

of the poor by the rich; it is a silly, sordid muddle, grown up out of centuries of violence, and perpetuated in centuries of stupidity and greed. In many respects the rich are as much to be pitied as the poor, and the poor as much to be reprobated as the rich."

There is none of the virus of the agitator here, nor in the passages which analyze the system:—

"Modern society, as I see it from top to bottom, is a descending hierarchy of oligarchic groups, each with its own familiar privileges, for which it fights, and in and by which it lives. I image society as a pyramid, broadening down from its apex by a series of steps, each cut off from the one above, not indeed by an impassable barrier, but by a height which it requires a considerable degree of athleticism to scale; and on each step crowded together a fighting, trampling mob of desperate men, bent every one above all on enlarging his own space and making room for his children, under penalty that if he fails, he or they will be thrust down to the step below, and perhaps, through all the degrees, to the very bottom."

Take again the passage where the speaker analyzes its motives:—

"It is a class-state, which means that every one is born without rhyme or reason into an advantageous or disadvantageous position. Consequently the main object of every one is to rise, as it is called, or to prevent himself from falling. This is true of all the individuals within each class, and also of the classes themselves, in their relation to one another. From this point of view competition is the most obvious mark of the society; and the inner correlative of competition is egotism. Further, since the fundamental inequality is one of property, the competition is for money, and thus cupidity is its motive—a cupidity intensified almost beyond belief by the fact that the mass of men live on the borders of starvation, while the few, however rich they are, never think they have enough to save them from the possibility of falling to the same level. Egotism and cupidity—these then, to begin with, are the most obvious components of the spirit of our society."

Can any honest observer deny the truth of this description? (We may mention that all the reserves needful for exemplary private life, or individual exceptions, are made in the course of the book.) Think what we will of the remedies proposed, no one, unless he is blinded by self-interest or custom, can, in the present reviewer's opinion, deny the correctness of this diagnosis of disease. It is that which makes men find the existing system intolerable; it has taken centuries to develop the immanent logic of capitalism; but it has developed, and in Western Europe, though still more unreservedly in America, we can see it to-day "in all the naked horror of the truth."

Into the details of Mr. Dickinson's scheme we need not enter; it does not differ in essentials from other presentments of the Collectivist ideal. We should like, however, to make one or two criticisms. Mr. Dickinson, like most moderns, laughs at the definition of interest as "the wages of abstinence." True of the greater accumulations of capital, this gibe is, perhaps, not true of the smaller.

The underpaid clerk or vicar who saves on his holidays to insure his life for his children's schooling, the hard-worked artisan who saves wages to pay for fresh education and get better posts in future, is receiving the "wages of abstinence" by the additional advantages he secures, for himself or his family.

Then there is the question of the family? Is not that the real unit of society rather than the individual? Yet it is never easy to see how this is provided for in the Socialist ideal of equality of opportunity. Nor do we think things will be improved by the rather mechanical view of marriage which is put forward in this book. We like this part of the dialogue far less than the rest, especially the hint that laxer relations between the sexes are to be approved, or at any rate tolerated. Still, it is a boon to have stress laid, as it is here, upon the real centre of the problem, that of making personality rather than material good the principle of the whole system. The ideal "to make work honoured and leisure noble"; "to unseat things from the saddle of destiny and seat there instead the human soul," is finely conceived and expressed.

We are glad that it is a levelling up rather than a levelling down that the author contemplates. Critics of the Socialist ideal, even Lord Morley, are fearful of the system being hostile to culture and to history. Mr. Dickinson, or rather Martin, states clearly that this is not his aim; he looks for the time when the dock labourer shall dine in evening clothes with the Cabinet Minister, and listen to Wagner's operas to his heart's content. The hope is to bring within the reach of all not the ostentation and luxury, but the graces and refinements, all the values of life, which nowadays can be secured by wealth alone. The hope is, indeed, to secure for all the worthy tastes and occupations of a man what the widespread prevalence of football does for bodily development and virtues thereon dependent. Just as popular games to some extent level the culture of the Public School with that of the artisan or the factory hand, so in a perfect State all the other values of a developed society ought to be secured, not as the monopoly of a small caste, but as the priceless treasure of a whole people.

Is such an aim possible or practicable? We cannot say here. Certainly it requires a change not only of human conditions, but also of human nature; for men will have to learn not to want many of the things they now greatly desire. Such changes, in the reviewer's opinion, need a religious rather than a merely political or economic momentum to make them even conceivable. Even here, however, Martin admits the problem, and in the most eloquent page of the dialogue expresses his feeling that it is only in something higher than mere statesmanship that hope must be placed:—

"This animal Man, this poor thin wisp of sodden straw buffeted on the great ocean of fate, this ignorant, feeble, quarrelsome,

greedy, cowardly victim and spawn of the unnatural parent we call Nature, this abortion, this clod, this indecent, unnamable thing, is also, as certainly, the child of a celestial father. Sown into the womb of Nature, he was sown a spiritual seed. And history, on one side the record of man's entanglement in matter, on the other is the epic of his self-deliverance. All the facts, the dreadful facts, at which we have timidly hinted, and which no man could fairly face and live, all these facts are true; stop at them, if you will. But true also is the contest of which they are the symbol, real the flood no less than the deposit it has left; real of all things reallest, the ideal! Do not conceive it as an idea in somebody's head. No; ideas are traces it leaves, shadows, images, words: itself is the light, the fire, the tongue of which these are creatures. Poetry, philosophy, art, religion, what you will, are but its expressions; they are not It. Thought is a key to unlock its prison, words are a vessel to carry its seed. But it is Reality of Realities, fact of facts, force of forces. It refutes demonstration; it unsettles finality; it defies experience. While all men are crying 'impossible,' it has sped and done. Even in those who deny it, it lies a latent spark; let them beware the conflagration when the wind of the spirit blows."

It is a fine passage breathing the aroma of a fine book, fit more than most we have perused of its like to arouse the dulled conscience of the comfortable, and breathe hope into the disinherited!

The Latins in the Levant. By William Miller. (John Murray.)

OF few historical books can it be said more unreservedly that the work is excellent throughout than of this history of mediæval Greece under Latin rule. The author is already known as a student of the history of the Balkan countries, in which he has travelled extensively; and he has the knowledge at first hand of geographical conditions and relations, without which his difficult subject could not have been competently treated. The subject is difficult to investigate, on account of the labour involved in collecting and co-ordinating the scattered material; and it is difficult to present without dissipating the interest, because there is no central theme round which the complicated relations of the numerous little States which arose in Greece and the islands after the Fourth Crusade can easily be grouped. Finlay dissipated the interest, and so did Hopf, each in his own way. The problem of treatment is even more difficult than in the case of the shifting history of the Hellenistic States and political combinations after the death of Alexander the Great. Mr. Miller discovered the secret that, if the stories of Corfu and the Duchy of Naxos were told separately, the histories of the other States could be wrought into a connected narrative, in which the main interest is concentrated on Achaia and Athens. The fortunes of Athens and the Peloponnesus have been related in greater detail by Gregorovius in his 'Geschichte der Stadt Athen im Mittelalter,' and Sir Rennell Rodd in his attractive book 'The Princes

of Achaia'; but Mr. Miller's concise narrative represents the fruits of a wider study of special literature.

The history of the Duchy of Naxos, to which the last eighty pages are devoted, cannot be found elsewhere in a connected form. The author describes this Italian State as "the most romantic, and also the most durable, of all the creations of the Fourth Crusade." Founded in 1207, it survived the Turkish conquest of Constantinople by more than a century (till 1566). The founder was a Venetian citizen, Marco Sanudo, who established himself in Naxos, and it ought to have been from the first a dependency of Venice. But Sanudo was not a conspicuously devoted son of the republic. Instead of placing himself under Venetian protection, he did homage to Henry, the Emperor of Romania, who invested him with his island conquests as the "Duchy of the Dodekanesus," which soon came to be called the Duchy of Naxos or of the Archipelago. The latter name is a curious transformation of "Aigaion pelagos," a corruption which can hardly be accounted for without supposing some conscious suggestion of the prefix *archi*-("chief"). (See *Notes and Queries*, Jan. 2nd.) Under the second duke the suzerainty was transferred by the Emperor from himself to Villehardouin, the Prince of Achaia; and the duchy remained in feudal subordination to the Achaian principality till the end of the fourteenth century, though Venice sometimes asserted claims and often interfered. The story of the duchy is full of exciting and romantic incidents, such as the matrimonial adventures of the Duchess Fiorenza, who succeeded in 1361, and was kidnapped by Venice in order to prevent her from marrying Nerio Acciajuoli; or the foul murder of her son Niccolò dalle Carceri by Francesco Crispo; or the massacre of the islanders of Seriphos by the Venetian Niccolò Adoldo, "a perfect fiend in human shape." In 1418 John Crispo II. became duke through the influence of Venice, and acknowledged Venetian overlordship. At this time, when the Turks were raiding the Ægean coasts and islands, it was the habit of the Dukes of the Archipelago to light beacon fires to warn the Venetians of Negroponte of the approach of a Turkish fleet. As the gravity of the Turkish danger increased, the duchy became more and more dependent on the republic, which, after the fall of Constantinople and the Ottoman conquest of Morea and Athens, was the only power in the Levant that could maintain resistance to the Turk.

Of the islands included in the duchy none, perhaps, is more interesting than Andros, where the ruins of a baronial castle impressively remind the traveller of this episode in its history:—

"Situated on a rock at the mouth of the harbour, and approached by a stone bridge of a single span, which has defied the tremendous storms of seven centuries, and by three steps, it bore over the entrance a statue of Mercury. The statue has disappeared; but the castle of green stone, the work of Marino Dandolo, its first Venetian

lord, still remains, though the sea has eaten away its face till it is as jagged as the teeth of a saw, and a vaulted roof inside one of the blocks of masonry may have been the baronial chapel."

The island ultimately came, through the marriage of Maria Sanudo, into the possession of the family of Sommaripa. Her son, Crusino Sommaripa, who was also lord of Paros and part-lord of Eubœa, is an interesting figure. He seems to have been imbued with the culture of the Renaissance. The Latin rulers in the Levant took no interest in classical Greece, but Crusino was an exception:—

"He had excavated marble statues at Paros, and was delighted to show them to Cyriacus of Ancona, who visited him more than once and inspected the quarries of that island whence marble was still exported. The antiquary found a ship laden with a cargo of the polished Parian stone lying in the harbour ready to sail for Chios, whose rich Genoese colonists ordered the material for their villas, and Crusino allowed him to send the head and leg of an ancient statue to one of his friends there. When, therefore, archæologists blame the Latin rulers of the Cyclades for destroying classical temples in order to build their own castles out of the marble fragments—an example of which may be seen at Paros itself—it is well to remember that some of them, like Crusino, did something for archæology—more, perhaps, than archæologists have ever done for the remains of the Middle Ages. Cyriacus himself mentions that he saw at Mykonos marble fragments of statues, which had been brought from Delos. Buondelmonti, a quarter of a century earlier, had noticed more than a thousand scattered on the ground of the sacred island whence he had in vain tried to raise the colossal statue of Apollo."

Still, notwithstanding a few exceptions, the truth is that, though the society in the Cyclades was not without culture in the fifteenth and sixteenth centuries, it missed its opportunities so far as archæology is concerned.

Mr. Miller has rigorously adhered to the narrative of events, and allowed himself little latitude for discussion. We confess that we miss some general consideration of the question, What permanent effects did the Latin occupation, for three hundred years more or less, exercise on the civilization of Greece and the Ægean?

The Story of a Lifetime. By Lady Priestley. With Illustrations from Original Drawings, &c. (Kegan Paul & Co.)

WE noticed on December 5th a book of memoirs in which a daughter of Robert Chambers formed the central figure; and now another daughter has published her recollections of an active and distinguished life. Indeed, a few identical letters appear in both volumes. There is this great difference between the sisters, however—that while Mrs. Frederick Lehmann retained her remarkable individuality, and became yet more interesting, after her marriage, Lady Priestley merged herself more thoroughly in her husband's career and work. Mr. R. C. Lehmann's book was a collection of letters, and good letters are always vivid. Lady Priestley's is chiefly an autobiography, and this needs,

perhaps, some gifts which she has not cultivated. One misses the music and bookishness of the other sister, and Lady Priestley cannot quite rival Mrs. Frederick Lehmann's humour or literary charm—at least so far as the present volume may be taken as evidence. We will not commit ourselves to any generalization upon the sobering effect of professional life upon doctors' wives, but there is no doubt that the earlier chapters of this book are much more lively than those which relate to hospitals, antiseptics, &c. It must, however, be remembered that Lady Priestley wrote her recollections for her children only, who would naturally be more interested in the famous gynæcologist's work than unrelated readers. The book came to be published, as such books usually are, in consequence of the admiration of friends and the leakage of private copies.

Those were great days at Edinburgh, of which Lady Priestley writes with proper enthusiasm—when the Stuart "princes," John Sobieski and his brother, "two magnificent Highlanders," came laden with sweetmeats to Robert Chambers's house and drank porter out of old silver tankards, a feat which they repeated many years after, with the same tankards in Mayfair—days of strong heads and stout stomachs. The father writes of a jovial night with the Thrieplands of Fingask:—

"We carry on right merrily. Last night there was 'High Jinks' of the most extreme character. What would you think of a whole night of singing, dancing, and capering in all sorts of dresses, ending at about one in the morning with three or four of them, including Lord M[ansfield], roaring out the chorus of 'It's no use knocking at the door' at the top of their voices with the gesticulations of mountebanks?....The whole made good the saying that men are only overgrown laddies....This morning I don't know how we are all to face each other. There was a locking of doors to make the ladies submit to an accolade before escaping, but they picked Lord Charles's pocket of the key of the back door and stole away."

Lady Priestley herself danced endless Highland flings with "Christopher North" in his "stocking soles." The quaint figure of Charles Kirkpatrick Sharpe, who descended from the famous Sir Roger of Closeburn of "I mak siccar" notoriety, was a feature of Edinburgh in the first half of the nineteenth century, and he enjoyed advantages unknown to present visitors to Holyrood. In 1825 the relics of the dead were not treated with much reverence, and Sharpe wrote:—

"I remember many fragments of the royal bodies shown in the chapel of Holyrood House; and a Countess of Roxburgh entire, saving one hand. The woman went into the vault, and threw out the body on the grass—like a blackamoor's; with one white tooth, which gave an undescribable horror to the face—it used to make children squall prodigiously. In later times I once paid a visit to the chapel with some friends after the royal vault had been shut up. The woman who showed the place made a sad lament: 'O, gentlemen, if ye had cam here a while syne, I cud hae showed ye muckle mair in this place—King James the

Fifth's shuther and Lord Darnley's thie banes; and a gude bit o' the Earl of Buchan's back—but there cam a French hizzie that deid here—sae first they pat her in a lead coffin; and then in a wooden ane; and set her up on four stoops, and closed up the door: they say she's to gang back to France whan the King gets there again—but I think she'll lie here till the day o' joodgement.' This in a very peevish tone."

Walter Scott, of course, comes largely into the reminiscences of Robert Chambers, and so does that "dapper little person" De Quincey, who

"used to spend his Sundays at my father's house, and had to rush back to get into Sanctuary before twelve o'clock, after which hour he could be arrested. For the sake of convenience he left a pair of his Wellington boots in my mother's keeping."

There must have been joy in "Embro" when those two pioneers Bulwer Lytton and Simpson were experimenting on "the girls" with electro-biology and chloroform, respectively. Bulwer would make one of them try to climb the bell-rope, or stick another's hand irremovably to the wall, till his passes released it; whilst Simpson, with his chloroform simply sprinkled on handkerchiefs,

"would have half a dozen of us lying about in various stages of sleep. Our mother feared nothing, and was only too delighted to sacrifice, if unavoidable, a daughter or two to science!"

One would have liked to see Prof. Simpson and Dr. Lyon Playfair personating "the Babes in the Wood" in white muslin with short sleeves tied with blue ribbons, sucking oranges, as they wandered aimlessly through the wood. We fully believe that, though they "did not say much, they looked everything, and fairly brought down the house." Simpson, by the way, having, in concert with a professional colleague, duly "capped" Lady Priestley as a joke at the end of the proceedings in the Senate, discovered that he had really made her M.D., by virtue of the statute giving two King's physicians the power to confer degrees in medicine. We wonder if that statute is still valid.

If she was not strictly M.D., Lady Priestley took a vivid interest in Sir William's profession, and has much to say that was worth saying about the condition of the hospitals—especially the maternity wards—in the days of indiscriminate mixture of infectious diseases and ignorance of septic dangers. Her own interest in the Children's Hospital at Great Ormond Street is well-known to many; and Pasteur had few more enthusiastic sympathizers in his great work. There is perhaps rather too much of Pasteur and too little of herself in the latter part of the book, but these semi-professional chapters will doubtless attract some readers. A number of clever sketches by Noel Paton, "Dicky" Doyle, and others add considerably to the interest of these recollections.

The Life of Thomas Bailey Aldrich. By Ferris Greenslet. (Constable & Co.)

THE late Mr. Thomas Bailey Aldrich was better known on this side of the

Atlantic as a poet than as a novelist, but in his own country his popularity was attained through fiction. It is as the author of 'Marjorie Daw' and 'The Story of a Bad Boy' that he will be best remembered in America. 'Marjorie Daw,' written in his thirty-seventh year, seized the fancy of the public at once. It was only a short story in the pages of *The Atlantic Monthly*. Yet those were the days when magazine literature was watched and valued. It is hard to think of the discovery of a new Kipling through the pages of a modern magazine. 'Marjorie Daw' was immediately translated into several foreign languages, and made Aldrich a European reputation. Four years earlier he had published 'The Story of a Bad Boy,' which, in Mr. Greenslet's phrase, has become an American "classic." We doubt if it is well known in this country. Both these stories embodied much of the essential Aldrich, who persisted, however, like all poets, in valuing his poetical work higher. In that he was probably right. Mr. Greenslet, a judicious and sympathetic biographer, considers that "it would be hard to find an English author who has made more of his native endowment." He had a few exquisite gifts, and he utilized them to perfection. His style was admirably cultivated, and chaste to a nicety. He had a passion for "good English," and he loathed "sloppiness" with a sincere hatred. Mr. Greenslet does not think, however, that his stories have "the potency of enduring life," accomplished as they are. In his poetry it is otherwise. Influenced by Tennyson, Longfellow, Chatterton, and Poe, he developed a pleasant individuality of his own. His melody was delightful, his fancy charming, and his sentiment delicately human. It is not for strength that we go to him, but rather for pretty touches of feeling which at times delight in being whimsical. Indeed, it is perhaps not too much to say that the characteristics of the man, humour and urbanity, are the dominant notes of his verse.

An urbane humour was certainly the striking feature of his social intercourse. According to Mark Twain, "Thomas Bailey Aldrich has said fifteen hundred if not fifteen thousand things as brilliant as the things Talleyrand said." There is abundant proof of his pleasant humour in these pages. Aldrich's letters are full of it. He is not an artificial "literary" letter-writer; his merit is that he is natural, spontaneous, and always light of wit. "I was 59 yesterday," he writes. "It is unpleasant to be 59; but it would be unpleasant not to be, having got started." These small sparkles light up a correspondence with gaiety; they leave temporarily upon one the impression of having been handsomely entertained by a friend.

Aldrich was not primarily of the Boston school, though he identified himself with it in later life. At one time he was a member of a coterie in New York which professed to despise Boston. But the "hub" claimed him when he came

to settle there in an editorial chair. Born in 1836, he enjoyed the acquaintance of many distinguished men of letters of the nineteenth century. He was a friend of Lowell, Oliver Wendell Holmes, Longfellow, Mark Twain, Mr. Howells, and Bayard Taylor. His success as a poet came early, as at twenty-two he received appreciations from his contemporaries. In 1860 Lowell, in the editorial chair of *The Atlantic Monthly*, accepted a poem from Aldrich, and sent him a handsome letter.

"Twenty-five years later, when Aldrich in his turn had become editor of *The Atlantic*, he accepted a poem that Lowell sent him with a copy of this note. Lowell promptly called at the office to say that he was so enheartened by the recognition that he had about made up his mind to follow literature as a profession."

In 1863 Holmes wrote to the budding poet a characteristic and kindly letter of advice, in which he informed him that the poems "are most of them must, not wine. Happy man, whose voice time will be mellowing when he is cracking those of us your preterpluperfect contemporaries." Mr. Greenslet describes Aldrich at this time in these words:—

"Let him be in our minds for the rest of this chapter as an alert, slender young man with clear, steady, gray-blue eyes, and crisp, golden hair. Let us imagine his witty, winsome manner, with its slight touch of Parnassian dignity."

Aldrich's success in life was considerable. In later years he summed it up. He had had a salaried position for twenty-five years, which had enabled him to conserve his small patrimony and his literary royalties. From 1881 to 1890 he was editor of *The Atlantic Monthly* after much similar experience from the sixties onwards, and under his guidance the magazine was hailed as "the best-edited magazine in the English language." He was able to retire early and devote his time to his own work and European travel, of which he was fond. He died after an operation in the early part of 1907, displaying up to the last that sweetness of blood and fancy which had characterized his life. Here and there only are evidences of a certain distaste and disappointment. He was not satisfied with the American atmosphere. "If the average culture of the men who sit in judgment on American literature is so low," he writes, "what must be the intellectual state of the masses who are engaged in pursuits which afford them few chances for mental improvement?" Many years before Holmes had written to him:—

"You may have noticed that our poets do not commonly ripen well—they are larks in the morning, sparrows at noon, and owls before evening. One reason is that our shallow universal culture is wanting in severe standards of taste and judgment."

Aldrich dwelt with pleasure on his first recognition in Europe, which came from *The Athenæum*. Though he often visited Europe, it is strange how few references there are in his correspondence to his experiences there, or the literary acquaintances he made in England. Browning he does refer to; he found him

a professed admirer of 'Marjorie Daw' and some of the poems.

"He was very cordial to me in a man-of-the-world fashion. I did not care greatly for him personally. Good head, long body, short legs. Seated, he looked like a giant; standing, he just missed being a dwarf. He talked well, but not so well as Lowell."

Of Whitman he wrote:—

"That he will outlast the majority of his contemporaries, I haven't the faintest doubt—but it will be in a glass case or a quart of spirits in an anatomical museum."

NEW NOVELS.

A County Family. By J. Storer Clouston. (John Murray.)

THIS somewhat slight story is virtually an ironical comedy of snobbery. A county magnate dies, full of riches and honours, leaving a mysterious will, which entrusts the interests of his heirs to the keeping of an equally mysterious friend of earlier years. The deftly developed climax shows the inheritors of his name, who are as fully instinct with fine shades and nice feelings as the famous Misses Pole, completely disillusioned as to the origin of their parent's birth and estate, and proportionately chagrined. There are some clever, though superficial character-studies—one in particular, of a vulgar coquette; while the sub-acid humour of the tale barely atones for its lack of breadth and sympathy.

The Sibyl of Venice. By Rachel S. Macnamara. (Blackwood & Sons.)

A MÆDIEVAL witch living on a back canal of modern Venice is the central figure of Miss Macnamara's series of sketches. Pia la Strega has numerous spells and charms wherewith to win back faithless lovers and call down calamities on the heads of rivals. But her powers are not only invoked on behalf of hapless lovers. Two of the girls who come to seek her advice are possessed with the lust of money, and even while they gain their desires, misfortunes overtake them. The book is picturesquely written, and Miss Macnamara has been successful in her sketch of Venetian life on those canals unfrequented by the tourist, but she is not greatly assisted by the too frequent use of words in italics, such as *ma che*, *ebbene*, &c.

The Baronet's Wife. By Florence Warden. (Fisher Unwin.)

THIS melodramatic story tells how a rather interfering, but well-intentioned mother and her daughter find their way into the house of a baronet to prevent the murder by his second wife of his invalid son, and how they discover that the step-mother is involved in a number of robberies from surrounding manor houses. Some exciting incidents are related, and the book, while sometimes lacking the minimum of verisimilitude necessary for works of its class, has something more than the virtues of the average "shocker."

The Whips of Time. By Arabella Kenealy. (John Long.)

THE question of heredity versus environment is Miss Kenealy's theme—a problem which, even in fiction, requires for its elucidation a more delicate medium than the good old device of changing two infants at nurse. Yet the result is an interesting and, on the whole, original story. We certainly find little of that subtle analysis of character for which the subject presents peculiar opportunities; for the most convincing person in the book—the beautiful *demi-mondaine* with her romantic surroundings and essentially prosaic nature—stands more or less apart from the main issue. The author's taste for melodrama is throughout conspicuous, but her peculiar theory with regard to athletic women has assumed a milder and more reasonable form. In construction there is a marked advance upon her earlier novels.

The Ways of Men. By Herbert Flowerdew. (Fisher Unwin.)

A PARVENU peer's son, while his wife lies dying, brutally tears a girl from her affianced lover and is afterwards married to her in France. Marriage with a sister-in-law is still illegal in England at the time of the story, and the husband has to confront an irate father, while the bride suffers at the hands of a hostile clerical uncle. The young man, disinherited by his father, appears to be within an ace of sacrificing his second love to his interests; but the book ends in his forswearing a third and more profitable infatuation, and in a display of fidelity to his second wife. Mr. Flowerdew tells a story which, without rising much above mediocrity, is at least free from dullness; but in depicting the central character of the book as the bully he really is, he has perhaps alienated sympathy more than he intended.

EGYPTOLOGICAL BOOKS.

The Book of the Kings of Egypt. By E. A. Wallis Budge. 2 vols. (Kegan Paul.)—Nothing is more important to the Egyptologist than a good working knowledge of the names of the different kings who reigned over ancient Egypt. It not only enables him to place at once in its historical setting any monument, however small, which bears a royal name, but also gives him the best and most dependable of all keys to the meaning, and sometimes the pronunciation, of a group of hieroglyphs. The only real clue we have to the sounds which Egyptian words in Pharaonic times conveyed to the foreigner's ear is to be found in the transcriptions of names like Rameses and Neb-maat-Ra into Semitic Babylonian written in cuneiform characters, and the perhaps more familiar appearance of Khufu, Khaf-Ra, and Men-khau-Ra in Greek dress, as Cheops, Chephren, and Mycerinus respectively. Moreover, it was the decipherment of the cartouches—as the curious oval frames with which Egyptian loyalty surrounded the royal throne-name from the time of the Fourth Dynasty are called—which first led Champollion to the recognition of the language in which all Egyptian inscriptions are written, and it is perhaps even now the best introduction

to it. Hence a complete and ordered list of royal names and titles is invaluable to the student and the tourist alike, and it is wonderful to think how few have been the efforts to furnish them with this equipment. Lepsius, as Dr. Budge reminds us in his Introduction, did indeed publish in 1858 his 'Königsbuch,' which contained nearly all the royal names then discovered; but this was when Egyptology was hardly out of its cradle, and before the distinction of the different parts of the royal style or protocol had been attempted. Brugsch and Bouriant's 'Livre des Rois' in 1887 did something to fill the gap; but French scholars seldom court or expect a large circulation for their scientific works, and a copy of it is by this time very hard to come by. The field has thus been left clear for the present book, and we shall be astonished if its success does not repay the learned author for all the care and pains he has spent on it.

Dr. Budge prefixes to his king-lists an essay on Egyptian royal names which divides the full protocol into five parts. In this he follows the lines laid down by M. Moret in his excellent essay 'La Royauté Pharaonique,' and he adds to what was formerly known on the subject some new instances taken from the Nubian kings, whose pyramids he has himself lately explored in the ancient kingdom of Napata. He also gives a much-needed list of lesser titles, such as *neb tauï* ("Lord of the two lands"), *neter nefer* ("Fair God"), *per aa* ("Great House" or Pharaoh), with their later variants. Then follows a chapter on Egyptian chronology in which Dr. Budge not only enumerates the different sources, such as the Turin Papyrus and the Mural Tablets of Abydos and Saqqara, but also reproduces the essential parts of these last as well as the king-lists of Manetho. He then discusses briefly the different systems proposed for ascertaining the total duration of the dynasties catalogued by Manetho, and declares that that lately put forward by Prof. Eduard Meyer is the only one, besides that of Brugsch, "worthy of serious thought." He tells us, however, that Prof. Meyer is certainly wrong in making the date of Menes, the first king of the First Dynasty, as late as 3315, and that the interval between the Twelfth and the Eighteenth Dynasties—or, in other words, the rule of the Hyksos—must have been longer than the 200 years which Prof. Meyer would assign to it. This part of the book closes with a list of recent papers bearing on Egyptian chronology, of great interest to the reader who wishes to ascertain what has been said on the subject. Then follow the cartouches, and such of the rest of the protocol as can be collected, of all the kings, queens, princes, and princesses of Egypt, amounting to nearly a thousand persons in all, with the provenance of the monuments from which they are taken indicated in every case. The care with which this has been done can be judged from the fact that Dr. Budge has been able to collect no fewer than 141 royal names, exclusive of those known to belong to Hyksos monarchs, for the period between the Twelfth and the Seventeenth Dynasties, which is generally supposed to have been devoid of native kings. An excellent Index completes the book.

It may eventually be found that a few, though probably not many, of these names are duplicates, and some of Dr. Budge's identifications will not be endorsed by every other Egyptologist. This is particularly noticeable in the Thinite dynasties, where he equates Narmer not only with a supposed "Besh," but also with Khasekhemui, makes Perabsen the throne-name of Sekhemab, and omits the recently

discovered Per-en-maat altogether. But Dr. Budge's experience in these matters is very great, and he is at least as likely to be right as any one else. Several points of interest will be gathered from a prolonged study of these lists, but in the meantime one or two may be mentioned. One is that the names of the Egyptian kings went through the same process of evolution as those of our own; and thus the simple "Men" with which Dr. Budge's list begins forms as great a contrast with the "Hunnu-nefer-maret-mert-Ptah-Tanen-su" of the last Ptolemy as do the names of Egbert or Alfred with the Edward Albert Christian George Andrew Patrick David, &c., of the eldest son of the Heir Apparent. Another is that while the titles, after increasing from one to five, remain fixed at the last number, the names added to them soon began to be settled by precedent instead of caprice, and to assume a predetermined form changing only with the dynasty. That this was done deliberately, and not by accident, is evident from a text found by Dr. Naville at Deir el-Bahari in which the whole process of choosing the names of the king is set forth, and it is declared that "the god suggested to the hearts of [the priests] to make the names in the resemblance of those which he had himself made formerly." It is moreover evident from the vastly greater number of names Dr. Budge has been able to collect than his predecessors, that the lacunæ in our knowledge of the broad lines of Egyptian history are being surely, if slowly, filled up, and that before long we ought to be able to construct an Egyptian chronology upon a firmer basis than the rickety "astronomical" foundation against which Dr. Budge warns us. We leave with regret a book the intrinsic value of which, together with its use as a work of reference, is a credit alike to the author and the great Museum whose Department of Oriental Antiquities he directs.

A History of the Ancient Egyptians. By James Henry Breasted. (Smith & Elder.)—This little volume is founded, as the author tells us in his preface, on the five volumes of 'Ancient Records' that we reviewed last year (see *The Athenæum*, No. 4151), and the author does not seem to have changed his views much in the interval, although he has incorporated in the present work some discoveries made since the publication of the larger one. He accepts Mr. L. W. King's contention as to the overlapping of the early dynasties of Babylonia, and thinks that the claim of Egypt to have possessed an earlier civilization than the former country is established by Prof. Eduard Meyer's remark that we have no Babylonian monument earlier than 3000 B.C. It is a curious coincidence that Dr. Budge deals with this very remark in the 'Book of Kings' noticed above, and disposes of it with the comment that Prof. Meyer's conclusion "agrees with his [*i.e.* the Professor's] preconceived belief." One is glad to notice that Dr. Breasted speaks of the transliteration question without heat; dispenses with the terrible commas and gaps used in the German system, of which he was formerly so warm a defender; and uses throughout a spelling which can be pronounced without any difficulties. The book should be very useful to the Bible students to whom it is primarily addressed.

The Temples of Nubia. By James Henry Breasted. (Chicago, Oriental Exploration Fund.)—*The Monuments of Sudanese Nubia.* (Same author and publisher.)—These two tractates, reprinted from *The American Journal of Semitic Languages and Literature*, together form the report of Dr. Breasted

on the work of an expedition conducted by him into Nubia during the seasons of 1905-7 at the instance of the Chicago University's exploration fund. Its purpose was to inventory, photograph, and note for future excavation the antiquities of both Upper and Lower Nubia, and the materials thus obtained are worthy of every attention. As, however, the Report is stated to be merely preliminary, we propose to wait until the definitive one reaches us before giving it the extended notice it deserves. For the present, it may be noted that in his first season Dr. Breasted discovered on the cliffs at Molokab, near the little village of El Madik, the protocol of a king with the *suten bat* name of Khent-ab-Ra, which we do not find in Dr. Budge's 'Book of Kings,' and which the finder attributes to the Eleventh Dynasty. In the Sudan his greatest find was, perhaps, the temple of Sesebi, which he declares to have been the centre of the city "Gem-Aton," a town built by the heretic king, Amenophis IV., in honour of his new deity, and in imitation of the "Glory of the Sun-disk," or Tel el-Amarna. As the temple was later "usurped" by Seti I., the characteristic monuments of Khuenaton have hitherto escaped notice; but it is evident that if Dr. Breasted's contention survives critical examination, the site would repay excavation, and we might then know a good deal more of the rise and fall of this strange heresy than we do now. In one or two other places Dr. Breasted shows a disposition to correct statements made by Dr. Budge in his excellent work on 'The Egyptian Sudan,' but it will be well to await his detailed report before entering upon this. It is agreeable to notice that Dr. Breasted, although an American with very pronounced Berlinist tendencies, pays a handsome tribute to the beneficial effects of our rule in the Sudan, and the important interest taken by the Sirdar and his officials in the search for antiquities. His report, with the photographs which appear on every page, should be of the greatest use to scientific and other explorers alike.

New Light on Ancient Egypt. By G. Maspero. Translated by Elizabeth Lee. (Fisher Unwin.)—This is a translation of the author's 'Causeries d'Égypte,' reviewed in these columns on December 7th, 1907. The new title does not seem particularly appropriate. The other innovations are the cutting-out of the greater part of the author's preface, here reduced to a single paragraph and called a "Note"; the addition of twenty-eight photographs reproduced by process by way of illustrations; and an Index. The illustrations are for the most part fitted to the essays against which they appear, although we see no reason why the so-called "Menes" tablet, a discussion of which occupies the greater part of the essay on 'Archaic Egypt,' should be replaced in the illustration by the much-photographed carved slate of "Narmer." The Index is useful, and would have been more so had not its maker overdone the practice of indexing adjectives as well as, and sometimes to the exclusion of, nouns, as when "Old Testament" is indexed under "Old," and "Oasis" under "Great." A well-known Egyptologist appears under one of his Christian names.

As for the translation, the best that can be said for it is that it very seldom entirely misrepresents the meaning of the author, though it is far from giving any idea of his clear and brilliant style. "Les emprunts qu'il [i.e., l'art perse] fit à droite et à gauche" does not mean "the loans that it made right and left"; and M. Maspero

would never, had he been writing English, have talked, as does the translator, of *suppressing* the partition walls when he meant to imply that they were pulled down. She also uses the feminine pronoun "her" in speaking of things that belong to masculine personages such as Triptolemus, Osiris, and Queen Thyi's father Juua; says "dry bricks" when she means sun-dried bricks, and "sense" when she should put "direction." Other mistakes are due to want of acquaintance with the subject-matter of the book. "Lever en roi" she translates "rising to be king," in ignorance that it was a commonplace in coronation scenes for the king's appearing on the throne like the sun rising above the horizon. "L'âge saïte" means not the age of the Sahid or Upper Egypt, but the age of the Pharaohs of Sais, under whom an archaizing movement in art took place. The expression "voix juste" should be rendered not by "voice in perfect tune," but by "rightly pronouncing," the literal translation of the words *ma-kheru*, by which the Egyptian implied that the initiated or "justified" dead was able to pronounce the spells which would free him from the terrors of the other world. It is worth while to translate M. Maspero's lighter articles for the benefit of those readers who cannot appreciate them in the original, but we think that the work should have been handed to an expert. Among misprints we have noticed "sgraffite" for *graffiti*, "Euboleus" for Eubouleus, "Assasif" for Assassif, and "Newbury" for Newberry.

A Guide to the Egyptian Collections in the British Museum. By E. A. Wallis Budge. (British Museum.)—This Guide has been written, as we learn from Dr. Budge's Preface, to supplement rather than to replace the Guides to the different galleries published some four years ago. It aims at giving an intelligible account of the history, religion, and art of ancient Egypt, together with a short description of the decipherment of the hieroglyphic characters and their related scripts. The whole of this is illustrated by references to the exhibits in the Museum, many of which are reproduced in the Guide, a handsome volume of some three hundred pages. The clear and concise style in which it is written should make it intelligible to those entirely unacquainted with its subject-matter, for whom, indeed, it forms the best introduction to Egyptology that they are likely to find. The National Collections, containing, as we are told, nearly 50,000 objects, are particularly rich in examples of the 'Book of the Dead,' which here receive adequate treatment; and in what he has to say with regard to the chronology Dr. Budge sets his face firmly against the last German pronouncement, and declares for the system of Brugsch, which would place the establishment of the monarchy in 4400 B.C. rather than for that of Prof. Meyer, which would reduce it to B.C. 3315. In this we think he is thoroughly well advised.

An Account of the Sarcophagus of Seti I., King of Egypt. By the same. (Soane Museum.)—This work, by the same author as the last, is descriptive of the large sarcophagus discovered by Belzoni, for many years known as the "Tomb of Osymandyas," and now in Sir John Soane's too little visited museum in Lincoln's Inn Fields. Dr. Budge has no difficulty in showing that while a part of the sarcophagus is occupied with extracts from the 'Book of the Dead,' the remainder is inscribed with the most perfect copy of the work generally called the 'Book of the Gates' yet known.

As, however, we have lately given a full account of this last-mentioned text in reviewing the author's 'Egyptian Heaven and Hell' (see *Athen.*, No. 4100), we do not propose to dwell further upon it here. There can be no doubt about the attribution of the monument in question to Seti I. of the Nineteenth Dynasty, and the book should be in the hands of every visitor to the Museum.

OUR LIBRARY TABLE.

Historical and Political Essays. By William E. H. Lecky. (Longmans & Co.)—This collection of essays and addresses fully justifies its publication, though the death of the lamented historian left some of the papers incomplete. Thus 'Israel among the Nations' stops short of the most vehement manifestations of the anti-Semite movement, while the article on 'The Private Correspondence of Sir Robert Peel' does not go further than Mr. C. S. Parker's first volume, and even so is more of a running commentary than a criticism. Still, Lecky never wrote anything that was not the outcome of thought and conviction, and the present volume is the more valuable because it contains in 'Formative Influences' an interesting piece of self-revelation, particularly as to the influence of Archbishop Whately on the young men with whom he came into contact. The personal element also agreeably colours Lecky's estimates of his three friends, that much underrated statesman the fifteenth Earl of Derby, Henry Reeve, and Dean Milman. "I rather like shooting," once said the first of them; "it prevents the necessity of general conversation." Of the Dean of St. Paul's we are told that not long before his death he went to an exhibition of contemporary portraits, but could not go through it. "When I found myself," he remarked, "surrounded by the likenesses—often the miserable likenesses—of so many I had known and loved, it was more than I could bear." Milman's writings receive their due, and perhaps a little more than their due; and in an excellent essay, 'Carlyle's Message to his Age,' the power of Carlyle's moral force, in spite of his exaggerations and perversities, is pointed out with temperate admiration.

Of the disquisitions on such wider topics as 'The Political Value of History' it is enough to say that a certain tendency towards truism does not really affect the merits of their luminous lessons. If some of us are aware that "a fatal and very common error is that of judging of the actions of the past by the moral standard of our own age," the scientific writers of the present school are too apt to forget that "the facts of history have been largely governed by its fictions."

From Ploughshare to Parliament: a Short Memoir of the Potters of Tadcaster. By Georgina Meinertzhagen. (John Murray.)—In its quiet way this memoir of the Potters of Tadcaster is uncommonly interesting. The social atmosphere resembles not a little that of a novel by Mrs. Gaskell. We start with John Potter, shopkeeper and farmer, who prospered so well that, when he died in 1802, he left 12,000*l.* behind him. "Honey, thee and me grow two hambling old folks; but thou art the better of the two," was nearly the last recorded observation of the worthy man. Of his numerous children, John, the eldest, failed in business, and, after living in hiding from his creditors, was shipped off to America, where he died of yellow fever. "It will be at least another month before another Ship sails from this

Port," he wrote from Liverpool in 1795, on the eve of his departure; and he reached New York after a fairly calm passage of eight weeks and five days. William, the second son, was the oracle of the family, somewhat in the style of Polonius; for example, "Do keep an account of thy expenditure, and practise economy with an appearance of generosity." But, alas! William took to strong drink; there was a quarrel over money matters, and his sister Elizabeth trenchantly wrote: "I am sure you will approve of the principle of not letting such a knave walk the ground in quiet to his grave." The women of the family were gifted with spirit and circumspection, notably Catherine. Nothing could be more to the point than the warmth with which she retorted when her brother expressed doubts as to the prudence of her engagement to Mr. Sargeant, and the caution with which she evidently inquired into that favoured individual's prospects before she would have anything to do with him.

All the Potters had character. Richard, the fourth son, the central figure of the family group, was a capital specimen of middle-class grit. As a boy we find him horribly homesick as an apprentice to a Nottingham linendraper, and recalcitrant against the indignity of having to sit in the kitchen of an evening. Much admonished by William, he worked hard to improve himself. When placed in a shop at Birmingham, he and his mates started a French class with a Swiss lady from half-past five to eight in the morning, and for six years he kept a journal in quite passable French. We need not follow Richard Potter in his rise to be partner in the Manchester firm of Potter Bros. and member for Wigan, with a strong interest in the treatment of prisoners. His diaries are little more than condensations from the newspapers, though valuable as reflecting a sturdy and sensible Radicalism. But the letters written to him by Mary Seddon before their marriage are full of formal charm, though we have it on Mrs. Meinertzhagen's authority that the match did not result in happiness.

Social economics are freely illustrated in this agreeable record. Thus agricultural prices are freely quoted, and we read of a rape threshing in which nearly three hundred, counting children, were employed. Then there are the custom of "giving us a gentleman" after dinner as a toast, and formidable injunctions about wedding cake—a wedge of no less than 3 lb. to be sent to Miss Prescott. A countryman's happy day in London in 1807 included the spectacle of eight men hanged outside Newgate, followed by a visit to the British Institution of Painters. Mrs. Meinertzhagen chronicles this small but sparkling beer with a happy, familiar touch, and links the Potters of Tadcaster with their descendants, including the well-known politician T. B. Potter; and, in the present generation, Lady Courtney and Mrs. Sidney Webb.

My African Journey. By the Right Hon. Winston Spencer Churchill. (Hodder & Stoughton.)—The greater part of Mr. Churchill's book has already seen the light with illustrations in the pages of a monthly magazine, and will therefore be familiar to many readers, though some of it appears for the first time. Mr. Churchill has a graphic touch and a practised pen; and considered as letters to a newspaper, written in the midst of the scenes they describe, his chapters could hardly be better. As contributions to ethnology, social science, or politics, he himself would be the last to wish them classified; nevertheless, they

contain many shrewd and suggestive remarks, and certainly set before us in clear and attractive form a number of facts about which most minds are hazy. He has a robust faith in the civilizing power of railways and cotton-mills, and the value of a civilization so produced; but we cannot say we envy the temperament that can spend three hours watching the Nile as it flows out of the Victoria Nyanza, and think all the time of the way to make it drive a turbine. Nor do we sympathize with the wish to change the "uncouth name" of Jinja into "Ripon Falls." But that is a matter of taste.

At Large, by Mr. Arthur C. Benson (Smith & Elder), is lighter, clearer, and much more sensible and bracing than his previous essays concerning life or things in general. It marks a great advance in respect that he has emancipated himself almost completely from the philosophico-sentimental atmosphere or haze which coloured his previous perceptions. The "sad *intimité*" so much beloved by him, and so cleverly attained in former books, has given way, and with it has departed much of the unconvincing and valueless suggestion of profound *malaise* which embarrassed his thinking. There is still, it is true, a suggestion that a kind of specialism about life in general is more urgent than any other kind of specialism; a complaint that, considering how much has been said, and sung, and written, and recorded, and prated, and imagined, it is strange to think how little is ever told us directly about life; a craving for books "in which one sees right into the heart and soul of another"; a peculiar joy in "confession of the frankest order." But Mr. Benson's conception of a "life of reflection" is becoming more reasonable. The account in chap. xii. of 'A Speech Day' is admirable "criticism of life." So, too, in a less degree, is the essay on 'Shyness.' The description of his house in the Isle of Ely captivates one's interest, and there are excellent little stories and some memorable remarks scattered throughout the book, though there are several things said which have previously been said better. There is still the "fatal facility" which leads to careless and slipshod passages:—

"It was Lord North, I think, who, when discussing with his Cabinet a list of names of officers suggested for the conduct of a campaign, said: 'I do not know what effect these names produce upon you, gentlemen, but I confess they make me tremble.'"

If Lord North or any one else had made such a remark, it would, we think, have fallen too flat for Mr. Benson to have heard of it. What was, or is supposed to have been, said was something different and witty: "I do not know what effect these names may have upon the enemy, but I know they make me tremble."

Again, we still discover specimens of the Bensonian platitude:—

"Of one thing, however, I am quite certain, and that is that travel should not be a feverish garnering of impressions, but a delicious and leisurely plunge into a different atmosphere."

What is the gentle reader to do when he comes across such a pronouncement as this? It is bound to leave him in a state of muddled indignation, like the countryman at a fair who finds that there is no pea underneath the thimble. We gather from the chapter on 'Contentment' that Mr. Benson has never properly considered with himself as to what a platitude is, or wherein lies its literary vice:—

"What I mean by a platitude is a truth so obvious that it is devoid of inspiration, and has

become one of the things that every one does so instinctively, that no reminder of them is necessary."

All that need be said of this is that the second part of it has plainly no business there. Its presence spoils, gratuitously, an excellent definition, and if in his next book Mr. Benson tells us that the longer he lives the more inclined he becomes to take the view that generally, and upon the whole, honesty will be found to be expedient as well as right, he will be continuing to commit a gross literary error in spite of the fact that our jails and workhouses are crowded.

Reminiscences of a Stonemason. By a Working-Man. (Murray.)—The author of this book is no ordinary man. He describes his volume as "a true and faithful description of the everyday life (during practically half a century) of an everyday working-man." We imagine that there are very few working-men who could write with such charm and power. The author is a man of real culture. He tells in simple and direct manner, without any sign of the artificial or commonplace, the story of his failures, troubles, and successes. Left an orphan, he was placed in a home for orphans, and recalls his early love for reading. We next see him in one of the Northern counties under the guardianship of grandparents. His relatives desired that he should become a pupil-teacher. Possessed of a very sensitive nature, he is so hurt by the conduct of his superiors, who seemed jealous of his ability, that he turns his back upon teaching, and begins life on his own account. First he finds employment in his uncle's grocery business, and then is attracted to London, where he starts work as a labourer. He has an evident fondness for change, and we find him in many places. He makes intelligent comments on his occupation and surroundings. He is at work in a quarry:—

"Well, when I recall the means and appliances that I found in that quarry and compare them with those of to-day (with the Employers' Liability Act in operation), I don't wonder that some men say that the result of a lot of recent legislation will be that the average workman will become more helpless every year."

Work becomes so scarce that he emigrates to Canada, to find things no better; and they are even worse in the United States. With a somewhat heavy heart he returns in absolute poverty to England. Then he marries:—

"The woman I married had as little as myself, but she was possessed of character, and principle, and but for her I am certain that, many years ago, I would have gone down in the struggle for existence."

Again and again misfortunes come; work is scarce. The writer tells of a conversation with a clergyman:—

"He had the idea, like all his class (except perhaps a few of the very old clergymen), that a workman that was steady, sober, and a bit of a scholar was certain of constant employment. I combated this view, and said that, though a foreman must be steady, and have a little scholarship, yet every workman who was sober, attentive and given ever so slightly to books, was regarded as a possible rival by the foreman, and where the job was a small one, he was looked upon as a possible competitor by the builder himself."

In another place he says:—

"I am as sober as any man except a teetotaller, and I know plenty more, and they are without a job, whilst the boozier has jobs thrust upon him."

Not much encouragement to temperance advocates!

At last brighter days come, and the man who has spoken as if his very virtues were a hindrance is at peace:—

"It is to-day Easter, 1908, and I am writing these lines while my two sons are enjoying themselves in the next room.....My wife, having satisfied herself that her grandsons enjoyed their Easter Eggs, is busy preparing supper. I linger over these last lines till a melody comes from the other room. 'Tis the opening theme of the overture to 'Tannhäuser'; one is at the piano, the other has taken the 'cello. One piece succeeds another till my wife opens the door: 'Come, it is time to stop.' Yes, it is time to stop."

The author's sincerity, candour, and simplicity combine to make a volume of singular attractiveness. Multitudes of working-men would profit by reading it.

Out - of - Doors in the Holy Land. By Henry Van Dyke. Illustrated. (Hodder & Stoughton.)—Of the writing of books about the Holy Land there is no end. Mr. Van Dyke went to Palestine in the true spirit of the pilgrim, but his book makes no pretensions to archaeological or critical value. Whatever merits it has are personal. It shows the writer to be a man of deep religious feeling, with a vein of poetry, and a real sympathy with nature. It is full of vivid little sketches by one who can see:—

"In the valley night had come. The large, trembling stars were strewn through the vault above us, and rested on the dim ridges of the mountains, and shone reflected in the puddles of the long road like fallen jewels."

Here and there one finds a touch of humour, as when the German market-gardeners of the sect of the "Templars" are described:—

"They are a people of antique theology and modern agriculture. Believing that the real Christianity is to be found in the Old Testament rather than the New, they propose to begin the social and religious reformation of the world by a return to the programme of the Minor Prophets. But meantime they conduct their farming operations in a very profitable way.....and they make an excellent wine which they call 'The Treasure of Zion.' Their effect upon the landscape, however, is conventional."

There is good writing in the book, with a happy, reverent, but not too credulous, feeling for holy sites, and still more for "the big out-of-doors, where the sky opens free above us, and the landscapes roll away to far horizons." Mr. Van Dyke and his three friends travelled with tents, and avoided the disillusion of the first view through the window of a railway carriage. As he wisely observes, "the first taste of a journey often flavours it to the very end." He says many other wise things, and sometimes his ideas are suggestive; and although his illustrations are queerly coloured, his book should be a welcome present to devout people who care more for tone and impressions than bald information. For such there is not a jarring note in the volume.

Little People. By Richard Whiteing. (Cassell & Co.)—The "Little People" of Irish superstition—"the ancient inhabitants of the country, still waiting for a turn of the luck, and meanwhile lying low"—have suggested the title of this delightful volume of essays; but the "Little People" here described with Mr. Whiteing's quick sympathy and understanding are the world's "nobodies and failures," together with all the host of the unassertive and unambitious to be found in every class; and the main body of such may be shortly designated as "ratepayers." It is from one called "The Ratepayer" that the author purports to glean much information concerning the lives and habits of his fellows, and the occasional glimpses given of the character of this personage, illustrating his advance from the semi-divine instincts of childhood to sordidly successful middle-age, are both touching and human. In a lighter vein,

but no less charming, are the essays on 'Little People in Love' and 'Little People in Politics'; while that entitled 'A Little Rest Cure' is a masterpiece of unobtrusive pathos. For its humour and kindness, combined with an unerring eye for foibles and follies, the book is one to be read with real pleasure.

COLLOQUIALISM IN THE DRAMATIC BALLAD.

I FIND myself at issue with the editor of *The English Review* on the subject of colloquialism in the English ballad. Many years ago I had some printed copies made of Rossetti's ballad 'Jan Van Hunks,' in which I carefully preserved all the colloquialisms that I found in the manuscript, such as "they've" for "they have," "he's" for "he has," &c. When, at the request of the editor, I consented to have the ballad published in *The English Review*, I furnished him with one of these printed copies. On reading the ballad in the *Review* I find that, in the form printed there, the editor has in a few cases departed, in regard to colloquialisms, from the printed copy I sent him, and given "they have" for "they've," and "he has" for "he's."

In a certain essay on the Border Ballads, which I published many years ago, I endeavoured to show that the dramatic ballad holds a unique place in literature. As a condensed quintessential drama it allows, and even demands, the use of all the realistic resources at the command of the dramatist. Among these are such colloquialisms as

He's mounted her on a milk-white steed,
And himself on a dapple grey,

in 'The Douglas Tragedy'—a form used in scores of other ballads.

THEODORE WATTS-DUNTON.

THE SHAKESPEARE QUARTOS.

AFTER Mr. A. W. Pollard's letter of Jan. 9th. I should not have thought fit to add any words of my own, were it not that Mr. Lee's mention of Mr. A. H. Huth, to whose kindness I am variously indebted, reminds me that there is a minor point on which I can supplement my article in *The Library* for October.

It is quite true that after the appearance of my first article, last April, Mr. Huth expressed himself sceptical of the value of the argument from watermarks; and it is also true that, being fortunate enough to have a complete set of the quartos in question in his own magnificent library, he enjoys the same "exceptional opportunities for pursuing this side of the inquiry" that are offered to students at the British Museum, the Bodleian Library, or at Trinity College, Cambridge. In my second article, however, I endeavoured to show that, even accepting the theory of watermarks which Mr. Huth has put forward as the result of his own observations, the orthodox view of the quarto dates still makes altogether unreasonable demands upon coincidence. This is a question requiring neither "exceptional facilities" nor "indefinite leisure" to decide, and upon which any intelligent bibliographer is as competent to form an opinion as Mr. Huth or Mr. Lee himself. But, further, I do not accept Mr. Huth's theory of watermarks, and it is upon this point that I wish to add something to what I previously wrote in *The Library*.

Our point of difference is rather technical, affecting the permanence of the watermark. Mr. Huth thinks that this was moulded and fixed rigidly on to the frame; I think

it was fashioned by hand and more or less loosely attached. Through the kindness of Mr. Harold Bayley I have recently had the opportunity of examining an early nineteenth-century frame, and I found the watermark laced thereto with a very fine wire. This I suppose to have been the traditional method, for one can hardly suppose the elaborate attachment contemplated by Mr. Huth to have preceded the much simpler one here found. But it is pretty evident that the frame of 1620 must have been a comparatively rude ancestor of that of 1820; and if the lacing were at all carelessly done, a considerable amount of shifting and bending of the mark might occur. For the moulding there is, I believe, no evidence of any kind; the suggestion is based on the assumption that the mark must have been a fairly permanent design. But the number of different watermarks found in old books is far too great to allow us to suppose that they corresponded in any way to modern trade-marks. Every maker must have used numbers of them. Indeed, the evidence points to each individual frame having had a mark, perhaps resembling that found in other frames, but yet more or less easily distinguished from them. And if that was so, it is pretty certain that M. Briquet is right in giving the watermark a shorter life than the frame. Thus I think that, alike as regards the antiquarian facts themselves and their bearing on the date-theory, Mr. Huth's contentions prove unsatisfactory.

But all this is really of very secondary interest. If, as Mr. Lee would clearly like to believe, the whole of my theory regarding the quartos is mere moonshine, it ought to be easy enough to dispose of it. Let him, or any bibliographer of more "indefinite leisure and opportunity for research," produce ten quartos of different dates, covering any twenty years between 1590 and 1640, which show anything like the same connected series of watermarks as that found in the Shakespeare quartos under discussion, and I grant that there will be little left of my theory.

Since writing the above I have seen Mr. Lee's letter of Jan. 16th, and should like to be allowed one or two observations. In *The Athenæum* of Jan. 2nd Mr. Lee states that on May 2nd last he pointed out "that the evidence which Mr. Greg adduced was incapable of the positive interpretation which he placed upon it"; and further, that in *The Library* for October "Mr. Greg admits that a substantial portion of his testimony proves on further inquiry to be unsafe or untenable." Since a casual reader might very naturally take this to mean that Mr. Lee had pointed out the defect in the evidence now withdrawn, I beg leave to state that this is not so. Mr. Lee's criticisms, as I have shown in *The Library*, were in fact wholly irrelevant, and the evidence was withdrawn on quite other considerations. Moreover, unless assertion be argument, Mr. Lee has certainly never shown—has indeed hardly attempted to show—that my evidence was insufficient for my conclusions. As to the position of my case after the withdrawal of a portion of the evidence, I may refer to my letter of May 30th, in which I explained that I relied upon two quite independent proofs (from the device and from the watermarks), either of which, if substantiated, I held to be conclusive. One of these has proved fallacious and has been withdrawn, and I consequently now rely on the other. This really simplifies the question by narrowing it to a single issue, and I submit that there is neither reason nor fairness in Mr. Lee's remark that it "involves the whole theory, for all apparently except its parents, in a cloud of

doubt and uncertainty." If Mr. Lee has no leisure or no inclination to acquaint himself with the facts, that is a matter which interests neither me, nor, I should imagine, other readers of *The Athenæum*.

The bulk of Mr. Lee's letter, giving details of the Virginia volume destroyed or lost in 1895, is interesting, but hardly relevant to any of the points raised by Mr. Pollard. The particular point upon which the latter suggested that Mr. Lee might furnish more explicit information was the occurrence of the collection of quartos in question in its contemporary binding. Since Mr. Lee has refrained from answering this demand, it is to be assumed that, when he wrote last spring that certain of these quartos are *sometimes* found in "a plain brown calf cover dating from early in the seventeenth century," and that so bound they are *invariably* accompanied by the other members of the group, he was merely judging from the *one* notable instance to which Mr. Pollard himself had previously drawn attention.

Mr. Pollard has expressed a hope that he may be able shortly to produce evidence in confirmation of my theory. For my part, having been fortunate enough to convince those whose adherence to my theory most confirms my belief in its truth, I rest content, satisfied that I leave the further development of it in abler hands than mine.

W. W. GREG.

As Mr. Greg and Mr. Sidney Lee have done me the honour to mention my name in connexion with the Shakespeare Quarto controversy, perhaps I may be permitted to make a few remarks.

Mr. Greg has, as was to be expected from so distinguished a bibliographer, brought forward a very strong case in support of his hypothesis that a false date has been given to certain of the quartos, and that it is so is shown by the endorsement of Mr. Pollard. The fact that it would not greatly matter if the dates of the quartos really were forged is overmastered by the supreme interest of anything connected with the bibliography of Shakespeare's works. It is not a case, however, for anybody to take sides on, but for all who can help in an interesting point to assist to the best of their ability.

Now Mr. Greg's strongest argument, to my mind, is the probability that the quartos in question are far commoner than any of the others, and on this matter Mr. Lee will no doubt be able to help. Still, the mere fact that they are commoner is capable of more than one explanation, such as that of Mr. Pollard's which he has now (I think a little prematurely) given up. I may state, however, in connexion with this point, that if the original volume of plays bound together measured 7½ in. by 5½ in. uncut, then my copy of 'Henry V.' was printed separately, as it measures 5½ in. although it is cut.

Another strong point of Mr. Greg's (for consideration for your space will allow only a very short statement) is the appearance of the "Heb Ddieu" device on the title-pages of all the volumes except one. This device, as Mr. Greg explains, belonged to R. Jones, whose business was sold in 1598 to W. White, who is not known ever to have made use of the device in question. Nor was it used again, as far as we know, until it came into the possession of Jaggard, unless we may accept the plays professing to have been printed by Roberts as having been actually printed by him. Still, it does not follow that because a business was sold the purchaser also bought the whole printing stock; and the fact that the "Heb Ddieu" device was never used by White is surely an

indication that he never bought it. Even if he did, the ornaments of the various printers are known to have passed from one to the other in a most perplexing way even when the businesses were not sold. And both this argument and the further one of the numerals used in the dates, which are like those first known to have been used by Jaggard, may quite possibly be upset by further discoveries, as in the case of the Eagle and Key device.

Looking at the typography, we are told by Mr. Greg that the plays of 'The Merchant of Venice' and 'King Lear' were printed in imitation of the others professing to be of the same year. I have not got the other 'King Lear,' but in the two 'Merchants of Venice' one opens with "An. (I)n sooth," while the other has "(A)nthonio. In sooth." How easy to have made them similar, or to have put a typographical ornament at the head in place of the elaborate cut of the Roberts! Why, again, are the 'King Lear' of 1608 and 'The Merchant of Venice' of 1600, if both printed in 1619, not printed with the same type, although at first blush it is apparently the same?

Passing to the watermarks, on which Mr. Greg chiefly relies, I can, out of consideration for your space, as in the other arguments, state only a few points. Mr. Greg argues that the watermarks prove all the paper used for the various editions to be from one batch, which could not have been made from earlier wires, since these wore out in about a year. I venture to think, however, that the marks which are apparently the same are not all from the same wire. To take the first mark I came across that is common to the 'Midsummer Night's Dream' 1600, 'King Lear' 1608, and 'Merry Wives' 1619, it differs in measurement as much as one and a half millimeters. Mr. Greg replies that this may be due to unequal contraction on drying; but if this is so, it is a very considerable one, and amounts to three-eighths of an inch in a page of seven inches. In an experiment with modern paper I found a contraction, when paper was wetted and dried, of one in twenty-eight. Nor if the marks were absolutely identical would that be an actual proof, since we do not know how these wires were made. It is quite possible they were made in a mould, so that successive batches from different wires would all have the identical and same-sized mark. Why these marks are what they are, what they were for, whether they were the sign of the maker, or referred to the quality or the size, we have yet to learn, if we ever do.

ALFRED H. HUTH.

TEACHERS' REGISTRATION COUNCIL.

IN your report of the meeting of the Assistant Masters' Association the summary of the President's address contains the following paragraph:—

"The Registration question was a good illustration of the necessity for co-operation, for it was now evident that the Government was unwilling to accept as 'representative' Dr. Gow and his friends, but insisted upon dealing only with the accredited representatives of the various sections of the profession."

I venture to think that these words ought not to be attributed to Mr. Cholmeley, who knows as well as anybody that the scheme for a Registration Council, which I was instructed to submit to the Board of Education, was in fact drawn by the "accredited representatives" of the twelve chief educational associations, including the Assistant Masters' Association, and was expressly ratified by the Councils of those associations before it was submitted.

The expression "Dr. Gow and his friends" is, I hope, in most contexts a fair description of the meeting of these representatives; but in a certain context it is inappropriate, as suggesting that I am the spokesman only of a private coterie that is trying to secure the control of other people's business. With this connotation, the expression is unfair, and I am entitled to resent it. The facts are these. In February, 1908, I was asked, on behalf of the Federal Council (representing seven associations) and the National Union of Teachers, to convene a meeting between them and four other named associations of teachers. I knew that other conveners had been proposed, but I could not refuse the request on that account, and I called the meeting, as desired, on February 29th. The scheme of a Registration Council then prepared was, as I have said, ratified by the several associations represented, and sent by me to the Board of Education on March 18th. After an interview with Sir Robert Morant and some correspondence, the same representatives of the same associations resolved, on October 10th, once more "to press" the same scheme on the Board of Education, and deliberately challenged the existing deadlock. What we are contending against is Sir R. Morant's theory that a Council is not "representative of the teaching profession" (under the Act of 1907), unless it includes a representative teacher of every subject of instruction. JAMES GOW.

TUDOR SCHOOLBOY LIFE.

January 18, 1909.

THERE are two statements in the review of my book in your last issue for which I do not wish to be considered responsible.

1. Vives's name is twice printed as "Jean" Luis Vives. I gave it as Juan Luis Vives. Vives was not a Frenchman.

2. Your review states that Vives insisted strongly on the "necessity of teaching pure and correct *English*, and points out the advantage to all *English* scholars," &c. This statement is highly improbable, and certainly was not made by me. Vives was not an Englishman.

I am responsible for the statement that Vives strongly commended the study of the *vernacular* by teachers. But, in the absence of any direct statement to the contrary, may we not suppose that Vives, by the "*vernacular*," would have in mind the Spanish language? For he was a Spaniard.

FOSTER WATSON.

THE SEAL OF DORCHESTER.

I CANNOT repress a smile at the *ad captandum* "does not deny" of your correspondent Sir R. Edgcumbe, considering that in my previous letter the history of the seals used in Dorchester from the reign of Edward II. to 1836 (later than which none of the town Minute Books were submitted to my examination) was set forth in some detail, to which I must refer your readers.

I am not concerned with what happened in 1897, when the town was induced—I gather on Sir R. Edgcumbe's initiative—to turn its back upon the seal displaying the arms of its greatest benefactor, Charles I., which it had used for 268 years, and to revert to the use of one of the seals abrogated in 1629, ignoring the earliest seal of all, which carried the municipal history of Dorchester back to the reign of the second Edward, and was still in use by the Bailiffs and Burgesses in 1610–11, and probably till 1629.

The question raised by Sir R. Edgcumbe concerns the certificate given by Clarencieux

in 1565, and it will be sufficient if I confine myself to showing that this document, which he holds so highly in estimation, is so carelessly drawn as to be of little value, being apparently compiled from hasty notes, without subsequent verification or collation.

1. The arms of France, which it gives in trick (without tinctures, and not blazoned), are neither France ancient nor France modern, but consist of six complete fleurs-de-lis and nothing more, and are not semée of fleurs-de-lis, as, e.g., displayed on the recently revived seal. I am therefore correct in saying that the arms in the certificate are those of France, without attempting more precise definition—a course which had already been taken by the editors of Hutchins's 'Dorset' in 1865. This I have before stated, and I regret having to repeat it.

2. This seal is that of the "Bailiffs" of Dorchester only, whereas the certificate states that it was "of auncientie" used by the Bailiffs, Constables, and Burgesses—a more than doubtful statement, inasmuch as Constables were first granted to the town in 1485, not above 80 years (or a long lifetime) before Clarencieux came, and were inferior ministers, at no time forming part of the style and title of the town.

3. The certificate also mentions one Christopher Hole as *Recorder*, although no functionary of that designation existed in Dorchester before 1610, when a Recorder was first granted by the sovereign.

4. In the sketch of the seal even the name DORCESTR'E is wrongly copied.

5. The counterseal, which is also sketched, is drawn as large as the seal, though in reality of smaller dimensions.

6. But beyond this, the certificate actually makes the counterseal bear the legend COMITATVS DORCESTR'Æ. This is an extraordinary error, for Dorchester never had been raised to the dignity of a county, and on reference to the seal itself the words are found to be COMITATUS DORS'—Dors' standing for Dorsetie, of Dorset, which Clarencieux mistook for Dorcestrie, and so certified.

A ratification containing so many inaccuracies, and so cardinal an error, can have the least possible evidential value. Yet this is the document to which Sir R. Edgcumbe pins his faith.

The seal of the "Bailiffs" without doubt was registered at the College of Arms, after the Visitation of 1565, as showing France ancient; but it is equally true that this seal, by that time changed to that of the "Bailiffs and Burgesses" under the charter of 1610, was registered there, at the close of the Visitation of 1623, as showing France modern. These are the only occasions on which the College has taken corporate action regarding the seal of Dorchester.

It is scarcely necessary for me to add that the illustrations inserted in the "portly" volume were reproduced as giving an old plan and views of the town, and not on account of the circumstance that two of them show a small armorial shield in the margin.

C. H. MAYO.

INCORPORATED ASSOCIATION OF HEAD MASTERS.

THE nineteenth annual general meeting of the Incorporated Association of Head Masters was held at the Guildhall on Tuesday and Wednesday in last week. Dr. Upcott (Christ's Hospital) presided over a good attendance of members from all parts of the country, and kept such a firm hand on the discussions that the proceedings on the second day terminated two hours before the usual time. In his presidential address he said that the problems which

lay before teachers were sufficiently outlined in the subjects proposed for discussion. First and foremost was the status and character of the teacher, to which question all others were subordinate. No system of education, however sound, would be truly and permanently successful unless they had the right persons to carry it into practice, and the right persons could not be secured unless the profession of teaching was put on a sound basis. Under the head of the problem of the teacher came the questions of registration, training, salaries, and superannuation. That of inspection, though important, was hardly ripe for discussion. For himself, he believed inspection to be a healthy tonic for both head and assistant masters. The old-fashioned examination on paper was often sadly barren, and if a system of inspection could bring about variety, without insisting on uniformity, it was a consummation devoutly to be wished. Referring to the question of registration, he believed it was capable of settlement. Two things should be steadily kept in view: the maintenance of their claim as professional teachers to have a voice in the formation of the Registration Council, and the necessity for moderation of language, the avoidance of anything which might make the settlement of this important question more difficult. His final word was a suggestion for a definition of education. It appeared to him that the fault of modern theories of the subject was that they followed the dangerous line of least resistance. "Teach a boy to like what he does, and to do what he likes," was the cry of many modern reformers. But if education were granted to be in its final purpose the strengthening and building-up of character, the truest definition might be "the art of teaching the young to learn to do the things that they do not like to do." If they could more generally adopt such a definition as embodying the general purpose of all their work they would be laying a good foundation for the time to come in a moral as well as in an intellectual sense.

The first subject put down for discussion was the system of "free places" insisted upon by the Board of Education regulations as a condition of Secondary School grants. Canon Swallow (Chigwell) moved, and it was unanimously resolved,

"That when the number of free places in a school amounts to 25 per cent of the whole number of pupils, it should not be necessary in subsequent admissions to throw open 25 per cent of the admissions, provided always that the 25 per cent of free places in the school is kept up; and that where the percentage approved by the Board of Education is less than 25 per cent, the same principles should be applied to the smaller percentage."

Mr. Shaw Jeffrey (Colchester) moved, and it was agreed,

"That in estimating the number of free places, the principle of a distinction being made between local and non-local schools, and of considering the comparative proportion of local and non-local pupils in the same school, deserves cordial approval."

Mr. MacCarthy (Birmingham) moved

"That it is not desirable to confer upon the parents of a pupil admitted as a 'free-placer,' or as a holder of a terminable scholarship which counts as a free place, the permanent right of exemption from all payment of tuition fee so long as he continues to be a member of the school, without any reference to the judgment of the Head Master or of the Governing Body upon his ability to derive advantage from continuing to remain at the school."

This also was carried, with two dissentients.

The next subject was the proposed Teachers' Registration Council, and the Association adopted a resolution which was tantamount to a vote of censure on the Board of Education. It was couched in the following terms:—

"That this Association instructs the Council to take such further steps as may seem good to them to bring about a plan of registration in concert with other educational societies willing and qualified to co-operate; and is of opinion that no efficient Registration Council can be formed which is based on particular subjects of teaching rather than on the general type and grade of the education represented."

An amendment, moved by Canon Bell, which would have meant the summoning of a conference by the Federal Council of Secondary School Associations to discuss the whole question *de novo*, was rejected by a large majority. The Rev. W. Madeley (Woodbridge) in moving the resolution said that the ship of registration was on the rocks, and that her officers were strongly of opinion that it was the fault of the rocks. He did not believe that the Secretary of the Board of Education had been approached in the proper way. Mr. J. H. Yoxall, M.P., General Secretary of the National Union of Teachers, who attended by special invitation, said that Mr. Madeley's speech, instead of being an effort to get the ship off the rocks, was rather an invitation to the crew to mutiny. This was not a matter of registration alone. At the back of it was the great struggle, which had already begun, between the existence of teaching as a profession, and the demand and intention of the administrators of the country to reduce teaching to a State function, and teachers to the condition of State functionaries. The teachers with whom he was particularly associated were heartily with the Association of Head Masters in the belief that a proper Registration Council should be set up, and that a Register on the lines suggested by Sir Robert Morant was impossible. Canon Swallow wished the Board of Education to understand that teachers were determined to have a Register. Other speakers contended that the Board of Education was determined to wreck any workable scheme that was proposed.

On the question of training in Secondary Schools it was resolved, on the motion of Mr. C. J. Smith (Hammersmith),

"That this Association welcomes the new departure made by the Board of Education in issuing Regulations for the Training of Teachers for Secondary Schools, 1908, as a recognition of a principle maintained by the Association, especially in connexion with registration of teachers."

Mr. G. H. Burkhardt (Swindon), in an interesting speech describing the foreign methods of training teachers, moved, and it was agreed,

"That the Council be instructed to appoint a Committee to watch the working of the Regulations for Student Teachers."

The Honorary Secretaries, Canon Swallow (Chigwell) and Dr. McClure (Mill Hill), and the Treasurer, Mr. W. G. Rushbrooke (St. Olave's), were re-elected, and Mr. R. W. B. Buckland was elected Honorary Legal Adviser; and the proceedings of the first day terminated with the presentation of the reports of committees, which were all received without much discussion, with the exception of the Report of the Joint Committee on National Defence, against which two Head Masters of schools belonging to the Society of Friends, Mr. Arthur Rowntree (York) and Dr. Bevan Lean (Sidcot), made a protest.

Before the business of the meeting was resumed on the second day, the members of the Association attended service in the church of St. Lawrence Jewry. A sermon was preached by the Bishop of Ely, who said that parents regarded education much in the same way as they regarded life insurance, as a provision for the children. Education beginning and ending with the success of the individual was frankly selfish. Scholarships often had a sinister moral

result, inculcating that money was the proper reward of ability. Incentive to emulation in education was inevitable, but its use must be kept within narrow bounds.

Mr. J. W. Iliffe (Sheffield) moved

"That the Association take steps to secure an adequate scheme for the superannuation of masters in Secondary Schools, in conjunction with the Association of Education Committees and other bodies."

Mr. R. W. Hinton (Cricklewood), in seconding, said that no system would be satisfactory unless it were national and elastic in its regulations. Mr. G. H. Burkhardt pointed out that there was already a Bill in existence—the Local Government Officers' Superannuation Bill—which with slight modifications could be made applicable to the staffs of Secondary Schools. Mr. R. C. Gilson (Birmingham) said that the more they strove to secure a Government scheme, the more they were rivetting the links which made the teacher a State functionary. The resolution was passed unanimously.

Mr. G. H. Clarke (Acton) proposed:—

"That the Association regards with approval attempts made to remove the inconsistencies of grammatical terminology which confront a young student who has to deal with several languages simultaneously."

Prof. Sonnenschein (Birmingham), who spoke by special invitation, said that the present differences in grammatical terminology had an incalculably bad influence on language-teaching. Co-operation on the part of teachers of ancient and modern languages was urgently wanted, with a view to the creation of a standard terminology which should have a relative fixity, though it might be modified from time to time to meet fresh needs and advances in science. Few new terms were needed: what was wanted was rather an economical use of the terms already existing.

An amendment moved by Mr. W. J. Addis (Brockley), to the effect that the Association would regard with approval attempts made to account for the difference of grammatical terminology, was defeated, and the resolution was adopted, with the following rider, proposed by Mr. W. W. Sawtell (Uxbridge):—

"That this Association recommended the Council to take steps to meet the Classical Association, the Modern Languages Association, and the English Association to formulate a scheme of common terminological usage on definite lines."

Mr. Jenkyn Thomas (Hackney Downs) moved

"That this Association is of opinion that the time has come when the representation in the House of Commons of teachers of Secondary Schools should be secured."

He said that the officials of the Board of Education were the most powerful and autocratic of the permanent Government officials. The Parliamentary Under-Secretary and the Minister for Education were transient, embarrassed phantoms, and exercised but little control over the Board's officials, whose actions in many matters affecting Secondary Schools, and especially registration, have given cause for grave disquietude. Other professions had taken care that they should in some way be represented in Parliament.

The resolution, amended, on the suggestion of Dr. McClure, by the substitution of "Parliament" for "House of Commons," was carried with two dissentients.

The Report of the Classical Association on the pronunciation of Greek was afterwards welcomed; and the following resolution on salaries was adopted:—

"That in the opinion of this Association (a) the salaries offered in connexion with head-masterships of Secondary Schools have in several recent cases

been utterly inadequate, and (b) that the Council be instructed to take action in the matter."

Mr. Jenkyn Thomas, who moved the resolution, gave instances of many low salaries recently advertised, one of them, in connexion with a country Grammar School, being not more than 115*l.* per annum.

MODERN LANGUAGE ASSOCIATION.

THE MODERN LANGUAGE ASSOCIATION held its annual meeting for the first time at Oxford, on the 12th and 13th inst. The proceedings began with an address of welcome from the Vice-Chancellor (Dr. T. H. Warren), to whose initiative the meeting was largely due.

The President (Lord Fitzmaurice) then took the chair, and some brief business followed. The Report announced an increase of about 50 members. The Master of Caius College, Cambridge, spoke on the Report on the Training of Modern Language Teachers which a committee of the Association had just drawn up. Mr. Milner-Barry proposed a resolution—the only one submitted to the meeting—welcoming the recent change in the Board of Education regulations for Secondary Schools, which allowed greater freedom to schools in the choice of languages to be taught, and hoping that the Board would take further steps to encourage the study of German in Secondary Schools. This was carried unanimously.

Lord Fitzmaurice then delivered his presidential address. He began with a plea for modern languages in their bearing on international intercourse and the amenities of society. The speaker then diverged into an historical retrospect of the struggle between French and Latin as the language of diplomacy. The final triumph of French might be said to have been accomplished after the French Revolution, and the final abandonment of Latin as the language of diplomacy might perhaps be dated from the fall of the Holy Roman Empire. English treaties had ceased to be entered in Latin since 1668 in the Chancery French Rolls, as the series was called; and in 1731 Walpole's Act dispensed with Latin for legal and official instruments. He was informed that probably the last Latin treaty paper was the "Plena Potestas" to the Earl of Lauderdale, who was sent to France by Fox during his short tenure of the Foreign Office in 1806, just before his death. In England, after 1731, Latin was only used for diplomatic documents as an archaic practice kept up by the officials of the Department of the Chancery Protonotary, who dealt with the Foreign Office enrolments of royal letters, treaty papers, and similar documents. The practice gradually died out, and he supposed came to an end with the reorganization of the Chancery offices in the last century. Since Canning's time statesmen had generally used their national languages in written and spoken communications, and Palmerston was a strong advocate of this system, though here again French still largely maintained its ground. Nevertheless, attempts to vindicate the use of the vernacular as an international instrument met sometimes with unexpected difficulties, as, for instance, in a Congress on the navigation of the Danube held in London in 1883, where the delegates began by using English, but had to revert to French, because the representatives of the Balkan States did not understand the former language. His lordship concluded with some humorous remarks on the possibility of a universal language.

In the afternoon Prof. Lanson of Paris delivered an address on 'Comment Voltaire a fait ses Lettres anglaises,' speaking

eloquently in French for about an hour. His general contention was that the 'Letters on England' were a work of imagination rather than an exact record. The substance of the letters on the Quakers was probably derived from a study of Barclay's 'Apology.' Voltaire's peculiar genius was shown in welding what he had learnt in much intercourse with Englishmen into a compact and nervously written recital. Subsequently Prof. Fiedler of Oxford gave an address on 'Die Faust-Dichtung,' in which he argued for the essential unity of the two parts of Goethe's drama. In the evening the annual dinner took place at Magdalen College, and amongst the guests was the German Ambassador, who made a sympathetic speech in replying for the guests.

On the second day the meeting had the curious experience of hearing German schools criticized by a German and defended by an Englishman. Mr. Siepmann of Clifton College, who has been recently studying education in the Fatherland, thought that the German system was too rigid, and did not give sufficient opportunity for specialization. The principle of bringing all boys to the same level was carried to an extreme, and clever lads did not get a fair chance. The able boys in English classical schools were far ahead of their German cousins. There was also too little experiment going on in German schools. On the other hand, the pupils were more anxious to do well than with us, and the qualifications of the teachers were higher. These views were combated by subsequent speakers, and especially by Mr. Milner-Barry, who gave chapter and verse for his contention that as much educational experiment was going on in Berlin as in any town in England.

A discussion on the teaching of French and German in the middle and higher forms of schools came next; but the time allowed was inadequate, and the subject too wide for a fruitful debate.

In the afternoon Mr. H. A. L. Fisher (New College) read a paper on 'Our Insularity,' arguing that England was, of all islands, the least insular. Speaking of English literature, he said it was not insular, but full of splendid echoes from Greece and Rome, from Italy, Spain, and France. Of French in particular this country was never permitted to be ignorant since the day when the 'Chanson de Roland' was chanted on the field of Hastings. The intellectual communion of the two races gave to each an element which it would otherwise have lacked. Mr. Fisher went on to speak of the literary relations between England and Germany which dated from the intellectual revival at the end of the eighteenth century. The joint resistance to Napoleon had aided German studies in this country; Carlyle had revealed to Englishmen something of the depth and the beauty of German literature, and Arnold had introduced German into Rugby; Italian literature had found an exponent in Hallam, but in this case the nineteenth-century historian was only reviving an older tradition. In the age of Elizabeth Italian was the common accomplishment of polite society. With the Protestant Reformation and the forcible expulsion of scholastic philosophy from the lecture-rooms of Oxford and Cambridge the key was lost to the proper understanding of the greatest of all the Italian poets, nor was it recovered until the appearance, in 1814, of Cary's translation of the 'Divine Comedy.' The speaker concluded a most interesting address by references to modern literary developments in Norway, Russia, Greece, Bohemia, and Hungary, the revival of Erse in Ireland, and the beautiful epic that had been written in Provençal.

"LORDLINGS AND ATHEISTS."

I HAVE read with great interest Mr. George Russell's letter in your issue of the 16th. Let me explain that it was not to him that I was indebted for the story about Dr. Vaughan's description of Dean Stanley's guests as "lordlings and atheists," but to a great friend of mine who was formerly a pupil of Dr. Vaughan's, and whom I have always regarded as an accurate reporter. It is clear from Mr. Russell's letter that Dr. Vaughan was quite capable of employing the epigram which my friend put into his mouth; and I venture to think that some of my favourable critics, when charging me with inaccuracy, have ignored the fact that epigrams resembling each other may have been used by two wits independently, or by the same wit on different occasions.

LIONEL A. TOLLEMACHE.

"MR. SHAXSPERE, ONE BOOK," 1595.

THE universal belief in the booklessness of Stratford-on-Avon in general, and the poet's family in particular, makes it the more important to record any facts which tend to weaken that belief. A case came up more than once concerning some property claimed by two women as legacies or gifts. "The names of the jurors in the cause of Margaret Younge v. Jone Perat, 20 July, 37 Elizabeth," are given in the Miscellaneous Documents, Stratford-on-Avon, VII. 245 and 246. Apparently Jone Perat had already disposed of some of the property she held, which chiefly seemed to consist of articles of women's clothing. But at the foot is the note:—

"Mr Shaxspere, one book; Mr Barber, a coverlett, two daggers, the three bokes; Ursula Fyld, the apparell and the bedding clothes at Whitson-tyde was twellmonth. Baeke debts due to the partie defendant."

It is to be supposed that at this date it must have been John, and not William, who was designated "Mr. Shaxspere." Imagination is left to play vainly round the nature of the book; but it is clear from these rough notes that he had coveted one special book in Jone Perat's possession, that he had secured it, but that he had not yet paid for it. Mr. Barber also, it may be noted, held three books on the same doubtful tenure, between plaintiff and defendant. But at least four books were in the market in Stratford at that date.*

CHARLOTTE C. STOPES.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Behold I show You a Mystery, by Lex, 4/6 net. Treats of "the mystery of life," "the nature of the Great Apostasy in Heaven," and has illustrations by the author.
- Bousset (Prof. W.), The Faith of a Modern Protestant, 2/6 net. Translated by F. B. Low.
- Catholic Encyclopedia, Vol. IV., 27/6 net. An international work of reference on the constitution, doctrine, discipline, and history of the Catholic Church.
- Century Bible: Isaiah XL-LXVI., Deutero-Isaiah XL-LV., Trito-Isaiah LVI-LXVI., Vol. II., 2/6 net. With introductions, Revised Version, with notes, index, and map, edited by the Rev. O. C. Whitehouse.
- De Quetteville (Rev. P. W.), Paul the Missionary, and other Studies, 3/6 net.
- Findlay (G. G.), Fellowship in the Life Eternal, 10/6. An exposition of the Epistles of St. John.
- Foxe's Book of Martyrs, 2/. Edited by W. Grinton Berry, with coloured illustrations.
- Lewis (F. Warburton), The Work of Christ, 2/6 net.
- Lovell (A.), Concentration, 2/ net. Third Edition.
- Marett (R. R.), The Threshold of Religion, 3/6 net. Studies in comparative religion.
- Marson (Rev. C. L.), The Psalms at Work, 6/ net. The English Church Psalter, with notes on the use of the Psalms. Enlarged edition.
- Naylor (T.), Light on the Advent, 5/ net.
- Wisdom of Solomon, 2/6 net. Revised Version, with introduction and notes by Rev. J. A. F. Gregg. In the Cambridge Bible for Schools and Colleges.

* See my paper 'Stratford's Bookless Neighbourhood,' *Athen.*, Feb. 23, 1907.

Workmen's Compensation Cases. New Series. Vol. I. 7/6 net.

Fine Art and Archaeology.

- Art Circular, Nos. I. and II., 2/. A monthly record of the prices realized at auction by pictures, water-colours, and engravings.
- Bensusan (S. L.), Rubens, 1/6 net. With 8 coloured illustrations. In Masterpieces in Colour.
- Carter (A. C. R.), The Year's Art, 1909, 3/6 net. Provides information relating to painting, sculpture, engraving, architecture, and schools of design, with illustrations.
- D'Ooge (M. L.), The Acropolis of Athens, 17/ net. A summary of the most important contributions to the history of the Acropolis, with many illustrations.
- Horniman Museum, Forest Hill, S.E.: a handbook to the Weapons of War and the Chase, 2d. Issued by the London County Council.
- India: Archaeological Survey, Eastern Circle, Annual Report for 1907-8.
- Johnson (G. L.), Photographic Optics and Colour Photography, 7/6 net. Includes the camera, cinematograph, optical lantern, and the theory and practice of image formation, with 14 plates, including 5 coloured, and 170 illustrations in the text.
- Marius (G. H.), Dutch Painting in the Nineteenth Century, 15/ net. Translated by A. T. de Mattos, with a photograph, and 130 reproductions in half-tone.
- McNay (Walter L.), Old London, 3/6 net. 50 reproductions of old engravings illustrative of the London of our ancestors.
- Markham (Christopher A.), Pewter Marks and Old Pewter Ware, Domestic and Ecclesiastical, 21/. Illustrated.
- Smith (John), A Catalogue Raisonné of the Works of the most eminent Dutch, Flemish, and French painters; also Supplement to the Catalogue Raisonné, 9 vols., 115/ net.
- Wood (T. Martin), Whistler, 1/6 net. With 8 coloured illustrations. Another of the Masterpieces in Colour.

Poetry and the Drama.

- Bonar (Horatius), Hymns. Selected and arranged by his Son H. N. Bonar, 2/6 net. With a brief history of some of the hymns and 5 facsimiles of original MSS., and a portrait.
- Elffers (F.), His Glorious Work. A series of verses on the Creation.
- Ernst (O.), Master Flachsmann, 3/6 net. A comedy in three acts, translated by H. M. Beatty.
- Johnstone (A. S.), The Golden Bridal, and other Poems.
- Pinero (A. W.), The Thunderbolt, 1/6. Produced at the St. James's Theatre last spring, and noticed in *Athen.*, May 16, 1908, p. 615.
- Shakespeare, The Merchant of Venice, 2/6 net. Edited by F. J. Furnivall, in the Old Spelling Edition.
- Sharp (W.), Songs and Poems, Old and New, 4/6 net.
- Two of the Sonnets of Francis Bacon, the True Shakespeare. A compilation by Henry H. Harwood.

Bibliography.

- Bibliographical Society, Transactions, Vol. IX., October, 1906, to March, 1908.
- Oxford (A. W.), Notes from a Collector's Catalogue, 5/ net. With a bibliography of English cookery books.

Philosophy.

- Ciceronis De Finibus Bonorum et Malorum Libri Quinque, 8/6 net. Edited by W. M. L. Hutchinson.
- Smith (Goldwin), No Refuge but in Truth. Consists of letters on Man and his Destiny, New Faith linked with Old, the Scope of Evolution, &c.
- Monist, January, 2/6. A quarterly magazine devoted to the philosophy of science.

History and Biography.

- Acts of the Privy Council, Colonial Series: Vol. I., 1613-80, 10/. Edited by W. L. Grant and James Munro, under the supervision of A. W. Fitzroy.
- Baumgarten (P. M.), Henry Charles Lea's Historical Writings, 90 cents net. An inquiry into their method and merit.
- British Empire, its Past, its Present, and its Future, 5/ net. Edited by A. F. Pollard.
- Close Rolls of the Reign of Henry III. A.D. 1234-7, 15/
- Favourite of Napoleon, 10/ net. Memoirs of Mademoiselle George, edited by Paul Cheramy, with 2 portraits.
- Fortescue (Hon. J. W.), The County Lieutenancies and the Army, 1803-14, 10/ net.
- Gibbs (P.) King's Favourite, 16/ net. The love story of Robert Carr and Lady Essex, with 33 illustrations.
- Life of Roger Langdon, told by Himself, with Additions by his daughter Ellen, 2/6 net.
- Visitation of England and Wales, Vol. XV. Edited by Frederick Arthur Crisp. One of Mr. Crisp's handsome and elaborate genealogical publications.

Geography and Travel.

- Brown, George, D.D., Pioneer-Missionary and Explorer, 15/ net. An autobiography, dealing with forty-eight years' residence and travel in Samoa, New Britain, New Ireland, New Guinea, and the Solomon Islands, and has 111 illustrations and a map.
- Dublin and the Surrounding District, Handbook to, 2/6 net. Prepared for the meeting of the British Association in September last, and contains numerous illustrations.
- Keane (A. H.), Asia: Vol. II. Southern and Western Asia, 15/. In the Compendium of Geography and Travel, New Series.
- Twentieth-Century Impressions of British Malaya, its History, People, Commerce, &c., 12/6 net. Abridged Edition.

Sports and Pastimes.

- Art of Modern Conjuring and Drawing-Room Entertainment, 3/6. Illustrated.
- Martin (J. W.), "The Trent Otter" on Coarse Fish Angling, 3/6. A practical treatise on the Nottingham, Sheffield, Thames, and the Ouse and Norfolk Styles of Fishing. Illustrated.

Education.

- Burstall (S. A.), Impressions of American Education in 1908, 4/6

Philology.

- Beech (Mervyn W. H.), The Tidong Dialects of Borneo, 5/ net.
- Long (B.), Is Esperanto worth Learning? 1d.

School-Books.

- Hillard (Rev. A. E.) and Botting (C. G.), Elementary Greek Exercises, 2/6. An introduction to North and Hillard's 'Greek Prose.'
- Jones (Lionel M.), Practical Physics, 3/
- Paterson (W. E.), School Algebra, Part II., 3/
- Peddle (W.), The Elementary Dynamics of Solids and Fluids, 2/6. With sectional and general examples by J. D. Fulton.
- Robinson (E. L.), A Paper Modelling Course for Little Children, 2/6 net.

Science.

- American Journal of Anatomy, December, 5 dols. 50 yearly. Published by the Wistar Institute, Philadelphia.
- Anatomical Record, Vol. II., No. 9, 3 dols. 25 per volume. Also published by the Wistar Institute.
- Anderson (F. A.), Boiler Feed Water, 6/ net. A practical treatise on its quality, effects, and purification.
- Cummings (G. W.), Electricity and Magnetism in Telephone Maintenance, 6/6 net.
- Depéret (C.), The Transformations of the Animal World, 5/. In the International Science Series.
- Durell (C. V.), A Course of Plane Geometry for Advanced Students, Part I., 5/ net. Intended for the higher mathematical divisions of schools, and for undergraduates attending lectures on geometry.
- Freeman (A. C.), The Planning of Fever Hospitals, 7/6 net.
- Frere (F. H.), Permanent Way, 3/ net. Diagrams giving the spread of crossings, &c.
- Hovenden (F.), What is Life? or Where are We? What are We? Whence did We Come? and Whither do We Go? 6/. Third Edition, revised, with appendix, also cuts and diagrams.
- Journal of Comparative Neurology and Psychology, Vol. XVIII., No. 6, 4 dols. 30 net per volume. Published by the Wistar Institute.
- Journal of Experimental Zoology, January, 5 dols. 50 yearly. Also published by the Wistar Institute.
- Journal of Morphology, December, 9 dols. per volume. Another of the Wistar Institute publications.
- Kirkham (S. D.), In the Open, 1 dol. 75 net. A series of essays and appreciations of Nature, with illustrations.
- Lockwood's Builder's and Contractor's Price-Book, 1909, 4/
- McCullough (E.), Reinforced Concrete, 6/6 net.
- Miners' and Smelters' Telegraph Code, 50/ net.
- Murray (Sir John) and Pullar (L.), Bathymetrical Survey of the Fresh-Water Lochs of Scotland. One of the Royal Geographical Society's publications.
- Newlands (J. A. R. and B. E. R.), Sugar, 25/ net. A handbook for planters and refiners. Illustrated.
- Royal Astronomical Society, Monthly Notices, December, 2/6
- Smith (C. A.), Suction-Gas Plants, 5/ net.
- Snyder (H.), Human Foods and their Nutritive Value, 5/ net.
- Sullivan (J. G.), Spiral Tables for the Canadian Pacific Railroad, 6/6 net.

Juvenile Books.

- Hardy (T. Maskell), An Evening with Shakespeare, 1/6 net. An entertainment of readings, tableaux, and songs set to old tunes. In the Lamb Shakespeare for the Young.
- Lord (Mrs. Frevon), Tales from Exeter Cathedral, 1/. A series of stories for children, with plan of the Cathedral, and view of the west front.
- Surridge (V.), India, 6/ net. With 12 coloured illustrations by A. D. M'Cormick. In Romance of Empire.

Fiction.

- Bodkin (M. McDonnell), The Capture of Paul Beck, 6/. An amusing story of two rival detectives.
- Coke (Desmond), The Golden Key, 6/. A comedy of temperaments.
- Compleat Benedict; or, Marriage in Brinland, by Law-Lacey, 2/6 net. A domestic picture of married life, with some verse.
- Cross (M. B.), Question of Means, 6/. A story of modern English life.
- Dalziel (J.), High Life in the Far East, 6/. Consists of 15 short stories.
- Eldridge (G. D.), In the Potter's House, 6/. A novel of human passions in a primitive country community dominated by a minister who has taken the literal Word for his guide.
- Gilchrist (R. Murray), The Two Goodwins, 6/. Deals with the rich farming folk of the Peak district.
- Jacomb (A. E.), The Faith of his Fathers, 6/. A prize story of some idealists.
- Lewisohn (L.), The Broken Snare, 6/
- Locke (W. J.), Septimus, 6/. The story largely centres round two sisters and two heroes, but many types of character are included.
- MacDonald (G.), The Portent, and other Stories, 3/6. Contains 7 short stories. In the Adelphi Library of Standard Works of Fiction.
- MacDonnell (A. J.), Did She do Right? 6/. A romance of to-day, with a frontispiece by Dorothy Cox.
- Marsh (Richard), The Interrupted Kiss, 6/. Contains the unravelling of a murder mystery, with a frontispiece by Rex Osborne.
- Montgomery (L. M.), Anne of Green Gables, 6/. The story of an imaginative, talkative, and perplexing child, with illustrations by M. A. and W. A. J. Claus.
- Serao (Matilde), After the Pardon, 6/. Set in a minor key, it tells of a man's generosity, which is of little avail towards bringing happiness.
- Stewart (N. V.), A Son of the Emperor, 6/. Deals with passages from the life of Enzo, King of Sardinia and Corsica, told by his friend and tutor.
- Warden (Florence), Sir Morecambe's Marriage, 6/. With a frontispiece.
- Warden (Gertrude), Merely Man, 6/. Treats of a girl's impersonation of a man and a marriage tangle.
- Webster (H. K.), The Whispering Man, 6/. A transatlantic tale of murder.

General Literature.

- Army Newspaper, No. I. A weekly vernacular journal for soldiers of the Indian Army and their friends.
- Baker (H.), The Territorial Force, 5/ net. A manual of its law, organization, and administration, with an introduction by the Right Hon. R. B. Haldane.
- Edinburgh Review, January, 6/

Jewish Year-Book, 3/6 net. A record of matters Jewish, 5669-70 (Jan. 1—Dec. 31, 1909).
 Mody (H. P.), *The Political Future of India*, 3/6 net. A study of the aspirations of educated Indians. A prize essay, with two other essays commended by the adjudicators.
 Nonconformity and Politics, by a Nonconformist Minister, 3/6 net. The purpose of the book is to utter a protest against the tendency of modern Nonconformity to identify itself with a particular party in the State.

Pamphlets.

Benjafield (H.), *Health in the Orchard*.
 Sanders (Rev. J. C. B.), *Public Worship. Do You Believe in It or Not?* 1d.
 Scott (F. N.), *The Genesis of Speech*. The President's address delivered at the Twenty-Fifth Annual Meeting of the American Modern Language Association, held in Columbus, Ohio.

FOREIGN.

Theology.

Michelet (G.), *Dieu et l'Agnosticisme contemporain*, 3 fr. 50.

Fine Art.

Pilon (E.), *Chardin*, 4 fr. 50. *In Les Maitres de l'Art*.

Music.

Combarieu (J.), *La Musique et la Magie*, 10 fr. A study on the origin and evolution of the musical art, with illustrations in music type in the text.

Bibliography.

Enschédé (C.), *Fonderies de Caractères et leur Matériel dans les Pays-Bas du quinzième au dix-neuvième siècle*, 100/. A magnificent folio volume, freely illustrated with facsimiles of types and woodblocks from early books.

History and Biography.

Brunetière (F.), *Histoire de la Littérature française classique, 1515-1830*: Vol. I. De Marot à Montaigne, 1515-95, 7fr. 50. M. Michaut has aided in preparing this section, and M. Doumic, the late author's friend, is seeing after the complete publication of the work.

Lacombe (P.), *Taine Historien et Sociologue*, 5fr.

General Literature.

Barrès (M.), *Colette Bandoche*, 3fr. 50. The history of a girl of Metz we referred to in our Notes from Paris.

Gyp, *La Bassinoire*, 3fr. 50.

Nisson (C.), *Le Cadet*, 3fr. 50.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

IN *The Cornhill Magazine* for February Mr. Lucy concludes his reminiscences, dealing specially with *Punch*. 'Bacchus and the Pirates,' by Mr. Alfred Noyes, is a latter-day setting of a classical legend. 'Manchuria—in the Mourne Mountains,' by Col. H. Macartney-Filgate, describes an infantry scouting competition. 'Robert Browning in Edinburgh,' by Miss Rosaline Masson, is a personal reminiscence. 'A Parson of the Thirties,' by S. G. Tallentyre, gives a sketch of Canon Hall, a friend and neighbour of Sydney Smith and Barham.

AMONG the contents of the February *Blackwood* are 'The Entertaining Adventures of a Pathan Trooper in Calcutta'; 'Oxford Past and Present,' by the Warden of Wadham College; a paper on the romantic history of Sir Thomas Overbury, by Mr. Charles Whibley; and Sir Henry Brackenbury's recollections of Paris during the Commune. There are also articles on 'The Tangle in India,' by Sir Charles Crosthwaite; 'Boswell'; and 'At a Turkish Election.'

MESSRS. SMITH & ELDER have in the press for early publication at a cheap price a new work on the Army by Mr. Arnold-Forster, entitled 'Military Needs and Military Policy,' part of which has appeared in *The Standard*.

MESSRS. LONGMAN hope to publish in a week or two 'Sir George Mackenzie, King's Advocate, of Rosehaugh: his Life and Times, 1636(?)—1691,' by Mr. Andrew Lang, with four illustrations. Mr. Lang describes Mackenzie as "one who rivalled Marlborough in beauty,"

and thinks he was not naturally disposed to persecution, but regarded it as a preferable alternative to civil war.

THE death is announced of the Rev. A. G. Butler, a well-known teacher at Oxford and elsewhere. Mr. Butler entered at Rugby in 1842 under Tait, took the Ireland Scholarship and a first class at Oxford in 1853, and was made a Fellow of Oriel in 1856. Here he was Dean and Tutor from 1875 to 1885, having previously been an assistant master at Rugby and Head Master of Haileybury, 1862-7. 'The Three Friends: a Story of Rugby in the Forties,' which he published in 1900, is slight, but excellent. He left at the school the memory of "Butler's Leap," a very awkward descending jump from a bridge over rails and water. At Oxford Mr. Butler was an original and inspiring teacher. He published two historical dramas and 'The Choice of Achilles, and other Poems.'

MR. STRICKLAND GIBSON writes from 140, Divinity Road, Oxford:—

"I should be most grateful if any readers of *The Athenæum* could assist me in tracing a formula or letter-book of the University of Oxford, which was consulted by Bishop Kennett about 1700. The reference attached to Kennett's extracts is 'Ex vetusto formulari MS. cui prefigitur Tradatur Magistro Johanni Snappe.' The following documents on fol. 127 would be sufficient to identify the MS.:—

Letter of R. Rygge, Chancellor, on behalf of John Isevarey. 1 June, 1381.

Letters patent concerning the repair of pavements. 2 Oct., 1380.

Letter of the Archbishop of Canterbury to the Chancellor concerning Wyclif's writings. 9 Apr., 1397.

Confirmation of ordinances by Richard II. 30 July, 1397."

MR. F. MARION CRAWFORD is to tell the story of the Italian earthquake in the columns of the *New York Outlook*.

EARLY next week will be published the first number of *The Englishwoman*, a monthly which "is intended to reach the cultured public, and bring before it, in a convincing and moderate form, the case for the Enfranchisement of Women." There will be articles by experts on trades in which women are engaged, short stories and plays, contributions in French, translations from German and Italian, and criticisms of the artistic world. The Committee of Management consists of Lady Frances Balfour, Lady Strachey, Miss Cicely Hamilton, Miss Mary Lowndes, and Mrs. Grant Richards (editor).

A GENIAL personality well known in London is lost by the death of Mr. Arthur William A'Beckett on Thursday in last week. A son of the author of the 'Comic History of England,' Mr. A'Beckett was born in 1844, and entered the War Office in 1862, finding it then difficult to get any work to do to justify his salary. He was editor of *The Glowworm* from 1865 to 1870, and since that date had been a busy journalist, novelist, and dramatist.

HE was on the staff of *Punch*, 1874-1902, and editor of *The Sunday Times*, 1891-5, and of *John Bull*, a short-lived comic paper, 1902-3. Besides various comic

guides in his father's vein, he has written concerning his adventures and experiences, which included the acceptance of a challenge to fight a duel with an aggrieved French journalist thirty years his senior. He did much to promote the welfare of the Institute of Journalists. Of his books—always amusing, but too hastily written to be of permanent value—'The A'Becketts of "Punch"' and 'Recollections of a Humourist' are the best. Many friends and associates will miss his cheery humour, and knowledge of earlier days.

LORD CURZON OF KEDLESTON, MR. A. H. D. ACLAND, AND DR. T. GREGORY FOSTER have been elected Vice-Presidents of the English Association. The new President is Prof. Saintsbury.

THE EDUCATION GROUP OF THE FABIAN SOCIETY will hold a meeting on Tuesday evening next, in Clifford's Inn Hall, when Prof. Patrick Geddes will lecture on 'What is a University?' All who are interested are invited to attend.

MR. HENRY SCHERREN writes:—

"May I draw attention to an error in the interesting account of last year's book sales (*Athenæum*, Jan. 9, p. 43)? It is there stated that the 430 original water-colour drawings to Naumann's 'Die Vögel von Mittel-Europa' realized 250l. at Messrs. Hodgson's sale on November 4th and two following days. This is not the case. The drawings were not sold, but withdrawn when the biddings reached that sum."

MR. RALPH BLANCHARD, an American antiquary of Cairo, is publishing shortly a 'Tourists' Primer of Hieroglyphics,' which attempts to deal with all the statuettes likely to interest visitors to Egypt. The 'Primer' will be illustrated, and will include the latest exegesis of the flora and fauna depicted on figurines.

THIS week's *Cambridge Review* has an interesting notice of the late W. E. Currey by Prof. Henry Jackson, whose restoration to health and Cambridge we are very glad to see recorded. As Fellows of Trinity, Prof. Jackson and his friend Currey joined with Jebb to produce the well-known book of 'Translations' for classical students.

MR. SAMUEL KINNEAR, an Edinburgh printer's reader, who died last Saturday in his ninety-third year, has left an autobiography which covers his experiences, including those in the printing-office of Messrs. Blackwood, with remarks on the character of the handwriting of many eminent contributors to *Maga*. The small quarto MS. volume is now the property of the Society of Antiquaries of Scotland, but no steps have yet been taken towards its publication.

M. ÉMILE OLLIVIER, now at his beautiful château, La Moutte, near St. Tropez, bears his eighty-four years lightly, and, aided by his devoted wife, has just completed the correction of the proofs of the fourteenth volume of his 'L'Empire Libéral,' likely to prove the most important, as it deals with the declaration of war in 1870.

M. ABEL HERMANT'S 'Chronique du Cadet de Coutras' will be published in Paris on February 4th.

M. CHARLES TARDIEU, whose death at seventy is announced from Brussels, was one of the best-known men in Paris during the later years of the Second Empire as an erudite journalist. He founded *L'Art*, a review "artistique de grand luxe," which had a brilliant career. Removing to Belgium, Tardieu was for several years chief editor of *L'Indépendance Belge*, was elected a member of the Belgian Royal Academy, and enjoyed many other distinctions in the land of his adoption.

WE regret to hear of the tragic death of the accomplished French poet Albert Mérat, Sub-Librarian at the Palais du Luxembourg, in his sixty-ninth year. The son and grandson of lawyers, Mérat was born at Troyes, and one of his earliest acquaintances was Verlaine, with whom he collaborated in a volume of verse, 'Avril, Mai, Juin' (1863), and this, with his other publications, soon brought him the friendship of many poets, including Leconte de Lisle.

THE forthcoming number of the *Zeitschrift für Celtische Philologie* (Vol. VII. No. 1) will run to 300 pages, and be almost entirely devoted to Davydd ap Gwilym, the great mediæval poet of Wales. Dr. Stern has edited a number of the poems, translated the majority into German, and has made an exhaustive study of the life and writings of Davydd. Dr. Stern's work will virtually represent the first critical examination of the poet's text and of his life-history.

THE bicentenary of the death of the Emperor Aurangzeb, which occurred in his camp outside Ahmednagar, was recently celebrated in that city by Mohammedans from all parts of the Deccan. Moulvi Rafiuddin Ahmed of the Bombay Bar delivered a long and interesting address on the career of this Mogul emperor. He declared that Aurangzeb had been very unfortunate in his biographers, that missionary writers had painted him in the blackest colours, and that his reputation deserved to be rehabilitated.

THE death at the age of fifty-one is announced from Jena of the eminent Professor of Oriental Philology, Karl Vollers. His important work 'Die Weltreligionen' is widely known. His untimely death is the more to be regretted as his large work on Islam remains unfinished.

DR. GUSTAV HEINRICH SCHNEIDER, whose death is also announced from Jena, was the author of a number of poems which were specially popular with the students. Among his chief works are 'Berliner Märchen,' 'Der Auszug nach Kahla,' and 'Geschichte der Burschenschaft zu Jena.'

DR. ADAM BELCIKOWSKI died on the 12th inst., aged sixty-nine. He was a teacher in the chief Gymnasium of Warsaw, lecturer in the University of Cracow, and a *Scriptor* in the Jagellon Library. He contributed in former years articles to our columns on Polish Literature.

THE GOVERNMENT PAPER most likely to interest our readers this week is Education, List of Technical and Art Schools, &c. (1s.).

SCIENCE

The Face of the Earth. By Eduard Suess. Translated by H. B. C. and W. J. Sollas. Vol. III. (Oxford, Clarendon Press.)

SEVEN years ago Prof. Suess gave to the world the third volume of his masterly work 'Das Antlitz der Erde,' or rather what in the original was called the first part of the third volume. To-day this part is put into the hands of the English reader in a translation exceptional in accuracy and elegance. This translation, like that of the former volumes, has been made by Dr. Hertha Sollas, under the direction of her father, the Professor of Geology at Oxford; but the present volume differs from its two predecessors in that it has had the benefit of revision by some of the most distinguished geologists in English-speaking countries throughout the world. The nine chapters of the translation were submitted to nine geologists, and we believe that each compared the manuscript of a given chapter with the corresponding original, so as to ensure a faithful, yet fluent rendering of the whole. It is difficult, however, to repress the suspicion that this elaborate treatment was adopted, not merely to secure accuracy of translation, since this might have been otherwise obtained more easily, but rather to indicate the profound respect of British and American geologists for the master and his work.

To this end the director of the translation was so fortunate as to secure the aid of Sir Archibald Geikie, the Rev. Prof. Bonney, Dr. Teall, Prof. Lapworth, and Prof. Watts as representatives of British geology; whilst America is represented by Prof. Chamberlin of Chicago, India by Dr. Oldham, Australia by Prof. Edgeworth David, and South Africa by Dr. Rogers. With so remarkable a band of collaborators it would be strange if the translation left much, if anything, to be desired. At the same time the revisers have not introduced any fresh matter suggested by their special knowledge of particular regions: the book issued from Oxford is in truth simply an English version of the volume from Vienna. Prof. Sollas remarks that "the reverence due to a great classic has restrained us in this, as in previous volumes, from taking any liberties with the text, whether by comment or emendation." In this respect it differs from the French translation by M. de Margerie, which has been enriched by numerous notes, maps, and other illustrations.

The present instalment of the great work is concerned chiefly with the study of those mighty folds of the earth's crust which form the mountain-chains of Eurasia. The rock-fold may be regarded as the morphological unit in terrestrial architecture, and the geologist who would gain a broad view of the physiognomy of the earth seeks to determine the relation of fold to fold; to co-ordinate these structural elements; and to deduce from

the plan of the great trend-lines (*Leitlinien*) of the mountain-folds the direction in which the gigantic "folding forces" of the globe have been at work at particular periods of the earth's history. The plan of Prof. Suess's work, which opens out this subject, is essentially synthetic. In Asia he recognizes vast fragments of folded arcs, which, notwithstanding their variation in curvature, are evidently arranged according to a uniform plan. Many of these may be brought into relation with a common vertex (*Scheitel*) of very ancient rocks, occupying a vast area in the region of Lake Baikal, and prolonged westwards, though concealed in part of their course, into European Russia. The Urals he regards as "a group of posthumous folds of the old vertex." The Altai Mountains form a vertex of more recent rocks, from which other arcs known as the Altaides proceed, to which the Thian-shan in the east and the Caucasus in the west seem related. Finally, there is in Asia a series of southern marginal arcs, which appear to be continued westwards in what are called the Tauro-Dinaric arc-segments. The Asiatic continent finds extension eastwards in some of the island-arcs of the Pacific.

By the reconstruction of ancient geographical features on the evidence of fossils, it has been shown that a vast sea, of which the existing Mediterranean is a remnant, must have stretched in Mesozoic times across what is now the continent of Asia and onwards to the Sunda Islands. This sea was named by Prof. Suess the Tethys, after the wife of Oceanus. To the north of the Tethys lay Angaraland, a great continent which the Professor has reconstructed from the plant-bearing beds of China, Mongolia, and Siberia, and which he has named from the important river that runs near what must have been the centre of this ancient land. To the south of the Tethys stretched the vast continental mass of Gondwana-land. On the disappearance of the Tethys, the Indian part of this mighty land was brought into physical union with Angaraland, and by this union was formed the present continent of Asia.

After reading Prof. Suess's work one feels that the map of Asia has a new meaning. Mountain range and coastline have no longer arbitrary directions, but form part of a definite system, ruled by the crumpling of the earth's crust and the fracture and subsidence of certain parts. The book reveals a remarkably intimate knowledge of the geological structure of vast regions of the earth, and, so far as Central Asia is concerned, this knowledge could have been acquired only from the modern investigations of Russian geologists, whose writings are but little known in this country. The mastery of the literature is, however, secondary to the power of generalization which enables the author to marshal his facts and bring them into harmony as parts of a grand tectonic scheme.

Such a work as this is necessarily of slow growth, and five-and-twenty years have passed since the first part was

issued. Intended originally for two volumes, the book has been expanded into three, and it waits for the second part of the third German volume to bring it to a conclusion. We believe, however, that a Supplement will be added. Geologists and geographers in all countries will be eager to congratulate the veteran author on its completion.

THE SURVEY OF INDIA REPORT FOR 1906-7.

THE SURVEY OF INDIA REPORT, which has just arrived from Calcutta, deals with the operations of the Survey Department for the year ending September 30th, 1907. This Department has been materially increased during the last few years in its staff of both Imperial and Provincial officers, and much of the present volume relates to the changes effected or in course of being effected in its working system and organization. One result of these reforms is a great improvement in the drawing, due to the employment of better workmen and the closer supervision of the European staff.

The total outturn of the surveys on all scales (which range from 4 inches to 1 inch for the square mile) was 25,740 square miles, as against 23,312 square miles in the previous year. The number of maps issued during the year was 103,502 sheets, of an aggregate value of 1,20,984 rupees. Of these about one-third are distributed to officials in India, and a certain number are sent home to England. But it is admitted that the sale of maps to the public is still very small, and this is alleged to be due to the small number of agencies where they are obtainable. Steps are to be taken to make them more accessible. One noticeable indication of the growing activity of the Department is furnished by the increased purchase of scientific instruments in England. The total cost of the Department for the year in question was 30,59,249 rupees, and the estimate for the ensuing year was 35,06,220 rupees.

A summary is provided of the work done by the different parties equipped during the year. One of these was sent to British Baluchistan, where its programme consisted in continuing westwards the Kalat longitudinal series from where it had been left two years before. It began its work at Pragi, and at Kisanen Chapper an astronomical azimuth was observed. The work proved very difficult, owing to the character of the country, the frequent sandstorms, and the prevalence of mirage. The Report states that

"the country in which the work lay is about as desolate and barren as a land can be. It is practically uninhabited, except for a few nomad shepherds and the residents in the thanas maintained along the Seistan trade route; but it is full of interest to the geologist and the surveyor."

Preparations were made for the resumption of work in the ensuing year on the elevated Toba plateau, which is over 10,000 ft. high.

At the other extremity of India a considerable amount of work was done in Burma and Upper Burma. Reference is made to a party which was employed on building boundary pillars on the Burma-China boundary between Panghsang Nalawt and the Meikong river, but no particulars are given. This section is, however, set down for regular survey during the year 1908-9. In the Shan districts special pains are being taken to secure accurate transliteration in names, and on the present maps the names of villages are supplemented by those of the tribes inhabiting them. The survey of the

South Shan states, south of the Wa, is expected to be finished in the present year. The work of the Department was not confined to British India, as the following extract shows:—

"The French settlement of Mahe was surveyed in the course of the work, through the kind permission of H.E. the Governor of Pondicherry, and nothing could have exceeded the courtesy of the French officials, who gave every facility for carrying out the work."

The Report concludes with a special memorandum by Lieut.-Col. P. J. Gordon on Forest Surveys in India, which are now incorporated with those of the Surveyor-General's Department. Col. F. B. Longe Surveyor-General, controlled the operations throughout the year. The death-roll, which seems to have been heavy in the native ranks during the year, included two promising Englishmen—Lieut. May, R.E., of the Imperial Service, and Mr. C. D. Simons of the Provincial. There are some excellent maps and charts, which give an idea of the cartographic excellence of the work turned out by the Department.

SOCIETIES.

ASTRONOMICAL.—Jan. 8.—Mr. H. F. Newall, President, in the chair.—Mr. A. S. Eddington read a paper on Major MacMahon's proposed method of determining the apparent diameter of a fixed star. The author said that Major MacMahon had dealt with the circumstances of the fading of the light of a star at the instant of its disappearing behind the moon simply as a problem of geometrical optics. The results will, however, be greatly modified if we take into account the diffraction of the star's image. Every star would seem from this cause to have such a diameter as would mask the true diameter in all but exceptional cases.—The Astronomer Royal presented papers on the Greenwich observations of Saturn's ninth satellite, showing diagrams of its orbit, and also observations of a recently discovered minor planet.—Further photographs of Comet Morehouse were shown, taken by Mr. R. C. Johnson and the Rev. A. L. Cortie.—Mr. H. C. Plummer gave an account of recent work at Lick Observatory, from which he had just returned.—Mr. Crommelin announced that further corrections to the calculated orbit of Halley's comet gave its perihelion passage as nearer the 13th than the 8th of April, 1910. Another ephemeris had been published in Germany, giving the 3rd of June for the date of perihelion, but he did not think there could be any such considerable error in the ephemeris computed by Mr. Cowell and himself, according to which the perihelion could not be later than the middle of April.

MICROSCOPICAL.—Dec. 16.—Mr. Conrad Beck, V.P., in the chair.—Mr. J. E. Stead read the following papers: (1) 'On a Workshop Microscope for the Examination of Opaque Objects'; (2) 'On a Simple Method of illuminating Opaque Objects.'—The Rev. Eustace Tozer read a paper on 'Mounting Rotifers and Protista in Canada Balsam,' Messrs. Theodore Brooks and W. F. Herzberg were elected Fellows.

The Chairman declared the meeting to be now made "Special," pursuant to notice given at the last meeting. Mr. D. J. Scourfield moved the resolution of which notice had been given—to the effect that the by-laws of the Society be altered as might be found necessary to admit women to the meetings of the Society, and to remove any other restriction of privileges due to the distinction of sex. Mr. F. J. Cheshire seconded the resolution. The Chairman said that the Council recommended that a special committee be appointed to go into the matter and draw up a report, such report to be afterwards submitted to a special meeting to be called by the Council, for their acceptance or otherwise. The original motion being withdrawn, the revised amendment was carried unanimously. The following Fellows were appointed members of the special committee—Lord Avebury, Messrs. Cheshire, Hopkinson, Scourfield, and Spitta, together with the two Secretaries as ex-officio members.

PHILOLOGICAL.—Jan. 6.—Dr. Hermann Oelsner in the chair.—Prof. Weekley read a paper on 'Anglo-Romance Etymologies.' *Anlace* is in Matthew Paris as *anelacius*, which is a metathetic form of *alenacius*. *Alenas*, petit poignard, ep. Guill. Guyart, 1305. The E. *anelas* for *alenas* may

perhaps be due to some fancied connexion with O. Fr. *anel*, ring. *Bawd* is, as Minshew said, an aphetic form of *ribaud*, as *bawdy*, *bawdry*, are of *ribaudie*, *ribaudrie*. *Bawker*, a sharper in bowling alleys, is an aphetic form of Fr. *embaucheur*, an enticer. *Blotch*, originally a black pustule, may be from Fr. *beloce*, sloe, bullace, Norman *bloche*. Bludgeon, is perhaps from O. Fr. *boujon*, a crossbow bolt with a large head, a cudgel, altered under the influence of *blood*. *Brack*, a light piece of artillery ("our brackes in our deckes and gunner room," Hawkins, 'Voyages'), is Sp. *barraco*, a small kind of cannon (Stevens). Cf. *crack* for *carrack*, Sp. *carraca*. *Branks*, a gagging instrument of punishment for scolding women, is Fr. *branque*, *branche*, It. *branca*: "Les branches de la bride, les deux pièces de fer, d'acier, que relie le mors." *Cobridge-head*, *cubridge*, in a ship (Hawkins, 'Voyages'), is a derivative of Sp. *cobrir*, *cubrir*, to cover, protect: "*Cubbridge-head* is the same as a bulkhead; only that this word is us'd to the bulkhead of the fore-castle and the half-deck," 1708. *Cockney*, a cockered child, a milksop, is probably Fr. *acoquiné*, a self-indulgent frequenter of the kitchen, a loafer, a milksop. For the final *ey*, cf. *attorney*, *valley*. To *cozen* ("cousoners and shifters," 1561) is from It. *cozzone*, but was confused later with *cousin*. Dekker, 1608, says: "He that is drawn in to venture his money is (amongst this cursed brotherhood of Cheators) termed a *Cozen*, and is handled as kindly as if he were a *cozen* indecde." *Crowel*, 1592, *crule*, 1494, is perhaps a diminutive of Fr. *cru*, raw, unbleached, L. *crudus* (Skeat). *Crows* or *croes* of iron represents the Fr. *cros*, pl. of *croc* de fer, grapples or great hooks. *Gantry*, or *Gawntree*, is Fr. *chantier*, L. *canterius*, which is *gantier* in the 'Dictionnaire du Rouche': the *-tree* is due to folk etymology. *Kersey*, if not from the Suffolk village where a woollen trade was once carried on, may be from Fr. *croisé*: "étouffe fabriquée a quatre marches au moins, et dont les fils de la trame sont plus serrés que dans l'étoffe à deux marches" (Littré). The stuff was known before 1376. *Oriel* is from *auleolum*, *sacellum*, a niche, side-chapel, or oratory. *Partner* is from *part*, *tenir*, part-taker, share-holder. This etymology also explains *partners*, "a framework of timber round any hole or scuttle in a ship's deck, through which a mast passes"; the partners relieve the strain on the deck. *Patch* is a doublet of *piece*, sewn on a garment: ep. *cratch*, Fr. *crèche*, *match*, O. Fr. *mèche*. Sc. *paule*, weakly, appears to be Fr. *épaulé*, "blessé à l'épaule": *poorly* may be corrupted from it. *Peevish*: all its meanings are covered by *pervers*; and as the oldest form is *peyvesse*, it corresponds to an O. Fr. *peresche* from *perversa*, like *revêche* from *reversus*. *Riddle* is the source of Fr. *rideau*, and is identical with *riddle*, sieve, separation being the essential idea in each word: cf. the two senses of *screen*. To *rummage* is probably Fr. *arrumage*, *arrimage*, from *arrumer*, *arrimer*, to arrange the cargo in the hold of a ship. *Scabbard* means guard-sword, and is from O. H. G. *scala*, scale, husk, case, and *bergen*, to protect: *scarberg*, > *escarberc*, *escalberc*, *escauberc*, *scauberk*, *scabbard*. *Sentry* is from *sanctuary*: Littleton has *centry*, a sanctuary, *sanctuarium*: Cotgrave, 1611, "*garite*, a place of refuge, also a *sentrie*, a little lodge for a sentinell, built on high." *Sharper* and to *sharp* are from O. Fr. *escharper*, to plunder, L. *ex-carpere*. *Skillet* is a diminutive from E. *skeel*, a vessel. *Skull* is from O. Fr. *escuelle*, bowl: ep. *mazzard*, skull, helmet: *mazer*, a drinking-bowl. *Spraid*, *sprayed*, roughened or chapped with cold, is from O. Fr. *espreier*, to roughen. *Sullen* is *solemn*: Cooper has "*acerbus*, *soleyne*, *austere*"; Holyoak, "*sullen*, *acerbus*"; Gouldman, "*solemn*, *tetricus*"; "*sullen*, *acerbus*"; Littleton, "*tetricus*, *sullen*, *surly*," &c. *Surly* meant first "haughty, tyrannical," and is from *sire*, *sir*; "Manipulus Vocab." and Littleton, "*imperiosus*, *surly*": "With that *surly* and imperious colleague of his, surnamed *Imperiosus*" (Holland's 'Pliny'). So in Shakespeare: "Be *surly* [haughty] with servants" ('Twelfth Night,' II. v.). *Taint* is the aphetic doublet of *attaint*, and has been very slightly influenced by *taint*, colour. *Tallant*, the upper hance or break of the rudder abaft, seems to be Fr. *etalon*, "a short and thick pegge or piece of timber, whereby two sparres are fastened byas-wise together" (Cotgrave).

A short paper by Prof. Skeat on 'Kersey and Linsey' was read, contending that the 'New English Dictionary' was wrong in stating that nothing is known which connects kersey cloth with Kersey in Suffolk, for in the year 1526 Hall's 'Chronicle' says, under 17 Henry VIII., that no fewer than 4,000 clothworkers from towns near Kersey, "Spinners, Carders, Fullers, Wevers, and other artificers," rebelled, and put a stop to Wolsey's illegal attempt to raise money without the consent of Parliament. Kerseys were known in 1376. The "clothis of lynsey" mentioned in 1435-6 were no doubt cloths of Lynsey in Suffolk, now Lindsey. The form Lynsey is a substitution for Lilleseye

('Inquis. post Mortem,' p. 298), and Lindsey is two miles from Kersey. The name "linsy-wolsy" first appears in the 'Catholicon,' 1483, and the stuff is a mixture of linen and wool. There may have been in it a punning allusion to Wolsey, as in Skelton's attack on him, 'Why come ye not to Courte?' l. 128, he writes: "To woue al in one lome, a webbe of lylse-wulse."—Mr. John Marshall then read part of his paper on Ægean words in Greek.

INSTITUTION OF CIVIL ENGINEERS.—*Jan. 12.*—Mr. J. C. Inglis, President, in the chair.—The papers read were 'High Speeds on Railway Curves,' by Mr. J. W. Spiller and 'A Practical Method for the Improvement of Existing Railway Curves,' by Mr. W. H. Shortt.—The Council reported that they had recently transferred 22 gentlemen to the class of Members, and that 37 candidates had been admitted as Students.—The scrutineers reported that Lord Curzon had been elected an Honorary Member, and that 5 Members, 27 Associate Members, and 1 Associate had also been elected.

MATHEMATICAL.—*Jan. 14.*—Sir W. D. Niven, President, in the chair.—Prof. H. F. Stecker was elected a Member.—Mr. W. H. Salmon was admitted into the Society.—The President announced the death of Mr. G. Heppel, who was a member of the Society from 1883 to 1907.—The following papers were communicated: 'The Canonical Form of a Linear Substitution,' by Mr. H. Hilton, 'On Octavic and Sexdecimic Residuacity,' by Lieut-Col. A. Cunningham, 'On change of the Variable in a Lebesgue Integral,' by Dr. E. W. Hobson, 'On Abel's Extension of Taylor's Series,' by the Rev. F. H. Jackson, and 'Note on the Evaluation of a Certain Integral containing Bessel's Functions,' by Prof. H. M. Macdonald.—Mr. J. Hammond gave an account of some 'Researches connected with the Solution of the Quintic Equation.'

MEETINGS NEXT WEEK.

- MON. Institute of Actuaries, 5.—'On an Approximate Method of Valuation of Whole-Life Assurances,' Mr. F. H. Brown.
— London Institution, 5.—'London's Place in History,' Mr. Charles Welch.
— Society of Arts, 8.—'The Public Supply of Electric Power in the United Kingdom,' Lecture II., Mr. G. L. Addenbrooke. (Cantor Lecture.)
— Geographical, 8.30.—'A Proposed North Polar Expedition,' Capt. Roald Amundsen.
TUES. Royal Institution, 3.—'Albinism in Man,' Lecture II., Prof. K. Pearson.
— Institution of Civil Engineers, 8.—Discussion on 'High Speed on Railway Curves.'
— Anthropological Institute, 8.30.—Annual General Meeting; President's Address.
WED. Geological, 8.—'The Conway Succession,' Miss G. L. Elles; 'The Depth and Succession of the Bovey Deposits,' Mr. A. J. Jukes-Browne.
— Society of Arts, 8.—'The Part played by Vermin in the Spread of Disease,' Dr. J. Cantlie.
THURS. Royal Institution, 3.—'Mysteries of Metals,' Lecture II., Prof. J. C. Arnold.
— Royal, 4.30.
— London Institution, 6.—'The Problem of setting Words to Music,' Dr. H. Walford Davies.
— Institution of Electrical Engineers, 8.—'The Parallel Operation of Alternators,' Dr. E. Rosenberg.
— Society of Antiquaries, 8.30.
FRI. Royal Institution, 9.—'Improvements in Production and Application of Gun-cotton and Nitro-glycerine,' Col. Sir Frederick L. Nathan.
SAT. Royal Institution, 3.—'Sight and Seeing,' Prof. Sir H. von Helmholtz.

Science Gossip.

CAPT. H. G. LYONS, F.R.S., at present Director-General of the Egyptian Survey Department, has been elected University Lecturer in Geography at Glasgow, as from October 1st, 1909.

MR. LYNN has in the press another edition (the fourteenth) of his handy little work on 'Remarkable Comets,' which will be published early next month by Messrs. Bagster.

A NEW observatory in the Southern hemisphere is to be established under the auspices of the Carnegie Institution, and Prof. Boss writes to *The Observatory* that the site selected for this is at San Luis in Argentina, about 500 miles west of Buenos Ayres, and not very far to the south-west of Cordoba.

THREE more small planets are announced as having been photographically discovered at the Astrophysical Institute, Königstuhl, Heidelberg, on the last day of last year: two (one of which, however, is marked uncertain, "unsicher") by Prof. Max Wolf, and one by Herr Kopff.

THE twelfth number of Vol. XXXVII. of the *Memorie della Società degli Spettroscopisti Italiani*, completing the volume, contains

a proposal by the editor, Prof. Riccò, for forming statistics of solar protuberances from international observations. Such observations began with those of Respighi at Rome just forty years ago, in 1869. Prof. Riccò also has a note on a comparison of heliometric observations obtained simultaneously at different altitudes, to which Dr. Bellia makes the first contribution from heights, of about 6,000 and 9,000 ft. respectively, on Mount Etna. There is a further account of the spectroscopic images of the solar limb as observed at Rome by Chistoni, Millosevich, and Tacchini during July, August, and September, 1883. In that year, it will be remembered, Tacchini, the founder of the Società, observed the total eclipse of the sun at Caroline Island, as he did that of 1886 at Grenada in the West Indies. He died in 1905.

THE 'Annuaire' of the Bureau des Longitudes for 1909, besides the usual ephemerides and other valuable information on astronomical subjects, contains several special articles, amongst which may be mentioned one by M. Lallemand on movements of the earth's crust, and another by M. Bigourdan on variable stars, which gives a full and interesting account of the present state of our knowledge of this branch of the science.

FINE ARTS

Herculaneum, Past, Present, and Future.

By C. Waldstein and Leonard Shoo-bridge. (Macmillan & Co.)

Buried Herculaneum. By Ethel Ross Barker. (A. & C. Black.)

THE book by Prof. Waldstein and Mr. Shoo-bridge consists of three parts, which vary greatly in character and value. In the first place there is a careful account of previous excavations at Herculaneum, and the works of art that were found in them; this part is illustrated by an admirable series of photographs, which alone would give considerable value to the book. Then we find a kind of practical treatise on excavation, taking, for the most part, the form of an archaeological romance, in which an excavation of Herculaneum on a colossal scale by an international commission is described as actually taking place. The third part consists of correspondence between Prof. Waldstein and various eminent personages as to the scheme for such an international excavation. There is a curiously mediæval tone about the last section, in marked contrast to the extreme modernity of the rest of the book. Incidentally, it is possible, by reading between the lines, to observe at least one of the reasons, if not the chief reason, why the scheme has not been carried out. In these days archaeological enterprise is organized, if not officially, even in England and America, and in France and Germany the organization is both definite and official; while all the countries concerned possess schools in Rome which offer the obvious means for any international enterprise of excavation on Italian soil. Yet, incredible as it may seem, there is no reference whatever to be found in any of the correspondence to the French or German Institute, or any of the foreign schools in Rome. A project which ignored all these institu-

tions was bound to meet with difficulties such as were hardly likely to be removed by the direct intervention of the heads of States, which would naturally work through such official channels.

The second part of the book concerns methods of excavation. Though these are described as if they were new, they virtually follow the system now general in scientifically directed work, like that of Prof. Dörpfeld at Troy, of Mr. Evans at Cnossus, or the British School at Sparta. It has never, indeed, been carried out on such a colossal scale as here suggested, with an international staff of a hundred experts. But it does not seem well adapted to such a site as Herculaneum, where the difficulties are mainly those of cost and of engineering, owing to the great depth of the soil, and where the necessity for the exact observation of stratification of remains and a succession of superimposed civilizations is not likely to occur. The peculiar attraction of Herculaneum to the excavator lies in the probability of the recovery of priceless treasures of art and literature, and ancient life, at a particular date, in its sudden arrest. These conditions doubtless call for the closest and most careful supervision, but not for such a system as is here indicated. The description of the excavation as actually in progress is a quaint piece of imagination, but hardly serves any practical end. On the other hand, the account of previous excavations and the antiquities found in them, together with the supplementary lists, plans, and illustrations, constitutes a most convenient compilation. The previous literature of Herculaneum is very extensive and widely scattered; a book which gives a succinct and trustworthy account of it is most welcome, especially when it is presented in so attractive a form.

It is evident that a compilation such as this does not call for much criticism; where the extant accounts are confused or contradictory, it usually preserves a wise scepticism—by far the safest course in a case where it is to be hoped that future excavations may decide the matter. A special value belongs to Prof. Hughes's account of the great eruption of Vesuvius, and the burial of Pompei and Herculaneum; and his refutation of the common fallacy that Herculaneum was overwhelmed by a stream of lava or of mud is noteworthy. The immediate means of its burial was volcanic ash, hardened where it fell into tufa—a fact of considerable practical importance to the excavator.

Throughout the book, as in the Preface, the object of the authors is constantly before us—to urge the excavation of the site, if not, as at first proposed, by an international commission, then at least by the Italian authorities. In this desire they will certainly meet with universal sympathy.

By a curious coincidence, not to be separated from the interest aroused in Herculaneum by Prof. Waldstein's project, another comprehensive account of the excavations of Herculaneum and of their

products has appeared almost simultaneously. This is Miss Barker's 'Buried Herculeum,' which at first sight appears much shorter and of a less ambitious character than the other. Its illustrations, though almost as numerous, are necessarily much smaller and less sumptuous in execution; but so far as the history of previous excavations is concerned, Miss Barker's work is as extensive as the other, in which this subject occupies only about 75 pages. It is evidently an equally careful compilation from the available documents, and shows the same caution in identification, almost necessitated by the unsatisfactory nature of the evidence. It includes a brief description of the various works of art that are figured in the illustrations; also full tables of the various objects found, arranged in a convenient form. Its bibliography is more serviceable for students than that of the larger work, because it is classified and accompanied by brief critical notes. The book serves excellently to supply the compendious account of these excavations that has long been needed both by the student and the general reader.

THE 'PUNCH' EXHIBITION.

To the average Englishman humorous draughtsmanship is indissolubly linked with the name which heads this notice, and a whole history of pictorial comedy for the last sixty years is set forth in the "Pageant" now on view at the Leicester Galleries. We cannot, indeed, look over this record without being proud of the brilliance and resource that have gone to the making of this great national institution, or without recognizing the fineness of many of its traditions. On the other hand, we are made aware that even the best traditions may, by change of circumstances, become a hindrance to free development.

Here we are on dangerous ground, for the man who makes damaging comparisons between the *Punch* of to-day and that of yesterday is now an accepted object of derision. On the artistic side, however, which is what immediately concerns us, criticism will hardly dispute that the summit of brilliance was reached during the time when Keene, Du Maurier, Sir John Tenniel, and Mr. Linley Sambourne were working on the paper together. Never had journal a more capable staff of artists than the *Punch* of that period. Starting from the supple, spontaneous fancy of Doyle—conventional as an old master at bottom, and reflecting dimly some last echo, perhaps, of the design of Rubens—we see Leech grafting on that convention an ever-greater richness of direct observation, which culminates in the extraordinarily painter-like splendour of Charles Keene, and in the delicacy of facial expression—the niceties of social observation—of George Du Maurier. With these men there grew up engravers capable of translating the exquisite painting in brown line of the one—the somewhat laboured and meticulous penmanship of the other—into excellent woodblocks, so that the masters of comic realism had at their service an instrument of such delicacy as to permit the highest degree of elaboration.

To-day the instrument has been withdrawn; the standard remains as an incubus weighing down the unfortunate artist with demands which, from a practical point of view, are largely irrelevant. It is not neces-

sary for the purposes of a comic paper that a scene should be realized with the exact truthfulness (indeed, the exquisite sensibility) to the facts of natural lighting which makes one of Keene's rural subjects like a page of Theocritus. It is not reasonable to ask such flowerlike delicacy in combination with the clear-cut definition demanded by the modern process-man, and Keene himself never faced any such difficulty. For purposes of broad comedy, again, the realistic elaboration of Du Maurier's interiors is not wanted. The method was natural to him—a subtle observer, but a rather hesitating draughtsman—and it gives his drawings historic value; yet it cannot be too strongly insisted that what the comic Muse asks of an artist is not the power of thorough realization, but that of abstraction.

In double degree, in that he sets out to be not only humorous, but also symbolic, the same demand weighs upon the cartoonist, and we cannot praise the judgment which sets a literal draughtsman like Mr. Bernard Partridge on such a task. But, indeed, most cartoonists of to-day are handicapped by the habitual ideal of photographic exactitude: they will draw a lion out of the Zoological Gardens wearing a crown out of Madame Tussaud's; their figures walk in real landscapes, and are grouped and lighted with a literalness that denounces them as a hotch-potch of professional models and studio properties. To create an atmosphere wherein your allegory may become a breathing reality implies different standards, and in spite of much inequality and occasional lapses in artistic taste, Mr. Linley Sambourne shows a real insight into the conditions which govern the making of a forcible and eloquent cartoon. No other *Punch* cartoonist has his masculine grip of design (sometimes marred by professional self-consciousness), or his power of endowing allegorical figures with a convincing air of life. Sir John Tenniel's personages are by comparison only gesticulating marionettes, which amuse, but do not impose upon us, and it was by its rarity in a long procession of such jocosities that the seriousness of 'Dropping the Pilot' made such an impression. Even here the seriousness is but in the sensitive drawing of the head of Bismarck, and of course in the literary sentiment of the subject. The grey pencil line of the artist's original drawings offers sometimes a shadowy atmosphere of ghostly suggestiveness, and a happy natural woodenness of draughtsmanship saves him from extremes of realism; but, despite much careful detail, now amusing, now sentimental, Sir John's whole design never attains to the force or unctuous humour of Mr. Sambourne at his best.

The younger generation of artists display considerable ability, but, as we have hinted, are a little weighed down by the generation of brilliant realists which preceded them. Mr. Raven-Hill (582), Mr. F. H. Townsend, and Mr. Gunning King (561) show excellent attempts at achieving Keene's completeness of presentment, yet facing at the same time the added difficulties of process; but for one such success there are many failures. The general impression after a comparison of the later with the earlier work is that while to-day we make the closest representation of things accepted as humorous, the earlier artists made *humorous drawings*, which attract by their alert counterpoise of mass or their easy dance of line. Phil May, who is far better represented here than in the large collection of his drawings seen recently in these galleries, is in some respects the strongest example of the one tendency, as Doyle of the other. When May produced a group of figures, he was often singularly

blind to the easy, elastic give-and-take of the results which constitute it, and the conscientious process of building up from separate studies shown in the *Solo by Grandpère* (463) offers, for all its cleverness, an example of how not to make a humorous design.

We have dwelt on the special dangers which beset our famous contemporary because it is in established repute that there is the greatest danger of degeneration. When *Punch* was making its way it took its character from the humorous art of the period. It will deteriorate if the humorous art of our own times is forced to conform to the traditions of *Punch*.

MINOR EXHIBITIONS.

At the Grafton, where the United Arts Club holds its fifth exhibition, the first picture which attracts attention is a golden *Evening on the Downs* (6), by Mr. James Aumonier—a picture of very delicate texture, supple and elastic in drawing, much better than any of his contributions to the landscape show which we noticed a fortnight back. The only works by the younger exhibitors which are comparable with this are the *Street Scene* (28), by Mr. James Pryde; the *Moonlight, St. Seine-l'Abbaye* (25), by Mr. W. Rothenstein; and *Reminiscence* (86), by Mr. Cayley Robinson. The last we have already dealt with on a previous occasion. Mr. Pryde's extravagantly picturesque and brilliant technical demonstration has also been seen in one of the outlying galleries which often point the way to Bond Street. Mr. Rothenstein is to be praised for an honest attempt to realize an effect of moonlight in its actual unsensational colour, so like daylight when you are in the midst of it, and unlike the limelight travesty we are accustomed to from less conscientious painters. But while the blue scheme affected by the latter is, we agree, quite unnecessary, we submit that it is a little of the essence of moonlight to retain its mystery—that quality which almost alone differentiates it from daylight, and by which modelling eludes pursuit almost directly, and vanishes in a luminous veil. The exact position of this vanishing-point of modelling is doubtless a matter of opinion, but Mr. Rothenstein seems almost content that we shall forget there is such a thing, and the lively rate at which, starting from the central clash of light and shadow on the window, gradation tends to diminish would lead us to expect in the centre of the picture a flat pool of shade, which the painter insists on piercing. Mr. James Hill's *On the Sand Dunes* (20) appears to us to have like qualities and a similar fault.

The pictures making up the tail of the exhibition look insignificant by comparison with certain old Japanese *kakemonos*, one of which in particular (a Buddha surrounded by diaper flaked over with scales, each of which is another tiny Buddha) is most stately in aspect. The large Last Judgment pictures by Martin show considerable technical ability, but no very great power of design. Miss R. Leggett's *April Day* (137) is far better drawn than usual, but her nice ordering of level lines is invisible by reason of the presence of violent and ill-proportioned masses of impasto, which offer a contrast of texture stronger than any contrast of form in the picture.

At the Fine-Art Society's gallery Mr. Wallace Rimington, in the midst of a collection of commonplace water-colours, has one drawing, *In the Fishing Quarter, Vigo* (12), of decided merit, striking in subject, with a look of first-hand observation—qualities

which, in a degree less intense, are to be found also in *On the Rocks* (32).

Admission to the exhibition by a Quartette of Roman Painters in the adjoining room is in aid of the Italian Earthquake Fund. E. Coleman is a facile draughtsman of Campagna subjects bad in colour, and V. Grassi a careful draughtsman of architecture. U. Coromaldi and C. Innocenti are clever sketchers, but seem corrupted in their recent work by the trick of sloppy handling common to-day. They show a few sketches probably dating a year or so earlier, direct and happy in execution and agreeable in subject. Nos. 29, 38, and 43 may be mentioned.

The Children's Exhibition at the Baillie Gallery is hardly up to the level of the shows in these rooms, one or two pretentious portraits being distinctly thin and meretricious. Some portraits by Helen Bedford (55 and 58); *Her Seventh Birthday* (16), by Eva Roos; and *David and Goliath* (81), by Maxwell Armfield, are among the best of the exhibits; while a welcome new-comer is Miss R. How, who has a clever drawing of a *Mother and Child* (uncatalogued).

BRITISH ART IN VENICE.

A SCHEME of some considerable interest to British artists has been started in connexion with the biennial International Exhibitions of Art in Venice, which are under the control of the Venetian Municipality and more directly of Prof. Fradeletto, who is now a prominent member of the Italian Parliament, and has been the life and soul of the various exhibitions from 1895 onwards. The proposal is that, in the same general space of the Venetian Giardini Pubblici containing the main exhibition building, there shall be a separate building, or *padiglione*, for British art. This building, in brick and stone, extensive and handsome, has already been erected by the municipality, though not finally appropriated. There are two other such separate buildings, occupied by Belgium and by Hungary, and it may readily be admitted that British art deserves a degree of prominence not inferior to that of either of those countries.

The scheme is that a British Committee should be formed, not of artists, but of art-amateurs of substantial position, who would purchase the separate building from the municipality for a sum which does not seem disproportionate. It is to be paid either in one sum or in two instalments. The building would then, during the currency of the biennial exhibitions, be filled with specimens of British art, the municipality bearing the chief expenses of transit, unpacking, and repacking. The British Committee would not themselves select the works for exhibition. This task would be performed by artists, the only proper persons for such a purpose; as the Committee, under the terms of the scheme, have to appoint a sub-committee, renewable biennially, consisting of two painters and one sculptor. Mr. Brangwyn, Mr. Grosvenor Thomas, and Sir George Frampton will act this year. As the honoured name of Ruskin is so intimately associated with Venice, power is reserved to the Committee to name the building "The Ruskin Memorial," should they feel so disposed. The next exhibition is to be held in 1909—April 22nd to October 31st. Sir David Salomons, with fine public spirit, has come forward with the purchase-money, and further funds must now be raised by the Committee for furnishing, &c.

A great number of British artists have exhibited in Venice between the years 1895 and 1907. I will mention only Alma

Tadema, Burne-Jones, H. von Herkomer, Holman Hunt, Leighton, Millais, Watts, Brangwyn, Crane, East, Lavery, Grosvenor Thomas, Bramley, Poynter, J. J. Shannon, Clausen, Byam Shaw, Frampton, Furse, La Thangue, Cayley Robinson, Thornycroft, Waterhouse, Orpen, and Sargent. Works by Brangwyn, Coventry, East, Kay, Hamilton, Sydney Lee, Logsdail, Mackie, Tom Robertson, George Smith, Spence, Stevenson, Terris, Grosvenor Thomas, and John Wright have been bought from the various exhibitions by the King and Queen of Italy; and other works by the Italian Foreign Office, by the International Modern Art-Gallery of Venice, and by the Galleries of Rome, Milan, and Udine. Royal honours of the various orders were likewise, in connexion with the Venetian Exhibitions, conferred upon Millais, Alma Tadema, Lavery, Hamilton, and East. The sales of works of art of all nations from these Exhibitions have been of noticeable amount—from 14,400*l.* in 1895 to 21,079*l.* in 1907—total, 117,740*l.* It will thus be obvious that the interests of artists, whether British or otherwise, are substantially concerned in upholding and developing the exhibition scheme of the Venetian Municipality.

WM. M. ROSSETTI.

Fine-Art Gossip.

At the last meeting of the Council of the Royal Society of Painter-Etchers and Engravers Mr. W. H. Ansell, Mr. Ernest S. Lumsden, and Capt. Nevile R. Wilkinson, Ulster King-of-Arms, were elected Associates.

THE CORNER GALLERY was opened at 49, Old Bond Street, on Thursday last, with an exhibition of modern oil paintings and water-colour drawings by well-known artists.

THE committee of the École des Beaux-arts have announced their verdicts in connexion with the two most important "concours" of the year. In that of "composition à deux degrés" four pupils of M. Gabriel Ferrier have been ranked in the following order: Buzon, Canniccioni, Dupas, and Feraud. In the "concours de tête d'expression" the prize and the first medal are taken by M. Fidrit, who studied under M. Bonnat and M. Humbert. The second medal is taken by M. Louis Prat, a student of M. Cormon.

PART IV. of the Vasari Society's 'Reproductions of Drawings by the Old Masters' consists of 35 numbers (mostly from private or foreign collections) of the Italian, Flemish, Dutch, German, and English Schools, including three red-and-white chalk studies in Correggio's finest manner, from the Duke of Devonshire's collection. Other artists represented are Lorenzo di Credi, Filippino, Fra Bartolommeo, Carpaccio, Pisanello, Rubens, Van Dyck, Rembrandt, Burgkmair, and Loggan. Inquiries respecting the Society should be addressed to the Hon. Secretary at 10, Kensington Mansions, S.W.

MESSRS. OBACH & CO. are about to publish a detailed catalogue of the etchings and dry-points of Mr. Muirhead Bone, written by Mr. Campbell Dodgson. It describes all published and unpublished plates from 1898 to the end of 1907. Mr. Bone's most recent work, a portrait of himself, will appear as the frontispiece.

At the Bedford College for Women, York Place, Baker Street, Mr. J. W. Allen will give a course of six lectures on 'English Mediæval Architecture,' on Fridays, beginning on February 5th.

AMONG the articles in the February *Antiquary* will be 'Some Notes from the Court Rolls of a Shropshire Manor,' by the

Rev. W. G. D. Fletcher; an illustrated description of 'Crows-an-Wra, the Beehive Huts and St. Enry's Well, Cornwall,' by Mr. J. Harris Stone; the first part of an account of the 'Monumental Brasses in the City of London,' by Mr. Andrew Oliver; 'An Old-Time Picture of the Fens,' by Mr. W. G. Clarke; an illustrated appreciation of Mr. G. P. Bankart's fine book on 'The Art of the Plasterer,' by Mr. J. Tavenor-Perry; and 'Some Lincolnshire Epitaphs,' by the Rev. Dr. Foster.

MESSRS. JACK are bringing out at a moderate price a new edition of an expensive work, 'Monograms and Ciphers,' designed and drawn by Mr. A. A. Turbayne and other members of the Carlton Studio.

THE ARCHÆOLOGICAL INSTITUTE is, as already stated by us, holding its annual meeting this summer at Lincoln, but the dates are now changed from July 20th—27th to July 23rd—30th, in order not to interfere with another congress at the same city.

EXHIBITIONS.

SAT. (Jan. 30).—Original Drawings by T. Rowlandson. Etchings by D. S. MacLaughlan and H. Mulready Stone, Mr. R. Gutekunst's Gallery.
— Society of Women Artists, Private View, 6A, Suffolk Street, Pall Mall East.

MUSIC

THE WEEK.

BRIGHTON FESTIVAL.

MUSICAL FESTIVALS were held at Brighton from 1870 to 1882, under the direction of Mr. Kuhe, at which many works by native composers were produced. We even read of a "Grand Musical Festival" there in 1828. It was held in St. Peter's Church on October 29th—31st, and Mr. Attwood was conductor. The music (of course sacred) included 'The Messiah' and a "fine 'Gloria' by Leo."

The Festival last week (from the 13th inst. to the 16th) was under the direction of Mr. Joseph Sainton, conductor of the Brighton Municipal Orchestra. He was only appointed to that post last year, but the symphony concerts at the Dome proved so successful that the Corporation resolved to give a festival there. A special feature of the scheme was the prominence given to native art. On the first day Sir Edward Elgar conducted his 'Dream of Gerontius,' a work which had not hitherto been heard in Brighton; while on the last day his new Symphony in A flat was given under the direction of Mr. Sainton. Of the first work we need only say that the choir of the Brighton Sacred Harmonic Society took part in it, and that it attracted an immense audience.

The Symphony, which was new to Brighton, proved no easy task either for players or conductor. The weak point in the orchestra was the insufficiency of strings. The ordinary orchestra, numbering forty, had been increased to sixty; but the addition was not all in favour of the strings. As for the conductor, he was, as one can well understand, over-anxious. It would be easy to note shortcomings, but it is pleasanter, and at the same time more just, to recognize that Mr. Sainton gave an interpretation of the work which enabled the audience to feel much of the dignity and emotional warmth of the music.

Mr. Coleridge-Taylor on the 14th conducted his new 'Bon-Bon' Suite, which by its very title conveys the idea that it is not a work of lofty purpose. It consists of six songs by Moore set for baritone solo, chorus, and orchestra. The music is melodious and taking, and in not a few places reminds one of the first of the 'Hiawatha' Scenes. Specially dainty and characteristic are Nos. 2 and 3, 'The Fairy Boat' and 'To Rosa.' At times the scoring appeared rather heavy. If we mistake not, some of the numbers—and they can be given separately—would be still more effective with a smaller choir and perhaps simpler orchestration.

Sir Charles Stanford conducted his 'Irish Rhapsody' No. 1, also his new 'Attila' Suite, the first plaintive movement of which is effectively scored; Sir Alexander Mackenzie his bright 'Britannia' Overture, and Mr. Edward German his taking 'Welsh Rhapsody,' and all with marked success. We must also mention a Pianoforte Concerto by Liapounow, with Mr. Arthur Newstead as soloist, which proved only fairly attractive; the rendering of the first movement of Paganini's Violin Concerto in D by Mr. Percy Frostick, the excellent leader of the orchestra; and the creditable performance of 'Elijah' under the direction of Mr. Robert Taylor, conductor of the Sacred Harmonic Society. The principal singers who appeared at the Festival were Mesdames Agnes Nicholls and Ella Russell, Miss Gertrude Lonsdale, and Messrs. John Coates, William Higley, Webster Millar, and Watkin Mills.

COVENT GARDEN.—'The Ring' in English.

At Covent Garden on Saturday evening the second English season was successfully inaugurated with a performance of 'Das Rheingold.' In addition to three cycles of the 'Ring,' three performances of 'Die Meistersinger' are promised; and 'Madame Butterfly' and 'Faust' will also be presented. Moreover, Dr. E. W. Naylor's new opera 'The Angelus' will be heard for the first time next Wednesday evening.

With Dr. Richter in command, a fine rendering of the orchestral portions of 'Das Rheingold' was achieved, the instrumentalists responding alertly to the famous conductor's indications. Mr. Clarence Whitehill was once more an admirable representative of Wotan. He sang the music with due emphasis and notable skill. Mr. Walter Hyde, the Froh on the last occasion, now essayed the rôle of Loge, and, though he failed to convey some of the fire-god's sardonic humour, he sang with grace. Madame Gleeson-White imparted the needful decision to Fricka's utterances and Miss Edith Evans was a youthful and attractive Freia. Mr. Thomas Meux as Alberich, and Mr. Hans Bechstein as Mime, gave satisfaction; while the music for the Rhine-maidens was effectively interpreted by Miss Alice Prowse, Miss Caroline Hatchard, and Madame Edna Thornton.

At the performance of 'Die Walküre' on Monday two artists, Mrs. Saltzmann-

Stevens and Mrs. Frease-Green, impersonated Brünnhilde and Sieglinde respectively. The former has a rich, sympathetic voice, and is a very promising actress; though it seemed as though her voice were not entirely suited to the music. The other lady gave a charming impersonation of Sieglinde, yet her singing, though good, lacked colour. Mr. Walter Hyde was not quite at his best as Siegmund.

Musical Gossip.

MR. PLUNKET GREENE and MR. RICHARD BUHLIG provided the music at the Broadwood Concert at the Æolian Hall on Thursday evening of last week. The singer included in his list an interesting song by the seventeenth-century composer J. G. Ahle, entitled 'Brünstiges Tageweis'; Schubert's 'Der Leiermann' and 'Im Frühling'; and songs by Cornelius, Schumann, Sir Charles Stanford, Dr. Vaughan Williams, Dr. Charles Wood, and Dr. Walford Davies. All of these were interpreted with his usual earnestness and intelligence. Mr. Buhlig's principal contribution was Beethoven's 'Waldstein' Sonata. The technique was sound and polished, but a larger measure of expression would have been welcome. He was more successful in his interpretation of Chopin's Scherzo in C sharp minor and two delicate pieces by Debussy.

SIR EDWARD ELGAR conducted the third performance of his Symphony by the Queen's Hall Orchestra at the Symphony Concert last Saturday afternoon. On this occasion the instrumentalists realized more accurately the "atmosphere" of the slow movement, and imparted a larger measure of finish to their playing. Some portions of the Finale seemed less sombre than at the earlier hearing, and altogether the performance was very meritorious. In Mendelssohn's Violin Concerto the solo part was skilfully played by the young Canadian artist Miss Kathleen Parlow, who has studied with Auer. Her technique is finely developed, but at present she does not lay sufficient stress upon the expressive qualities of the music in the Andante.

MISS LENA ASHWELL has, instead of the usual orchestra, engaged Messrs. Philip Cathie, Lionel Tertis, Horace Fellows, and Jacques Renard, together with Mr. Stanley Hawley as pianist and director. A selection of high-class music is performed every evening by these excellent artists. On the evening we visited the Kingsway Theatre movements by Mendelssohn and Rheinberger were given, and with Mr. Hawley the spirited first movement of Schumann's Pianoforte Quintet in E flat. This is a great improvement on the commonplace and at times noisy music heard at some theatres.

LOUIS ETIENNE ERNEST REYER (REY) died on the 15th inst. He was born at Marseilles in 1823, and at the age of sixteen became a government official at Algiers. He had already shown a taste for music, and a Mass which he composed was performed when the Duc d'Aumale visited Algiers. After the Revolution of 1848 Reyer went to Paris, and composed several works, but his first real success was 'La Statue,' produced at the Théâtre Lyrique on August 11th, 1861. To his later opera 'Sigurd' we recently referred. His 'Salammbô' was first performed at Brussels in 1890, but not until 1892 in Paris. Reyer published a selection of his journalism under the title 'Notes de Musique.' He was a sound critic and a readable writer.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
MON.—SAT.	Royal Opera, Covent Garden.
MON.	Messrs. G. Elwes and James Friskin's Concert, 3, Æolian Hall.
—	Orchestral Concert (Tadini), 8.15, Queen's Hall.
TUES.	Misses Ivy and Valerie Parkin's Pianoforte and Vocal Recital, 8, Bechstein Hall.
—	London Trio, 8.30, Æolian Hall.
WED.	Royal Amateur Orchestral Concert, 8.30, Queen's Hall.
—	Mr. Donald Tovey's Concert, 8.30, Chelsea Town Hall.
THURS.	Royal Choral Society, 8, Royal Albert Hall.
—	Broadwood Concert, 8.30, Æolian Hall.
FRI.	Mr. Joseph Holbrooke's Recital, 3, Steinway Hall.
SAT.	Messrs. Jan and Boris Hambourg's Extra Concert, 3, St. James's Hall.
—	Mr. Frederic Lamond's Pianoforte Recital, 3, Bechstein Hall.
—	London Ballad Concert, 3, Royal Albert Hall.
—	Symphony Concert, Queen's Hall Orchestra, 3, Queen's Hall.

DRAMA

THE WEEK.

VAUDEVILLE.—*Olive Latimer's Husband: a Play in Three Acts.* By Rudolf Besier.

THE author's notable 'Virgin Goddess' has been followed by a drama—one might almost say tragedy—of modern life in which are to be found a similar directness of appeal and a similar ingenuity in construction. Gloomy, painful, horrible at times, this story of 'Olive Latimer's Husband' may seem to the playgoer who dislikes having his attention drawn to the grimmer facts of life; but there is a note of sincerity sounded throughout its scenes that often reaches an almost lyrical intensity. The plot, again, may strike the expert as thin, and based on familiar material—Mr. Besier ventures to let his play turn on the fate of a letter, even takes as his text the unnaturalness of the loveless marriage; but he has the knack of working up excitement to the highest point, of getting every possible effect in the most concentrated form.

Once more the playwright observes faithfully the unities of time and place. The action occurs between six o'clock and a quarter past ten on a winter's evening, and the scene is confined to a single room of Harry Latimer's country house. More remarkable, however, than this adherence to ancient tradition is the way in which Mr. Besier makes the influence of an unseen character felt all through his story. At the first lifting of the curtain we discover that the heroine's husband is dying, and though as soon as she enters our speculations are fastened on her gestures, her nervous speech, her betrayals of character, we are always seeking to connect them with the sick man upstairs. It does not take long to learn that she has married one man, and given her heart elsewhere; that her husband knows of her disloyalty, and has actually sent for her lover—who is a physician—to attend his bedside; that in order to write a certain letter to this man he has got up in the midst of an attack of typhoid and brought on a relapse; and that his wife, who has watched his illness in a whirl of conflicting emotions—pity for his state, hope for her release—went into his room the previous night, found the nurse asleep, and left her so. The man, then, has virtually signed his own death-warrant, while his wife, as she awaits anxiously the arrival of her lover, knows that she might have saved her husband's life, and did not.

But there are uglier things than this in the play. There are a pair of heartless

old people, Olive's father and mother, who, having married one daughter to money, propose to sell another into a worse bondage, and it takes all the heroine's eloquence to encourage her sister to resist their coercion; their inhumanity is remorselessly pictured. There are Olive's passages of recrimination with her parents—passages so realistic that the hearer wants to close his ears. Lastly, while the husband lies dying or dead there are love-scenes between the heroine and the physician, revolting to a sense of decency, yet only too true to human nature. Moreover, this exhibition of the egotistical and less pleasing side of humanity is furnished with a definite object. The author does not handle his situations for purposes of theatrical trickery; he expresses through them something he wants to say and has really felt. And the very grip of his drama serves to relieve its harshness. We are eager to know the contents of the husband's letter, which Olive tries hard to prevent the family doctor from handing to her lover, and to persuade him not to open. When it is read, the very surprise of its contents takes the audience by storm. The dead man gives the lovers his blessing. Just because he does so they cannot accept his gift, for it is the gift of his life. And so they part—Olive to devote herself to her sister, the physician to take up his work. It is an austere and perhaps a sentimental ending, but on the part of the wife the sentiment is natural.

The play contains really but one part. Unsparing of themselves as are Mr. Draycott and Miss Helen Ferrers in the characters of Olive's calculating parents, charmingly as Miss Dagmar Wiehe carries through the young girl's scenes, admirably as Mr. Lyn Harding hits the pose and suave tones of the fashionable physician, all the other persons of the drama prove but satellites in the train of the heroine. Olive's moods of remorse and revolt, of amorousness and reserve, her alternations of emotional repression and passionate abandonment, exactly suit Mrs. Patrick Campbell's temperament. Not for a long while has this actress obtained so good an opportunity for her nervous, intense style. Tragedy of the classic kind she can scarcely compass; of tragedy concerned with the woman of nerves and her incalculable explosions and reticences she is a past mistress. Her by-play is often more impressive than her most vehement outbursts.

ERNST VON WILDENBRUCH.

With the death of Ernst von Wildenbruch at the comparatively early age of sixty-four, there has passed away an interesting figure in contemporary German literature. When Wildenbruch began to write in the seventies, he was the most promising of the younger poets who were filled with that patriotic Prussian idealism which was the saving of the new empire. He himself had Prussian royal blood in his veins, his family being descended from Frederick William II. He began with fervid patriotic epics of the war with France, 'Vionville' (1874) and 'Sedan' (1876): a volume of 'Lieder und

Balladen' followed in 1877; and in 1880 he passed to the novel, publishing 'Der Meister von Tanagra,' a "Künstlernovelle" of ancient Greece. From that date until quite recently, he produced an unbroken series of stories and plays. As a novelist his talent had no very striking qualities, but he had a peculiar aptness for the short story, in which the Germans, contrary to what might be expected, often succeed admirably. There is something, however, a little specious in Wildenbruch's prose writings, something insincere and theatrical. The finer touches are beyond him; he rarely penetrates beneath the surface.

All this points to the stage, and it is by his plays that Wildenbruch will be remembered. He set out to be the Prussian dramatist of the new régime—to convert, in other words, the ideas with which Treitschke was inspiring the younger generation of North Germans, into poetry. He attempted to galvanize into new life the high-sounding pathos of Schiller, and to revive the national pride of Kleist. His dramas, beginning with 'Die Karolinger' (1881), which struck the new note, 'Der Menonit' (1881), 'Harold' (1882), 'Das neue Gebot' (1886), 'Die Quitzows' (1888), 'Der neue Herr' (1891)—above all, the spacious planned double tragedy 'Heinrich und Heinrichs Geschlecht' (1896), and perhaps best of all 'Die Tochter des Erasmus' (1900)—enjoyed a great and deserved popularity on the stage. They are all effective, full of life and movement; but unfortunately they came a little late in the day. The ideals of Hebbel and Ibsen were beginning to dominate the German stage, and playgoers were demanding from the dramatist that fineness of perception for character, that sacrifice of outward effect to the depiction of spiritual processes, which had hitherto been regarded as the peculiar domain of the psychological novel. The consequence was that Wildenbruch had to face a public, the best elements of which were repelled by the theatrical effectiveness of his work, and did not quite do justice to his good qualities. It was his misfortune as a dramatist that of all kinds of theatricality, patriotic theatricality is the least tolerable to sensitive nerves. It must not, however, be forgotten that his plays, after all, marked the beginning of better times for the German theatre, in an age when better times were almost despaired of; by restoring historical tragedy to the stage and stemming the flood of French translations and adaptations, he restored to the German theatre of the eighties confidence and self-respect. J. G. R.

TO CORRESPONDENTS.—S. L.—F. E.—G. N.—B. L.—Received. J. H.—Anticipated. W. M.—Many thanks. We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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LITERATURE

Notes on the Early History of the Vulgate Gospels. By Dom John Chapman, O.S.B. (Oxford, Clarendon Press.)

DOM CHAPMAN has bestowed great labour on this book. He shows himself acquainted with the recent literature which deals with the subjects he discusses, and his own scholarship is equal to the task he has undertaken. But it is difficult to form an accurate idea of the results which he thinks he has attained by his inquiries, or the value of these results. He begins his Preface with these words: "This essay does not aim at any form of completeness, and is published only in the hope that it may be found suggestive." He calls his book "Notes," and it has the inconsistencies natural in notes jotted down at various times. Thus he remarks:—

"It is evident that this Codex Grandior contained three lists, and that its text corresponded to the third list, that of the *antiqua translatio*. It contained the Old Latin version of the Old Testament with the 'corrections of St. Jerome' wherever that Father had edited a translation from the Septuagint, as in the case of the Psalms, Job, Chronicles, and the books of Solomon." He gives no authority for this statement, but in a note on it he says: "Cassiodorus evidently believed St. Jerome to have revised the whole, as St. Jerome indeed implies." The note contradicts the text. The probable explanation of this is that the statement in the text was penned after the author had been reading the second part of the life of Jerome by Grützmacher. This biographer endeavours to prove that Jerome revised only those portions of the Old Testament mentioned by Dom Chapman, and did not revise the other portions. But Dom Chapman afterwards consulted Mr. White's

article on the Vulgate in Hastings's 'Dictionary of the Bible,' and saw in it quotations from Jerome which assert that he had revised the whole, and so he inserted a note which conflicts with his assertion in the text.

The book contains a large number of tables which the author has prepared in support of his conjectures. It would need a great deal of time to compare all these tables with the sources from which he has made them, and it would be natural to regard them as accurate. But Dom Chapman in his frankness creates a suspicion that they cannot altogether be trusted. In his Preface he acknowledges his indebtedness to friends who have helped him, and among others to Mr. Turner. He thus describes his obligations:—

"Especially Mr. C. H. Turner, who by his detailed annotations has saved me from innumerable obscurities or repetitions, and from many blunders, due to carelessness or ignorance, and has also provided valuable information."

The question suggests itself, Has Mr. Turner carefully revised all these tables, and is he responsible for their accuracy? or do some traces of the author's carelessness or ignorance still remain? Dom Chapman states: "I know the result must be full of errors."

The peculiarity of the book which must cause its readers and critics much perplexity is that there is a continual recourse to conjecture. There are two classes of these conjectures. The one that is predominant throughout the book consists of conjectures that fill up blanks in history where there is no historical testimony of any kind and nothing from which the conjecture might start. The author is himself conscious that these conjectures are baseless, but he evidently delights in them. Here are specimens of his remarks on some of them:—

"Now when St. Victor tells us that he found the Diatessaron by chance we do not gather that he bought it by chance. Rather he found it among some books he had about him at Capua. It is natural to suppose that he found it in the same collection of Greek Christian writers upon which he drew for his scholia on the Pentateuch and for other writings. It is probable that he did not form this collection himself, as he did not know what it contained. It is obvious, therefore, to hazard the guess that he inherited from his predecessor St. Germanus a library of Greek Fathers."

"If Lerins was the monastery of his choice, it may well have been the chosen school of Eugippius also. Direct proof, however, that Eugippius was ever at Lerins or that he borrowed any customs from thence is wanting."

"So far Liturgical results. For the history of the Vulgate we get the conclusion that the Vulgatized Old Latin of the Pauline Epistles in F was very likely copied from a Lérinese codex borrowed by Victor from Eugippius."

"I venture to conjecture that Z is really one of the books brought to England by St. Augustine or his companions, though its history is quite unknown."

And the author concludes his work with, 'A Conjectural History of the Prologues,'

He himself thinks that some good might come out of these endless conjectures. He writes:—

"These, I have said, are conjectures, and are very far from being proved. I put them forward as a contribution towards the solution of a problem which interests me greatly";

but he does not suggest how they are to help the solution.

The conjectures forming the second class start from some assertions in ecclesiastical authorities, but they are nearly as baseless as the others. There is no direct historical evidence in regard to the subjects of the conjecture. Yet Dom Chapman ends in three prominent cases with guesses which he regards and treats as ascertained facts.

The first is the connexion of Cassiodorus with the Codex Amiatinus, the magnificent codex prepared by Abbot Ceolfrid, at Wearmouth or Jarrow, at the end of the seventh or beginning of the eighth century, and sent by him as a present to the Pope in 715 A.D. The connexion of this codex with Cassiodorus has been discussed with great clearness and fairness by Mr. H. J. White in the second volume of 'Studia Biblica.' The arguments which suggest a Cassiodorian connexion are set forth, and then the difficulties are presented. Dom Chapman does not attempt to meet these difficulties, but pushes them aside by means of a conjectural history of the action of Cassiodorus with regard to the codices of the Bible which he possessed. The arguments for a Cassiodorian connexion are based on resemblances between the Codex Amiatinus and codices in the library of Cassiodorus. Dom Chapman treats the differences as arising from mistakes of transcribers or otherwise. Thus he says: "The scribe has wrongly counted LXXI."; "The variation in the orders of the groups as given in the 'Institutio' must be an oversight." Similar sentences to these abound. Besides this, he makes assertions for which he quotes no authority. Thus he says of a Codex Grandior mentioned by Cassiodorus that it "was written by order of Cassiodorus in the extreme south of Italy." He afterwards quotes the words of Cassiodorus which refer to this codex. Those that refer to the writing of the codex are these: "Hic textus multorum translatione variatus... Patris Hieronymi diligentia cura emendatus, compositusque relictus est." Probably "relictus" should be "religatus." Dom Chapman does not quote the words that follow: "Ubi nos omnia tria genera divisionum judicavimus affigenda." The apparent meaning of these passages is that the codex consisted of various leaves with different translations, and that these were amended by Jerome, put together, and left by him or bound by him. The work therefore belonged to Jerome, and the part which Cassiodorus had in it was affixing to it the three kinds of lists of the Bible which he has described in his 'De Institutione.' It may be gathered from a previous expression in the same chapter that the

volume thus put together had various other lists or arrangements of the books of the Bible. If the book belonged to Jerome, then all Dom Chapman's conjectures are wide of the mark.

The second person in regard to whom Dom Chapman reaches certainty through various conjectures is Eugippius. The whole basis of these is a note at the end of the Echternach Codex of the Gospels belonging to the eighth or ninth century. The note is "proemendavi ut potui secundum codicem de bibliotheca eugipi præsbyteri quem ferunt fuisse sc'i hieronimi." Then follows a date which Bishop Wordsworth takes to be equivalent to 558 A.D. No indication is anywhere given as to the person who wrote the note. Dom Chapman thinks that the tradition mentioned in the note that the codex belonged to Jerome is inaccurate. If it is accurate, his guesses in regard to it would be vain. He begins by fixing the author of the note: "Why should not Cassiodorus himself have been the author of the note?" Having asked this question, he assumes afterwards that Cassiodorus is the author of it, and he can tell the exact place in which the note originally appeared, though the book itself to which he refers is entirely lost. It "reproduces a note made by Cassiodorus himself at the end of the text of the four Gospels in the seventh volume of the nine." Then he deals with the name Eugipi. There might be many of that name, but our author feels certain that it was the Eugippius who was the author of the 'Life of Severinus.' Cassiodorus knew him personally and gives him a good character. The codex is said to be a codex from the library of Eugippius. The conjecture, therefore, is put forward that the codex was written by Eugippius or under his direction and that the text of it was his text. But where was the library of Eugippius? That monk lived in Noricum and various other parts of the world. Dom Chapman takes no note of this, but fixes the spot as Lucullanum, because Eugippius presided over a monastery there in his later years. Then he wishes to connect Eugippius with Lerins. No testimony exists to this effect. But a monk connected with Lucullanum had been in Lerins, and thus Eugippius was connected with Lerins. And so conjecture proceeds till certainty is gained, and much is said of a Cassiodorian and Eugippian text.

Dom Chapman does not explain to us what good can be got from this method of securing facts. Cassiodorus was not a textual critic. From his own statements it is certain that he amended the old MSS. which he possessed; he amended them, however, not for the purpose of establishing the true text, but to remove errors in grammar and style. And Eugippius was totally unfit to edit a Latin book, for his 'Life of Severinus' proves that he lived in the world of the miraculous, without being able to weigh evidence or distinguish fact from fiction.

The third case in which Dom Chapman reaches absolute certainty through con-

jecture is the most curious of all. In many of the MSS. of the Vulgate there is a preface or *argumentum* to each of the Gospels. Dom Chapman calls these prefaces Prologues, and his interest in them seems to be overwhelming. "Some," he says,

"may expect this section to be completed in the words, 'The Prologues have no meaning'; but this would be an exaggeration: they have, though not much. Once, at the age of twenty-two, after reading Hegel for ten hours a day for three days (a feat I have never tried again), I said to myself: 'Now or never is the time to attack Browning'; and the next day I made a desperate effort, which I have never ventured to repeat, to digest 'Sordello.' I regret to say that utter bewilderment was the only result. And yet for sheer blackness and incomprehensibility neither Browning nor yet Pindar is in it with the Prologues. But in middle age one is more persevering, and I have the audacity now to propose to translate and explain these masterpieces of the art of concealing one's meaning."

Accordingly he has edited the four Prologues with a large *apparatus criticus*. He has also translated them and commented on them. The amount of labour he has bestowed on them is very great. He cannot be depended on as a translator when he comes to dogmatic passages. Thus, for instance, he renders "ostendens unum se cum patre esse, quia unus est," "Showing Himself to be of one Nature with the Father, since He is one Person with Him," where the dogmatic words "Nature" and "Person" do not belong to the obscure author, but are inserted by the translator.

Dom Chapman's conjecture starts from his notion of the dogmatic opinions of the author of the Prologues. He says:—

"It is also quite evident that the writer has certain peculiar theological views which he wishes to support; but unless they are previously known, they are so difficult to discover, that from the fifth century till the nineteenth the Prologues have been looked upon as positively orthodox."

In other words, Popes and cardinals, ecclesiastical scholars, and all other theologians have been deceived by the obscure author. But now the writer lifts the veil. The first step in the process is induced by an essay on these Prologues written by Peter Corssen. This scholar maintained that the Prologues were Monarchian, and as he believed that the evidence was conclusive that they were older than Jerome and belonged to the first portion of the third century, he looked for an explanation of the Monarchianism in Praxeas and heretics of the third century. The next step in the process is made from another quarter. Prof. Karl Künstle has, in his own opinion, cleared up some very important points in Church history by conjectures crystallized into certainty. He thinks that he has proved in a pamphlet on the subject that the famous verse in the First Epistle of St. John, "There are three that bear record in heaven, the Father, the Word, and the Holy Ghost: and these three are one," was a forgery made by Priscillian,

who was decapitated for heretical opinions on the Trinity. The same professor in his 'Anti-Priscillian' also thinks that he has discovered that the Athanasian Creed was directed against Priscillian and his followers. Dom Chapman has read this work. It has inspired him with the idea that Priscillian is the author of the four prologues. The plan which he adopts to prove this is by showing that the language of the Prologues is like the language of Priscillian, and he makes long quotations to exhibit this. Almost the first is this. The words "Unus ex discipulis Dei" occur in the Prologues. He finds in Priscillian a parallel to this in the words "nullus e nostris, multi ex his." The great majority of the extracts are of this nature. He assumes that Priscillian did not borrow from the Prologues; that none but he could write in the style of the Prologues; and that the Prologues must be the work of Priscillian, and not of any of his followers, if they contain expressions that seem to indicate Priscillianism, though he adds: "No doubt any of these expressions might bear a Catholic interpretation; but taken as a whole they shed a lurid light upon one another." But he says elsewhere: "In the following examination I assume a Priscillianist meaning throughout."

The conjectures of Prof. Künstle and Dom Chapman present Priscillian as having had a marvellous effect on the Christian Church. According to them, it was this heretic who forged the verse in the Bible that has been continually quoted as the surest proof of the Trinity. It was the teaching of this same heretic that occasioned the production of a creed which has caused endless wranglings among pious Christians, and still vexes a large number of them. It was further, this heretic whose prefaces to the Gospels have been inserted in innumerable MSS. and editions of the New Testament from the fourth century to the present day, with his heretical opinions stated so cleverly in them that their heterodoxy was not detected by any one throughout the centuries, and has been discovered only within recent times.

One might imagine that Dom Chapman would form a high idea of such a writer's ability, but this is not so. Being absolutely certain that Priscillian is the author of the Prologues, he has framed an estimate of the man from the contents of these documents which runs thus:—

"The foregoing investigation has shown us that nearly all Priscillian's information is worthless, fragmentary, third hand. His ignorance is more remarkable than his knowledge. We can hardly help inferring that he knew no Greek."

If Priscillian were alive now, it would doubtless be a consolation to him to know that Dom Chapman treats his own contemporaries in the same style. He says of Corssen, his predecessor in scenting Monarchianism in the Prologues: "His main theses exhibit a lack of common sense and of the critical faculty which is simply phenomenal."

A Chronicle of Friendships, 1873-1900.
By Will H. Low. (Hodder & Stoughton.)

MR. LOW'S 'Chronicle' is mainly concerned with reminiscences of R. L. Stevenson and his less-known cousin the art-critic, R. A. M. Stevenson. The five hundred large pages cover a good deal more than the friendship of these two, and include a good many more names and memories; yet undoubtedly, if it had not been for the Stevensons, the 'Chronicle' would not have been written.

Mr. Low was a student in the Atelier Duran in Paris in 1873, and there and elsewhere he met many young ardent spirits bent on the same business. Some of these were American, others English; fewer, oddly enough, were French. The coterie existed in Paris, at Barbizon, at Grez, and of its numbers were R. A. M. Stevenson and Mr. Low. Robert Louis Stevenson drifted into it, not by reason of any leaning towards paint, but by good-fellowship and his ties of affection with his cousin. Mr. Low indeed denies to the writer any real interest in or sympathy with pictures: "But of love of form and colour, with which the painter is chiefly concerned, he had little care." His cousin declared that "Louis never looked at a picture or statue except from a literary point of view"; but Mr. Low demurs to this as too comprehensive.

However, in 1875 R. L. Stevenson is found established in the painters' colony at Barbizon, helping to give zest to life there. Of that life Mr. Low gives a pleasant rambling account, perhaps at too great a length, for, as he admits on the threshold, "this is a chronicle of small unimportant happenings." Such interest as it has arises from the subsequent importance of one or two of the figures, and the evident enjoyment with which the chronicler recalls the little adventures of his youth. At the Hôtel Siron in Barbizon the Stevensons became transposed to Stennis aîné and Stennis frère, as far as Siron was concerned. Mr. Low's testimony is that R. L. S. did not appear to engage very seriously in work, and that he even rarely read the book with which he wandered about. No doubt this was a time of absorption for him, and the impressions he took then bore fruit later in many ways. How much he was under the influence of these impressions is clear to any one familiar with his work. 'The Wrecker' starts out of them from sundry experiences in Paris, and it closes in either Barbizon or Grez. Some of Loudon Dodd, as Mr. Low confesses, was drawn from himself. In later years, when Stevenson was endeavouring to regain health in America, Mr. Low again saw a great deal of his friend; and he has succeeded in making his memories of these later times more vivid. The R. L. S. of Barbizon is, it must be confessed, something of a shadow, a hardly realized personality. In those days he was dominated and dwarfed by the pervading individuality of his older cousin. Here is Stevenson's explanation of his

avoidance of the feminine element in his stories:—

"He said that no sooner had his mind conceived a subject in which women entered than the natural sequence of events and situations, which the best of women in their relations to men might find in life, seemed fraught with danger. 'There is one standard imposed for the treatment of men in literature, and a totally different one for women, in our modern English view,' he insisted, 'and this false and contradictory limitation tends to produce an illogical and unreal result in the work of art.'"

Mr. Low introduced Stevenson to General Sherman, who took him for one of his boys; had never heard of his writings, except through a stage version of 'Dr. Jekyll and Mr. Hyde'; and tried to get him to buy his book.

Of R. A. M. Stevenson Mr. Low gives a more faithful, and perhaps a more affectionate, portrait. His appreciation of his conversational powers is uncommonly similar to that of R. L. S. in 'Talk and Talkers':—

"Not that his talk was controversial; it began on a plane far above argument; with careless generosity granting all that you would give your life blood to maintain, and then by twist and turn, with an apparent and honest intent not to dismiss the smallest subject before every phase of it was carefully examined, your premisses would suddenly give way and the principles of years would lie in ruins at your feet, while, guided by his skilful hand, you soared the blue empyrean of speculative thought."

The French poem on p. 289 will come as a surprise to most of those who knew "Bob" Stevenson.

Mr. Low writes with admirable discretion and taste, and he writes extremely well to boot. He affords us amiable glimpses of Millet and other French painters, and he has a good deal to record about the foundation of the American Art Association and the advance of art in the United States generally. But it is his personal memories which give point and character and a pleasant flavour to the book.

The Gilds and Companies of London. By George Unwin. (Methuen & Co.)

THAT Mr. Unwin, the writer of the present volume, is well qualified to treat of the Gilds of London and their later development as the Livery Companies, has been proved by his able work on 'Industrial Organization in the Sixteenth and Seventeenth Centuries' (Clarendon Press, 1904), his lectures in connexion with the London School of Economics, and his recent appointment as Lecturer on Economic History in the University of Edinburgh. That he has also spared no pains to render his work as complete as possible is proved by frequent references to the series of Calendars of civic records published by the Corporation of the City of London, as well as to various works by eminent Continental authorities on the subject of Gilds generally.

Mr. Unwin is an original thinker, and some of his statements are calculated to upset preconceived ideas of the ordinary citizen. Thus the distinction between a "trade" and a "craft" Gild, as it appears to the lay mind, becomes almost obliterated in view of a statement by Mr. Unwin to the effect that a craftsman was not necessarily a manual worker in the Middle Ages—that the term "craft" signified "a trade or calling generally, and the typical member of a craft was a well-to-do shopkeeper or a tradesman," although he may possibly have gone through an apprenticeship to the manual side of his craft (p. 62). Mr. Unwin thus considers "craft" to be synonymous with "art" and "mystery."

Again, the commonly accepted view that men of the same mystery associated themselves together mainly for the purpose of regulating their trade or handicraft, whilst satisfying their religious and charitable yearnings by placing their association under the protection of a patron saint and making ordinances for the relief of their poorer brethren, is scarcely recognized by Mr. Unwin. With him the order is reversed. He places the Gild or Fraternity in its religious and social aspect first, and describes the Fraternity as "absorbing" the Mystery (p. 103). He goes further, and declares that it was the "need of strengthening the social and religious activities of these fraternities" that justified the grant to them of charters of incorporation (p. 159). We confess ourselves unable to follow him to this extent; but if Mr. Unwin is right, we can only say that it was not the first time, nor the last, that religion was used as a cloak for strengthening the secular power of associations. More than once we find the "Yeomanry" of a Mystery or Livery Company—men who were free of a company, but not of its livery or "clothing"—forming themselves into Fraternities, of a more or less secret character, with the view of bringing pressure to bear upon the ruling authorities and bettering their own condition. Another somewhat startling statement by Mr. Unwin is to the effect that Fraternities were "in the habit" of registering their ordinances in the Court of the Commissary of London in order to secure their enforcement by the spiritual arm. It may have been so, but we should have liked more proof of the existence of such a "habit" than the two instances he supplies. One thing is certain: so long as the ecclesiastical courts confined themselves to regulating the Fraternity of a craft, all was well; but if they attempted to enforce their jurisdiction over the craft itself, the civic authorities at once interposed. An instance of the kind occurred in 1344, when a craftsman appealed from a judgment pronounced by a court Christian to a civic court, and won the day. On the other hand, the Fraternity embodied in a Mystery or Livery Company, whilst seeking the protection of the Church, was (to use Mr. Unwin's own words)

"largely free from ecclesiastical dominance

and its religious functions became so subordinated to its social activities that they could be entirely transformed at the Reformation without causing any serious break in the continuity of the company's existence."

The Act of 1547 (1 Edward VI. cap. 14) all but extinguished the Fraternity element of the Livery Companies, whilst it left the secular element untouched. By that time nearly half of the Companies that now survive had received charters of incorporation; the rest have been incorporated since the Reformation.

Mr. Unwin has much to say about the chartered Companies in their relation to the governing body of the City, and says it well. Some of the Misteries, on the strength of their charters, displayed so much independence that an Act of Parliament was passed in 1437, promoted probably by the City of London as the party most interested, requiring incorporated bodies throughout the land to bring in their charters for registration by the chief governors of cities, boroughs, and towns. The Court of Aldermen in the City was thereby enabled to continue to exercise control over the Companies, as formerly it had done over the unchartered Misteries. In the middle of the fourteenth century the Misteries had become differentiated as "the Greater" and "the Lesser." At the present day there are certain Livery Companies known as the "Twelve Greater Companies"; but how the number became thus limited we cannot say. There does not appear to be any ordinance prescribing the number or composition. From time to time the composition varied, until in 1516 the order of precedence of all the Livery Companies was fixed by the Court of Aldermen, and the first twelve in that order have been known from that day to this as the "Twelve Greater Companies."

Mr. Unwin has also something to say of the effect produced on the London Companies by the various monopolies created in the time of Elizabeth, and perpetuated under the Stuarts as a means of raising money without consulting Parliament. It is a story in which at least one Alderman of the City does not show to advantage. Lastly, Mr. Unwin gives a succinct account of parish Gilds or Fraternities having their origin for the most part in chantries, and so intimately associated with them that they shared the same fate at the Reformation.

Among the illustrations (thirty-seven in number) which enhance the value of Mr. Unwin's book is a plan of various churches, on which the Gilds are indicated by imaginary steeples; and in an Appendix he sets out the Gilds which received benefactions from citizens whose wills were proved and enrolled in the Court of Hustings.

Although we may not always see eye to eye with Mr. Unwin, we have no hesitation in saying that he has produced the best book of its kind that we have seen, and we heartily commend it to every student of municipal as well as Gild history.

Folk-Memory; or, The Continuity of British Archæology. By Walter Johnson. (Oxford, Clarendon Press.)

MR. JOHNSON has already established a reputation as a sound local antiquary by his work in collaboration with Mr. W. Wright on Neolithic man in North-East Surrey. The present volume will obtain for him full recognition as a writer on general archæology. He is happy in his choice of a subject and of a title. The expression "folk-memory" is apt, founded on the accepted precedent of folk-lore, a word invented by the first editor of *Notes and Queries*. It is expressive, and likely, we think, eventually to become current. Mr. Francis Darwin, in his recent address to the British Association, having attributed the quality of memory to plants, its adaptation to the faculty by which mankind preserves a continuity of custom and thought through changes of race and of circumstance, and over long periods of time, seems legitimate.

The term "folk-memory," however, does not completely describe the contents of the book, which are more fully expressed in the sub-title. This is a fascinating subject. In science generally, cataclysmic theories have given way to the hypothesis of continuity; why should they not do so in archæology? To the ordinary mind, the idea of steady progression is far more agreeable than any explanation of events can be which requires the introduction of disturbing causes; but the argument in favour of continuity leads the author over many rough places where the evidence in support of it is either obscure in itself, or the subject of doubt and controversy. On these matters he maintains the position which is necessary for the support of his theory of continuity; but he states with fairness the difficulties which lie in his path, and the opposite views which have been held by other authorities. The book may be read, therefore, with profit and satisfaction, by those who hold the catastrophic theories as well as those who are in full agreement with Mr. Johnson.

The first difficulty he has to meet in his argument for continuity is the question of the authenticity of the eoliths. He says truly that eoliths of some kind are logically demanded. He himself approached the matter as a decided sceptic; but upon inspection of the collections of Mr. Harrison at Ightham, he was persuaded that they include implements worked by an early race of low type. He contends that M. Boule has proved too much. If eoliths are produced by natural action similar to that of the machinery in the cement mills, they should be found in most river gravels; but they are not so found. He accepts the division of eoliths into two types, but is not prepared to assent without qualification to the four types proposed by M. Rutot.

An even greater difficulty in the way of proving continuity is the gap between the Palæolithic and Neolithic periods. He has to account for the change in fauna. This, he thinks, may have been

gradual. Arctic and temperate fauna exist side by side to-day. The cultural break is another problem. Neolithic man had lost the artistic faculty which produced in Palæolithic times spirited and life-like representations of men and animals. From the Palæolithic huntsman to the Neolithic herdsman and tiller of the ground is a long succession of steps that have been taken somewhere, and Mr. Johnson, though he admits that the affirmative cannot definitely be proved, inclines to the belief that they were taken here.

He is on surer ground when he points to the overlapping between stone and bronze, and between bronze and iron, and the fabrication of implements in the one material in styles suitable only to the other, as good evidence of continuity. He furnishes in tabular form a suggested correlation between the pre-historic ages, of which the only criticism we have to offer is that the table should be inverted, so as to proceed backwards from the later geological periods to the earlier. In comparing the finds in the British Isles with the classification of prehistoric periods now usual on the Continent, he adopts the convenient plan of substituting "ian" for the French "ienne" in the terminal syllables.

Turning from the works of man to man himself, and passing over *Pithecanthropus erectus* as still a subject of controversy, Mr. Johnson agrees with Prof. Beddoe that traces of Palæolithic man may be discovered in the modern populations of Wales and the West of England, though such traces are but faint; and with Prof. Ripley, that the primitive Neolithic type of man is still represented in our population in Devon and other parts; while survivals from the Bronze Age are widely spread among the remnants of the yeoman class. He accordingly repudiates the old teaching about the extermination of one race by another. Continuity is a key which he would use to open many secret chambers.

In discussing further links between the prehistoric and protohistoric ages, Mr. Johnson reaches the Roman period, and attaches more weight than is usually given to the presentation of his case by the late Mr. H. C. Coote, in what the author rightly describes as his illuminating volume on the Romans of Britain, as to the existence of Roman influence in our modern institutions, in gardening and agriculture, literature and art, and the continued existence in Saxon times of Romano-British folk, even as landed proprietors. Coote cites instances of this under the names of Luca, Æsica, and others apparently Roman.

Mr. Johnson connects the menhir or standing stone with the idol and the Christian cross on the one hand, and the Roman milestone and mediæval landmark on the other, and adopts the comprehensive saying of Mr. Clodd that "between Stonehenge and the fair cathedral whose spire we see as we return to Salisbury, the chain of continuity is complete." He is not without hope that the astronomical

investigations of Sir Norman Lockyer may lead to a working theory as to the significance of the megaliths.

The latter half of the book, comprised in chaps. viii. to xvi., deals with folk-memory in a more restricted sense, as applied to the transmission of fairy tales, superstitions, and traditions, and the manner in which the folk of the district account for such remains of ancient and mostly forgotten industries as exist in deneholes, lynchets, dewponds, white horse and other figures on the chalk downs, flint knapping, and the like. On each of these subjects Mr. Johnson has made a thorough study of the authorities, and has also devoted much time to personal investigation on the spot. He gives chapter and verse for all his statements, but avoids the confusing effect of foot-notes by collecting all the references at the end as chap. xvii. This method serves as a bibliography also. The references exceed a thousand.

NEW NOVELS.

The Flower of the Heart. By H. B. Marriott Watson. (Methuen & Co.)

IN a dedication to Mr. H. G. Wells the author observes: "You have long been wanting me, I know, to write a novel of modern life. Well, here it is.... I have turned my back fully on romance and adventure." The spirit certainly has been willing; and the weakness of the flesh is barely evident except in a romantic title, and an occasional floridity of writing, responsible for such a phrase as "(she) endued herself with garments."

In certain aspects Mr. Watson's story recalls 'The Market-Place,' that brilliant novel wherein the late Harold Frederic portrayed the financier of the nineties. In Sam Eversley and his colleagues we have a parallel picture, enlarged by judicious projections into the world outside Throgmorton Street. The hero attacks the society adjacent to his country seat with a zest in no way inferior to his raids upon the share market; and, furthermore, he has a young and beautiful wife whose charms provoke a tragedy that goes beyond the fortunes of her husband's companies.

Mr. Watson is at home in the City; less technical, though equally at home, in the county society where much of his story takes place. His financial adventurers are convincing creatures, and Mrs. Eversley is a successful portrait. Col. Devigne, the Colonial soldier and administrator, is, perhaps, an even superior presentation to these; while Frank Lassetter, Mrs. Eversley's lover and destroyer, would be more credible did he not perpetually spout poetry like the incorrigible old gentleman in 'The Knight of the Burning Pestle.'

A Prince of Dreamers. By Flora Annie Steel. (Heinemann.)

THE scene of this fascinating romance is laid at Fatehpur, the royal city which was built by the Emperor Akbar to commemorate the birth of his son.

Besides Akbar himself, who is the hero of the tale, we are introduced to several persons famous in history; for example, the great minister Abul Fazl; Prince Salim, who succeeded his father with the title of Jahangir; and Gulbadan Begum, the lady who wrote such interesting memoirs. There are also three Englishmen who carried letters of recommendation from Queen Elizabeth. One of these, William Leedes, a jeweller by trade, plays an important part in the mystery of a stolen diamond. The character of Akbar—than whom, perhaps, no wiser and profounder idealist ever reigned—is drawn with sympathy and imaginative power; and the minor figures are equally convincing. Mrs. Steel knows how to reproduce, in a way that few living writers can rival, the gorgeous colours, the subtle intrigues, the burning passions, and, above all, the dreamy philosophy and poetic atmosphere of the East. Here she has done it, perhaps, almost too well for the ordinary reader: the story, as a story, suffers from a certain diffuseness and excess of mysticism, though it has many thrilling episodes told with admirable directness and force, such as the account of the polo match in the tenth chapter. Among the songs and snatches of verse scattered through the volume are some of the best imitations of Oriental poetry that we have seen.

The Whispering Man. By H. K. Webster. (Eveleigh Nash.)

THIS American detective story is as ingenious as the best work of Anna Katharine Green. Its basis is the murder of a nerve-specialist in his private office during consulting hours. The reader's suspicion points at several persons, male and female, though he usually feels superior in deductive ability to the narrator, who is a lawyer. Detective stories triumph when they delight a taste for economy by producing electrical effects out of circumstances already familiar to the reader, and as there are two such effects in this story, it is a success.

Rachel Lorian. By Mrs. Henry E. Dudeney. (Heinemann.)

WE cannot but regret the almost exclusive devotion which Mrs. Dudeney has of late years shown to that "trite and piquant" theme, the *ménage à trois*; nevertheless, even the restricted views of life—and love—thus self-imposed cannot entirely neutralize the originality which is, perhaps, her best gift. It manifests itself especially in her choice of a situation—a wedding journey interrupted by an accident which permanently cripples the bridegroom. The blended heroism and ferocity developed by this calamity in the victim are as convincing as they are painful, and the three-cornered love-story which results is elaborated with the author's usual charm; yet the suggestion that the things she describes are of less importance to her than her manner of describing them is rarely altogether absent. The position throughout assigned

to religion as a useful *pis-aller* in adversity, but otherwise negligible, is of course in no way novel, but we hardly remember to have seen so frank a statement of the case. We admire the shrewd, but seldom ill-natured touches of humour in the delineation of subsidiary characters. The style suffers slightly from the influence of Mr. Henry James, also from grammatical lapses.

Lady Letty Brandon. By Annie E. Holdsworth. (John Long.)

MRS. LEE-HAMILTON shows much ingenuity in the construction of a tangled plot, and as regards the human element also she achieves no contemptible success. Her characters, the heroine especially, may not represent any very subtle study in psychology, but they seem alive, and our liking or disliking for them is in accordance with their creator's wishes. The story is founded upon the device, still popular in fiction, of mistaken identity, and in the ensuing complications an undue strain is often put upon our sense of probability, though rarely upon our interest or sympathy. There are some powerful touches of the uncanny order, degenerating occasionally into melodrama. The scenic background, Italian and English, is drawn with a pleasing effect.

The Capture of Paul Beck. By M. McDonnell Bodkin. (Fisher Unwin.)

HERE we have the later evolutions of a detective already favourably known to many readers. Mr. Beck is engaged in securing the downfall of a colossally stupid young man, and is opposed by a lady detective. The duel affords scope for a considerable display of ingenuity, and a triumphant close in the sentiment which the public loves. The whole is remote from life, but entertaining.

The Girl from Gatford. By Olivia Ramsey. (John Long.)

A MARRIED duke who, in pursuing the object of a pre-nuptial flirtation, finds himself on the brink of incest is an unusual figure, and as, in this novel, he dies by his own hand, he seems to plead for a niche in the memory of compassionate readers. Unfortunately, very little tragic power is evinced by the author. She shows a skill, not uncommon nowadays, in portraying fashionable worldlings whose principal emotions arise from the card-table; and the heroine's aliveness gives an almost original effect of comedy to one chapter. But the mechanism of the story is artificial; and as coincidence follows coincidence, it becomes clear that the author is the victim of a false idea of what constitutes artistic ingenuity.

The Long Arm. By E. Phillips Oppenheim. (Ward, Lock & Co.)

THIS story, in which a man sets himself to ruin a band of swindlers who have spoilt his life, is a good specimen of the author's skill in sensational fiction. If

it hardly keeps up the promise of its first scene, which is strikingly dramatic, it is very readable throughout.

MILITARY BOOKS.

A Review of the History of Infantry. By E. M. Lloyd, Col., late R.E. (Longmans.)—As a comprehensive survey this book is worthy of high praise. The style is good; the general connexion between successive periods, with their alternations of line and column, shock and fire tactics, is well maintained, and the chronological treatment adopted probably the best. We find an ample Bibliography, and an adequate Index. There is an air of real scholarship about the volume which commends it as a textbook to be read not by soldiers only, but by all who accept the obligation of a citizen to defend his country.

The Tactics of Home Defence. By Col. C. E. Callwell, C.B. (Blackwood & Sons.)—Much has been written of late, and more thought, about the invasion of this country by a European enemy. To all Englishmen for whom national self-defence is something more than journalistic speculation or after-dinner argument we commend this book, written by a soldier of ability, who has already achieved success as a writer.

Col. Callwell discusses certain considerations which, according to his view, tend to determine the size, constitution, and movements of an invading force; but in spite of what he says, there are some who believe that, if a force ever comes at all, it will come in overwhelming numbers. The main thesis of his book is sound enough—that home defence is essentially based on local defence, and local defence on a proper knowledge of topography, and the trained capacity of officers to lead troops in enclosed country.

The work of the different arms is carefully discussed; and there are some pertinent remarks upon the need of a highly trained artillery, in view of the breaking-up of batteries, and the use of indirect fire, which the defence of this country would inevitably entail. Can the Territorial Artillery be expected to satisfy such requirements? The possibilities of cyclist operations are rightly emphasized in a separate chapter.

The work concludes with a useful discussion on positions, in which the excessive and unreasonable search for ideal ground, to the neglect of practicable though less perfect alternatives, is discouraged.

Active Service Pocket-Book. By Bertrand Stewart. Third Edition, Enlarged. (Clowes & Sons.)—The first two editions of this useful vade-mecum were so quickly exhausted that its reappearance has been welcome to all soldiers. Alike in class-room and in camp, the book has proved its worth anew; and the present edition, for all its increase from 425 to 932 pages, is still fit for the pocket, thanks to Oxford India paper. The new matter included (e.g., the sections on infantry attack and defence, transport, first aid to men and horses, conventional signs on foreign maps) is important for the completeness of such a work; and the information is given throughout in clear, concise, and readable paragraphs, with plenty of plates (186 in all). The Index is extensive. The whole is yet another proof of the manner in which the keen and competent amateur can and does assist the professional soldier; for we imagine there are few campaigners who will grudge this compendium a place in the very limited library which a haversack can contain.

The Second Battalion Royal Dublin Fusiliers in the South African War. By Majors C. F. Romer and A. E. Mainwaring. (A. L. Humphreys.)—This battalion, though its name is new (1881) and its place in the British Army List late (1862) and low (103rd), dates back to 1661, for it was raised to garrison Bombay, which King Charles II. received as part of his wife's dowry from Portugal. Battle honours in plenty, as the regimental book-plate here shows, fell to its share in the conquest of India; but it was in South Africa that the 2nd Royal Dublin Fusiliers as such received their baptism of fire, and won new names to set beside the old.

How they did it is told in this volume, with a modesty yet a sprightliness proper to Ireland, and not frequent in military history. The regimental officers and the rank and file of the British Army are admirable at their best; and much of the best is here. In the battle of Talana Hill this battalion formed the firing line; in the operations for the relief of Ladysmith it was repeatedly engaged as a part of the Irish Brigade of General Hart, who in some of his ideas might be called old-fashioned. We hear of "the General, conspicuous by a large red flag which a trooper carried behind him, moving wherever any opposition presented itself": advancing his brigade "in line of quarter-columns, and being as particular about the 'dressing' as if he were on Laffan's Plain." "His command," as the writer goes on, "hardly appreciated this smartness at the time," any more than they appreciated the arrangement of marches by the staff. "The fact is, staff officers do not understand marching." Your regimental officer, "who foots it alongside his company," "will tell you when a steady, swinging pace is being set that the men could keep up for ever; and he will also tell you when some long-legged officer in front is going four miles an hour, till some one suggests it is too fast, and he sinks into a slow and tiring two and a half." Truly, staff officers have much to learn; and they were not often omniscient in South Africa.

In the continual marching and occasional fighting of the "De Wet" stages of the war, the 2nd Royal Dublin Fusiliers had their fair share; and the brilliant affair of Zuikerbosch (July 22nd, 1900), when a little force commanded by Major F. P. English, of the battalion, and consisting of 180 Dublins, 110 Sappers, and 10 Yeomen, without guns, successfully defended a post against a superior force of Boers with four guns, won the emphatic approval of Lord Roberts.

There were not many pessimists in a battalion of this sort:—

"Throughout the war I only heard one man grumble sulkily, and only heard of one man who paid too great a regard to the use of cover.... Hardship, fatigue, stress of weather—everything was accepted as part of the general day's work, and as such cheerfully met and thoroughly done." There is the best tradition of the Army, worthily renewed.

The battalion went to Aden in 1902, and its share in the operations thereabout in 1903 is described.

In the appendix are given lists of casualties—it is worthy of note that only one officer who served with the battalion throughout the South African War escaped unwounded—and distinctions, complimentary telegrams and orders. The book is illustrated with portraits of officers, sketches and plans by Lieut.-Col. H. Tempest Hicks (who commanded the battalion with conspicuous success from 1900 to 1904), and a number of instantaneous photographs, which, minute though they be, represent the realities of a modern campaign.

OUR LIBRARY TABLE.

THOSE who remember "Sam Slick" as an after-dinner speaker in London when he sat in the House of Commons are aware that the "Blue-nose" judge was a man of influence. So was his son, Lord Haliburton, who was the author of the "military policy" of many politicians, notably Lord Randolph Churchill and Sir H. Campbell-Bannerman. With the former he fell out, as shown in Mr. J. B. Atlay's volume (Smith, Elder & Co.); with the Liberal Prime Minister he was on terms of confidential intimacy to the last. They were united in support of a "Cardwell system" that failed to carry out the essence of Cardwell's plan, and of a "short service" that had come to be the longest in the military world. Harcourt, too, was under the Haliburton spell, although Sir William's respect for the Tory Finance Minister of the South African war Sir, M. Beach, was not shared by Haliburton.

"He is a sort of Judas among Cabinet Ministers," wrote the latter. "He thinks he can use the purse to better purpose than they can, and therefore he discredits their administration. To have a member of the Cabinet criticising the possible demands of one of his colleagues before they are made, and insinuating that the administration is defective, is a little too much. He qualifies it by confessing his ignorance; but the proper course for an ignorant Cabinet Minister is silence! Criticism based on ignorance is well enough for a politician in opposition, but it comes ill from one of the Ministry. The bird is fouling his own nest."

Such was the fate of all who dared to criticize "the War Office."

Writing to Haliburton, Campbell-Bannerman compared *The Times* to *The Eatonswill Gazette*, and asked concerning proposed military changes, one of which he afterwards defended when made by his own Secretary of State, Mr. Haldane:—

"Such men as Wolseley, Buller, Wood, Brackenbury, Grove, Neville Lyttelton—will they speak up, or will they bow their head? Their names would have great weight with the public."

It was more than policy which united "C.-B." and Haliburton: "There was something especially congenial to the son of Sam Slick in the pawky humour of the genial, kindly Scot."

Mr. Atlay has done his work well. He reveals some secrets, but they concern the days when Haliburton had retired, or, in the case of the Cabinet dissensions of 1896, was preparing to leave the War Office. The letter about them ends with the words: "These are the views of Haliburton of Tunbridge Wells, not of his namesake of Pall Mall! The Pall Mall man is only an official." There are sharp attacks by Haliburton on the late Lord Salisbury and on Mr. Arnold-Forster, but Mr. Atlay is impartial, and the late Secretary of State for War defends himself. Haliburton is quoted against the Defence Committee, but Mr. Atlay rightly explains the opposite opinion. In military finance Haliburton was a safer guide, and his case is well set forth: "To...changes which...swept away civil control over Army expenditure, Haliburton...offered a strong though unavailing resistance." The point on which Mr. Atlay is the most open to criticism concerns the so-called "short service" of the extended "Cardwell" term of years, and the working of the linked-battalion plan of infantry drafts for Indian service. There is misrepresentation in the statement "When the Conservatives came back in 1895, the question of Short versus Long Service was by no means a *chose jugée*." The eight-year term failed to yield a sufficient reserve to fill the ranks on mobilization, and is not short service. Those who desired some extension of service in the case of men for India were advocates not of long service

so much as of a far shorter service for the majority of our men, and were supporters of the three-year colour service of the Brigade of Guards. The Index is excellent, though we note a curious difference in the treatment of Privy Councillors among Haliburton's official friends: "Fawcett, Mr.," "Haldane, Rt. Hon. R. B.," "Wyndham, George."

Sketches from Life in Town and Country, and some Verses. By Edward Carpenter. (Allen & Sons.)—It would be an unintelligent Socialism which did not acknowledge Mr. Carpenter's right to live by his literary art. Though the impatience of his thought obliged him to follow Whitman in the outlawry of his poetic style, he proves in this remarkable volume that he is a cunning artist both in verse and prose. As a poet he proves himself capable of translating Sully-Prudhomme into creditable rhymed stanzas; and in rendering the 'Prolog im Himmel' to Goethe's 'Faust' he excels Bayard Taylor in humorous simplicity. He falls short, it is true, of perfection in the sonnet which he offers "to the Muse of measured verse on the occasion of adopting new forms"; but he may have wished, by rhyming "bason" with "hasten" in her presence, to console her for his departure from her choir. She might, however, recover her regret by reading 'The Footpath,' a poem in which, with lovely local colour, he suggests a child's first desolate sense of the strangeness of the universe. The sketches from life which precede the poems are admirable. No novel of the day presents rustic characters more amusingly than Mr. Carpenter's 'A Country Pub.' Its twenty-odd pages contain a group of notable characters.

Here and there a story is grey or horrible. 'Eliza Anne,' the tale of a girl blighted by morbid religion and unregulated altruism, is painfully convincing; but 'The Annals of a Slum-Family,' with its tenderness and humour, may be regarded as a salutary mixture. Some interesting biographical matter, including an account of a Socialist Congress at Paris in 1889, adds to the value of the book.

Modernism and Romance. By R. A. Scott-James. (John Lane.)—Mr. Scott-James seems to utter his most important message when he states that knowledge is the disease of to-day. We gather that he has a grudge against science for starving "some of the instincts and faculties of men" by its devotion to the study of matter, but he takes little trouble to show how religion is scientifically or even romantically approached. For instance, he does not oppose Sir William Crookes to Haeckel. His chapter on the 'Borderlanders' is inadequate, and one of the examples in it is very far-fetched. In the chapter on 'Popularity' we are told that "the success of Mrs. Thurston baffles critical analysis." Surely Mr. Scott-James undervalues his own critical ability. He suggests that self-consciousness is particularly characteristic of modern life, and confronts us with "the glorious spontaneity and outwardness" of the Elizabethan age. As "spontaneity" was in danger of having its right hand struck off in those "spacious days" when Sir John Haywarde was imprisoned for his history of 'King Henrie III.,' despite Bacon's report to Queen Elizabeth of its freedom from treasonable matter, literary self-repression at least was not unknown to Elizabethans.

Limbo and other Essays, to which is added Ariadne in Mantua. By Vernon Lee. (John Lane.)—Some of the essays which constitute the greater part of this volume are reprints; others, with the little play 'Ariadne in Mantua,' appear for the first time. They

exhibit, in varying degrees, the peculiar graces of the author's talent. The capacity for simultaneous appreciation of past and present which renders her writings attractive attains, perhaps, its happiest expression in 'Ravenna and its Ghosts'; but it is a pervading quality of the book before us. Vernon Lee's cultivation of the "historic habit," which she recommends as adding a fresh element of happiness to existence, has not dulled her interest in contemporary things and people: the Socialists whom she treats with kindly intellectual scorn could not, among them, find a better argument against resigned acceptance, by "one half of the world (the larger)," of conditions condemning it to that "work from morning to night" which "is not in any sense living," than is provided by our author in the paper 'About Leisure.' A sense of the Spirit of of Place gives life to the dramatic trifle already mentioned, in which a studied artificiality of manner has been carried dangerously far. But if Diego and the Princess Hippolyta show themselves plainly as puppets in the hands of their creator, the Palace and lake of Mantua are full of vivid suggestion. The truth expressed in 'The Lie of the Land' will be endorsed by every thoughtful traveller; but in her gallant championship of Bernini and his school Vernon Lee will find fewer supporters. As a descriptive writer she has a charm for many, though we cannot treat her pretensions to philosophy seriously.

THERE is disappointment at the want of interesting new matter in the second volume of *Lettres et Documents... Murat* (Paris, Plon). The first volume of Prince Murat's Joachim-Murat papers, reviewed by us on June 20th, 1908, was of the highest importance, and showed the King of Naples in a new light. We still look forward to the volumes of this series that will complete the history of 1814-15 by filling gaps in the narrative of Commandant Weil. But the letters of 1801-3 now published are mostly known, and the new ones are dull; while the alterations and suppressed passages deal with matters both trivial and forgotten. At p. 489 there is an exception: the Vice-President of the Italian Republic, writing from the palace at Monza in September, 1803, to Murat, commanding in chief the French Army of Italy, who had just left Milan for Paris, says he "hopes he may believe that it may be possible that before "returning to Italy "vous fussiez faire un petit déjeuner au thé à Londres." Melzi's spelling was almost as loose as Murat's, even when Murat was begging his great brother-in-law to be allowed to spend a minute "chés moy," or assuring Napoleon that the First Consul "me rendés asés de justice," and informing his master of an Italian "antousiasme" in which neither of them believed any more than in the "justice." The French of General Lannes was not much better. Writing to Bonaparte in 1802, the future Duc de Montebello describes the information he has received of "votre intantion de me faire arrêter."

The volume contains a great deal about the arrest of Marquis Carracioli by the French in 1803; many shrewd hints by Murat of the probability of "Mr. Nelson" landing a few "troupes" in Italy or Italian islands; and a letter from Murat to Admiral Warren during the Peace of Amiens, in which the hope is expressed that "la reconciliation des deux nations" may "affermir pour toujours la paix de l'Europe." Most of these letters and all the facts contained in them were known already.

THE bound volume of *The Dickensian* for 1908 (Chapman & Hall), which is the fourth, comprises among its more interesting con-

tents a "Special American Number," with sundry expressions of transatlantic opinion relative to 'American Notes' and 'Martin Chuzzlewit.' Of the latter the American portion is still, we are surprised to observe, regarded as "one of the most unsatisfactory features in all the work of the great writer." An article on 'The Individuality of Locomotives,' from *Household Words*, serves, in its comparatively laboured humour, to emphasize the inability of Dickens to bring himself into harmony with that particular phase of the new order. In the zealous collection and discussion of Dickensian minutiae the volume is well up to the standard of its predecessors, and should prove useful for purposes of reference.

Between the Twilights. By Cornelia Sorabji. (Harper & Brothers.)—The social aspect of Hinduism is so sinister to the ordinary English eye, and its mythology as viewed in native prints so repulsive, that no excuse is needed for a book which enables us to look at it with comprehension, if not sympathy. Two pithy sentences account for most of the injustices fostered by the Hindu: "Vicarious suffering with a woman for chief actor is one of the tenets of the male. Vicarious pleasuring with a man for chief actor the woman's [tenet]." As if the second tenet were not enough to blight Hindu women, superstition decides that the father of a Hindu girl who is not married before her twelfth birthday goes to hell. Hence proceed scandals, and suffering which our author has helped to alleviate. She introduces us to the wisdom of native sages. She knew a "wise woman" who wore Kali's necklet of skulls as symbols of "the Giants of wickedness whom [that goddess] has slain." Another sage, Truth-Named Singh, informed "Miss Salub" that "there are three diseases in the world—Actual Sin," curable by good works, which, he added, are but "fetters of gold"; "Restlessness, to be cured by meditation; and Joylessness, to be cured by making occasion to give joy to others." This sage so mastered the Hindu injunction, "Never resent" that he preserved his composure while he was being kicked out of a railway carriage by an infuriated snob.

IF there is a public in England which is interested in French memoirs, yet unable to read them in the original, the *Memoirs of the Comte de Rambuteau*, translated by J. C. Brogan (Dent), should be welcome. M. de Rambuteau, a Burgundian of good provincial noblesse, lived through three generations of amazing transition. He was born in 1781, when the old monarchy seemed secure on its ancient foundations, and he did not die until 1869, the year before the establishment of the Third Republic. During half his life he was prominently engaged in public affairs, and until he went into retirement after the fall of the Monarchy of July, he kept a record of the varying history of France, in which he was a not inconsiderable actor.

In 1808 he married the daughter of M. de Narbonne, who was one of the first of the noblesse to rally to Napoleon, having offered his services to the First Consul in 1803. Rambuteau followed the example of his father-in-law, and became a Chamberlain at the Imperial Court. The Emperor recognized that he had ability superior to that of a courtier, and he filled more than one important prefecture in annexed territories, being promoted to the Loire towards the end of the Empire. The Government of the first Restoration retained him in the public service; but as he warmly espoused the cause of Napoleon during the Hundred Days, he went into

retirement after Waterloo. In the reign of Charles X. he was elected to the Chamber as a member of the Opposition, and after the Revolution of July became one of the closest friends of Louis Philippe, and one of the pillars of the Orleans Monarchy. It was then, at the age of fifty-two, that he was appointed to the Prefecture of the Seine, holding that important post for fifteen years, until the proclamation of the Second Republic after the Revolution of 1848.

Amid much that is of the highest historical interest in his record of the later phases of the Revolution, the Empire, the Restoration, and the Monarchy of July, probably no portion of his 'Memoirs' is of greater value than the long memorandum which gives an outline of the results of fifteen years' administration of the city of Paris. Some of the works carried out by M. de Rambuteau were doubtless necessary for the growing needs of a great capital, and some of them contributed to its embellishment—notably the construction of the Avenue des Champs Elysées and the improvement of the Place de la Concorde. But it is clear that he was the precursor of Haussmann and his ruthless alterations of Paris. In the record of his Parisian improvements M. de Rambuteau explains why the Obelisk of Luxor stands in the middle of the Place de la Concorde. Louis Philippe decided to put it on that historical spot (which in his lifetime had frequently changed its name, and had been the scene of the most momentous dramas of the Revolution) because the column, not commemorating any political event, was sure to remain there. If the space were left vacant, the King said, some expiatory monument might be one day set up there, to be replaced by a statue of Liberty when a republic should succeed. M. de Rambuteau's description of his restoration of the Hôtel de Ville shows that he did not leave much of the venerable building to be destroyed by the Commune in 1871. The destruction of the panel pictures and painted ceilings was the real loss, as the romantic movement and momentary richness of colour almost Venetian in its splendour were better represented in the Hôtel de Ville than in the Louvre, at Fontainebleau, or at Versailles.

The translation on the whole is well done. Translation is both a difficult and an ungrateful art, and it is not surprising that in the English version of over 300 spacious pages there should be a few slips. "The Feast of Balthazar" should in an English book be, of course, "Belshazzar's Feast"; "Mme. Gaucourt" and "Tartare" ought to be Mme. de Jaucourt and Tarare. The phrase translated "officer of the Crown" should have been rendered "courtier." "I lost my election to the College at Macon" is a literal translation of a French electoral expression which is unintelligible without explanation, as also is the word "Cabinet" in its administrative sense. "The lobby which separated the Centre from the Left" should have been "the gangway." "A trend of wild excitement" is a curious rendering. In spite of some imperfections, such as those cited, the translation reads smoothly, and must have entailed a great deal of labour.

In *Light from Egyptian Papyri on Jewish History before Christ* (Williams & Norgate) Dr. C. H. H. Wright has tried to combine an account of the two sets of Aramaic papyri recently discovered at Elephantine in Upper Egypt, and issued respectively by Prof. Sayce and Mr. Cowley in London and Prof. Sachau in Berlin, with an answer to various attacks made by critics on 'Daniel and his Prophecies,' published by our author in

1906. The point of connexion between the two subjects lies in the support which the Aramaic dialect of the papyri is supposed to lend to the conservative position relative to the date of Daniel. The modern critical view, which assigns the book to Maccabean times, is of course partly based on the argument from linguistic forms used in it; but now—so Dr. Wright and others assert—there have suddenly been brought to light Aramaic documents, variously dated between B.C. 471 and 411, which exhibit a marked linguistic similarity to the Book of Daniel, and it therefore follows that the critics ought at once to acknowledge their error and set out to reconsider their position. This argument would be unanswerable if the all-important premise were correct. As a matter of fact, however, the language of the newly discovered papyri shows—as a mere glance at Mr. Cowley's notes fully demonstrates—not only agreements with the Book of Daniel, but also some very marked differences. There is, indeed, so far nothing to overthrow the rough classification of the language used in Daniel as the western branch of Aramaic, and of that of the papyri as mainly eastern, thus at the same time supporting the view, advocated on other grounds by Prof. W. Bacher (see *The Athenæum* for June 15, 1907, p. 731), that there must have been at Elephantine a strong admixture of members of the Ten Tribes who had been taken to Upper Egypt subsequent to their enforced migration to Mesopotamia. Dr. Wright refers to Prof. Driver's remarks on the linguistic forms of the papyri in *The Guardian* of November 6th, 1907; but it would in the interests of critical fairness have been desirable also to mention that the differences of dialect are not left unrecorded in that article. The new book is, however, apart from the shortcoming which we were bound to emphasize, worthy of a welcome. The account given by Dr. Wright of the interesting sets of papyri is sure to be useful to many readers; and though the remaining chapters ('The Three Schismatical Temples,' 'The Wars depicted in Dan. xi.-xii.' &c.) are partly too sketchy and partly unconvincing, they all exhibit our author's well-known versatility, his telling style of writing, and his genial treatment of opponents. We believe that Dr. Wright has in the present work mainly achieved his second purpose.

Devon: its Moorlands, Streams, and Coasts. By Lady Rosalind Northcote. Illustrated in colour after Frederick J. Widgery. (Exeter, J. G. Commin; London, Chatto & Windus.)—In these three hundred pages there is a fair amount of interesting gossip about different parts of the wide county of Devon, coupled with appreciative paragraphs as to its diversified scenery. It is difficult, however, to imagine that any one who really loves Devonshire, whether a native or a frequent visitor, will find satisfaction in such desultory writing. The author skips about from subject to subject and place to place, after a fashion that could readily be extended to half a dozen volumes about the "fair province" of this Western county. It is not surprising to find in the Preface an expression of sorrow as to the limits of space. But this being the case, why does the writer trespass over the borders into Somerset to talk (with insufficient knowledge, too) concerning the Doones of Exmoor and Blackmore's great romance?

Mr. Widgery follows the author by giving three pictures of the Doone district. Or is it that the writer follows the artist? There is, as usual, no proper accord between illustrations and letter-

press. For instance, the writer says, when discussing 'Lorna Doone,' that "the account of the water-slide is fictitious; this word is deliberately chosen instead of 'exaggerated,' which is often applied to Mr. Blackmore's picture of the fall." Nevertheless, the artist on an adjoining page gives a realistic coloured illustration of a steep fall of a considerable swirl of water down a smooth rocky surface, flanked on each side by a verdant coppice, and labels the plate 'Waterslide, Doone Valley.'

Doubtless this volume will be purchased in the great majority of cases because of the sixty coloured pictures. They are of unequal merit, but most of them are attractive, and worthy of the beautiful scenes they depict. The views of Yes Tor and Sheepstor on Dartmoor are distinctly expressive. So, too, are the pictures of the Brixham trawlers, Barnstaple Bridge, and Seaton Headland; but it is difficult to understand why the same artist cared to publish the jaundiced view of Beer Beach, or the odd presentment of the Lantern Rock, Ilfracombe. There is hardly a more attractive, interesting, or picturesquely situated Devonshire church than that of Branscombe; but of this Mr. Widgery offers an almost repellently gloomy picture, and has, moreover, by a strange lapse, crowned the tower turret with a non-existent pyramidal cover.

The Liber Exemplorum ad Usum Prædicantium is edited by A. G. Little, and published by the British Society of Franciscan Studies. Evidently in the thirteenth century the ordinary man, then as now, found sermons a little long and tiring. It is true they had the charm of comparative novelty, but the preachers found it necessary to enliven them by a few stories. Hence arose the demand for books of "Exempla" like the volume before us, the first publication of the British Society of Franciscan Studies, written by a Franciscan friar of some ability as a story-teller, who had studied in Paris and known Roger Bacon. We heartily welcome this new departure of the Society.

This particular volume is preserved in Durham Cathedral Library; it was first described some twenty years ago by M. Paul Meyer, who printed nearly all the original "exempla" found in the book. But besides the fact that his description (in the *Notices et Extraits*) is not readily to be obtained, it is obvious that the method of printing extracts does not give the ordinary student anything like a true idea of the intellectual attitude of the compiler or his auditors. Prof. Little has, then, rendered a considerable service to mediæval scholarship by this publication in its entirety of a little-known work. He has been able to correct, and even to add to, several of M. Paul Meyer's notes and identifications—no small praise for one who has to glean in the field after that indomitable reaper. Let us add a suggestion that the "philosophus quamvis incredulus" of p. 19 is Albumasar, whom both Albert and Roger Bacon quote to the same effect. The author of the "Exempla" seems to have been a Warwickshire man, and to have spent several years in Ireland. Some of his stories are very interesting in their bearing on the popular superstitions of the day.

Kelly's Handbook to the Titled, Landed, and Official Classes, 1909 (Kelly's Directories), has reached its thirty-fifth edition, and is a handy and excellent volume, facilitating by its one alphabetical index quick reference. There is a list of 'Additions and Alterations too late for Regular Insertion.' We have tested the work at various points, and found it accurate. The Preface informs

us that "the proof of every entry has been submitted to the person to whom it has reference"—an elaborate measure which creates confidence, but leaves a few blanks which the editor might himself have filled up, e.g., in a case where of two brothers one only gives his father's Christian name.

WE have also before us the new issues of *The Literary Year-Book* (Routledge), *The Clergy Directory* (J. S. Phillips), and *The Catholic Who's Who* (Burns & Oates), all important books of reference in their way. The first is, we are glad to see, much more trustworthy than it was in small details; but the section of authors under special subjects is still strangely inadequate, and might, we think, well be dropped, unless it is to be revised by those who really know the experts. The hints to contributors as to what editors want now appear in two forms, and are very useful. 'The Clergy Directory' does not need our praise; more than once we have pointed out its uses as a book of general reference. The third volume, edited by Sir F. C. Burnand, is only in its second year, but succeeds in including an unusual wealth of personal detail. Thus Lord Haldon is noted as the grandson both of the Lord Barrington who was Disraeli's friend and secretary, and of Sir Lawrence Palk, described as "the host under whose roof in Devonshire Disraeli first met the eccentric Mrs. Brydges Willyams, who adored Disraeli's statesmanship, left him a most convenient fortune, and now lies between him and Lady Beaconsfield in the vault at Hughenden." The attempt to indicate personality made in this book lends it exceptional interest, and all is done in good taste.

Key to the Ancient Parish Registers of England and Wales. By Arthur M. Burke. (The Sackville Press.)—Mr. Burke has produced a work involving a great amount of labour, which cannot fail to be appreciated by the ever-growing number of persons who, for pleasure or for business purposes, are occupied with pedigrees. It will also prove useful to topographical writers and general students of history who may have occasion to consult casually the old parish registers of England and Wales. Up till now there has been no one trustworthy book giving the date at which parish registers begin. Official inquiries were made of all the clergy in 1831 as to the exact date and the condition and number of the registers in their custody; and abstracts of their replies were published in a Blue Book in 1833. It is not generally known that the returns themselves, which often contain more information than was printed, are at the British Museum (Add. MSS. 9355, &c.). The dates there given are not, however, to be absolutely relied upon, as unfortunately in not a few cases registers have been lost or stolen since, though happily in other cases some few have been restored or discovered. The dates at which registers begin are also usually to be found in Kelly's series of postal directories for the various counties, whilst the "Victoria County History" scheme promises particulars as to the registers of each parish in later volumes.

Nevertheless, there is ample room for such a key to the registers as has been compiled in this annotated index, which shows at a glance the date of the earliest entry in every parish register throughout England and Wales. Moreover the value of these pages is materially increased by foot-notes which give references to all the cases in which transcripts have been printed, in addition to a few other brief useful notes.

For such an index as this, then, all working genealogists and others owe a debt of gratitude to the compiler. Nevertheless it is only right to state that it is by no means perfect. It is perhaps too much to expect perfection in a work that deals with many thousands of statements, but we confess to a little disappointment at being able to find several mistakes after a comparatively short study of its closely printed columns. There is, for instance, a blunder under 'Stean, Northamptonshire': a note says that Stean is "included in the registers of Hinton." The fact is that Stean registers begin in 1695 and extend to 1752, at which latter date the parish was united to Hinton-in-the-Hedges. There is another blunder over Hinton, for those registers begin in 1568, and not in 1558, as stated by Mr. Burke. Rothwell, Northamptonshire, has the date 1708, but the correct date is 1614; in this case, however, the earlier register was only restored to the church in 1907. The registers of Snaith, Yorkshire, ought certainly to have been set forth correctly, and they actually begin in 1537, and are consecutive, but in these pages the date given is 1568.

It might also have been wiser if Mr. Burke had not attempted a general introduction to the subject. Although it covers some thirty pages, it is inadequate as an outline history of English registers. There is no reference to the Blue Book just cited, or to the original returns at the British Museum. At all events, as the information here given is in so short a form, mention ought certainly to have been made of the two books that enter into this question at far greater length. Burn's 'History of Parish Registers in England' used to be the standard work on the subject; but it was superseded by Chester Waters's 'Parish Registers in England, their History and Contents,' which is delightfully written and full of curious information. Mr. Burke takes up about a third of his Introduction by citing extracts from the register books of St. Margaret's Church, Westminster. It would have been far more useful if these pages had been devoted to practical hints and suggestions to those who search registers for themselves, or to the large number of clergy and register custodians who find a difficulty in reading the earlier entries. On the latter point a useful small pamphlet was printed a few years ago by the Congress of Archaeological Societies.

There are, too, a variety of small but interesting matters in connexion with registers that ought to have found a place in these pages. For instance, the statement that certain registers contain entries previous to the general order of 1538 should have been corroborated by quoting the few parishes in which they occur; nor is the highly exceptional circumstance of the record of the names of godparents among baptisms mentioned. This is the case with the well-kept early registers of the parish church of Chelmsford, whilst the practice was maintained at St. Nicholas', Newcastle-upon-Tyne, until the beginning of the last century. Instead, however, of treating comparatively novel matters, Mr. Burke offers explanations of well-worn subjects.

The Englishwoman, Vol I., No. I. (Grant Richards), is just out, and makes a good start. There are some solid and useful articles on matters of importance, a brief play by Miss Cicely Hamilton, light verse, and welcome signs that literature and art are to receive the attention which is their due.

THE ROYAL HISTORICAL SOCIETY.

THE *Transactions and Publications* of this Society for the session just concluded provide a fresh supply of historical material which is also of varied interest. The diversity of the subjects treated in the papers read during the past session, and printed in the present volume of *Transactions*, is doubtless well adapted to the requirements of a learned body which is not specially concerned with the history of any one period or locality. Again, it would scarcely be fair to compare the quality of these contributions with that of monographs which are published in historical reviews by scholars who are under no obligations to consult the tastes or interests of an audience. A paper that is merely learned has before now been read to empty benches, and has remained uncut on the bookshelves of the average Fellow of this or any other society; whereas a large proportion of the readers of the reviews in question can find compensation in the bibliographical notices and correspondence which are outside the scope of the ordinary *Transactions*.

But although the minds of many of the Fellows of the Royal Historical Society may have been improved by the conventional lectures upon Julius Cæsar and the Peace of Paris in 1763 contained in the present volume, whilst their knowledge of historical sources may have been enlarged by a perusal of Prof. Firth's suggestive and amusing paper on the Tudor ballad literature, we do not notice here any contribution to historical research of quite the same value as some in former volumes.

At the same time, new documents of minor importance have been discovered and described by several of the contributors. Amongst these is an interesting diary by an Irish politician, Denys Scully, which is communicated by the President in his annual address. The passages selected on this occasion describe the fruitless negotiations between the Irish Catholic party and William Pitt for the introduction of a Catholic Relief Bill in 1805, and the narrative is enriched by Dr. Hunt's valuable commentary.

The other original communications include an epitome of the delightful diary of an 'Elizabethan Gentlewoman,' Lady Hoby, which was discovered in an Egerton MS. by Miss Evelyn Fox, who proposes to edit the complete text for a Camden Miscellany volume; a summary of the contents of the "Bardon Papers," in the same collection, relating to the trial of Mary, Queen of Scots, with a family tradition of their provenance given by Dr. Charles Cotton; a description of a narrative of the vicissitudes of the Yorke family in the early years of George III.'s reign, by Mr. Basil Williams, from a Hardwicke MS.; and a curious notarial instrument relating to the bribe alleged to have been received by La Bourdonnais in connexion with the ransom of Madras in 1746. The last-mentioned document is communicated by Mr. G. W. Forrest, the well-known Indian archivist, in the course of a lengthy review of the circumstances of that historic siege, and was procured by him from the French Government archives at Pondicherry.

Of the two new volumes of the Camden Series (Nos. 14 and 15) issued by the Society the scholarly edition of the 'Relation of Sydnam Poyntz,' giving an independent account of the campaign in Germany between 1625 and 1662, is a valuable supplement to the historical literature of the subject. The unique MS. in the Bibliothèque Nationale was transcribed by Dr. M. Ettinghausen (who contemplates a German transla-

tion of the Camden edition), and the editing was entrusted by the Society to the safe hands of the Rev. A. T. S. Goodrick. It is true that the personality of Poyntz, which pervades the whole 'Relation,' is one calculated to give rise to some feeling of distrust. On the other hand, there is no question as to the military competence of the narrator, whilst his readings of heroic characters reveal at least a shrewd intelligence.

The claims of the remaining volume of the present issue to a place in the Camden Series must be based upon very different considerations. The 'Diary of the Rev. Ralph Josselin,' who held—we might almost say "enjoyed"—the living of Earl's Colne between 1640 and 1683, possesses much of the attractiveness of mediæval "annals" of social life. In one aspect this narrative is a trivial chronicle of the small beer which might still be brewed, despite the Puritan assize of cakes and ale, in a typical East Anglian village. At times, it is true, these harmless recreations of the ever-narrowing parish circle which had not learnt to take its pleasure sadly clash with the morbid reflections and hysterical ejaculations which were the private solace of the worthy vicar. But mingled with these effusions we can fortunately discover many careful observations of the effects of notable political measures, with businesslike calculations of tithe values and farming profits, which are by no means devoid of interest to the student of political and economic history. The real value of the diary, however, is in its obviously truthful picture of the social life of the period. We have here the autobiography not merely of a Vicar of Bray, whose *apologia* is purely ingenuous, but also the combined presentment of a seventeenth-century Parson Adams, Parson Trulliber, and Vicar of Wakefield. This diary, indeed, might easily appeal to a larger body of readers than that for whose benefit it has been published. It should be mentioned, however, that the original MS. has been judiciously compressed into the compass of a single volume by the omission of the greater number of the trivial entries. It has been edited for the Society by Mr. E. Hockliffe.

THE SHAKESPEARE QUARTOS.

MAY I be allowed a few words in reply to Mr. Huth's interesting criticisms?

1. Where does Mr. Huth find the assertion that the "1619 volume" measures $7\frac{1}{2}$ by $5\frac{1}{2}$ in. uncut? I have never seen an uncut copy. The point is that all the plays in that volume (dated 1600, 1608, 1619) must have measured more than $7\frac{1}{2}$ by $5\frac{1}{2}$ in. uncut, and that this is an exceptional size.

2. I never implied that Jaggard sought to make his reprints facsimiles. The fact of his imitating the edition from which he was printing (a common practice) accounts for some of the peculiarities of his volume; but I laid too much stress on the point in my first article. It is in no wise material to the argument.

3. I very much question whether Mr. Huth can make good his assertion that the 'Lear' and the 'Merchant of Venice' belonging to the "1619 volume" are printed in different types. The question is, of course, an important one. I may mention that there are points in regard to Roberts's and Jaggard's types (to be published, I hope, shortly) which confirm in a striking manner the position maintained by Mr. Pollard and myself.

4. Mr. Huth has apparently written on the watermarks without having read my second article in *The Library*. I there showed that

if he succeeded in splitting up the mark he mentions (LM pot) into three he would only confirm my view, since in other copies the three varieties do not correspond to the three different dates. The question of the permanence of the mark was dealt with in my letter in last week's *Athenæum*.

W. W. GREG.

* * We do not invite further correspondence on the subject.

THE BRITISH MUSEUM READING-ROOM.

IN their anxiety to keep the Reading-Room from misuse, the British Museum authorities cause their attendants from time to time suddenly to adopt a farce of pretending not to know readers who have been in and out unchallenged for years. I have had the freedom of the Reading-Room for some thirty years; the principal attendant must know me perfectly well; but I was stopped at the door the other day and told that unless I could produce a ticket I must go to the Secretary's office. This I declined to do, but I wrote to the Secretary, telling him who I was; that I had had one ticket given on my first application, which of course had gone to pieces long ago; and suggesting that if tickets were to be shown, as a matter of form, by readers who were perfectly well known, they had better supply them in some indestructible material. All I got was a letter informing me, as if I were an unknown person, that "if I wished for admission to the Reading-Room" I must call at the Secretary's office and bring this letter with me.

I am the well-known editor of a well-known journal, author of several books (one of which has gone all over the English-speaking world), a frequent contributor by name to well-known magazines; but it appears that all this is to begin over again, and that I am to go to the Secretary's office, like an unknown person, to establish my claim to be admitted to the Reading-Room, to which I received admission in proper form thirty years ago. I call such a proceeding a stupid insult.

As an example of what the Secretarial Office is capable of, I may record that when, as a young man, I first applied for the use of the Reading-Room, my application was endorsed "G. Godwin, F.R.S.," and "George Grove." Will it be credited that there was a demur for some time to granting me the ticket, "because," I was told, "we know nothing of this George Grove who signs your application"? The Secretarial knowledge seems to be pretty well where it was then.

That means have to be taken to keep the Reading-Room from misuse by idlers is intelligible enough, but that it should be done in the way most inconvenient to all who really go there for work, and most offensive to those who have some claim to be treated with respect, is certainly unnecessary; and I suggest that it is a matter which the Trustees of the Museum would do well to look into. Any one of them may have my name if he wishes.

AN EDITOR AND AUTHOR.

THE NATIONAL LIBRARY, COPENHAGEN.

SINCE the opening of the new buildings of the Royal or National Library of Copenhagen a number of its most valuable possessions—books, MSS., autographs, prints, and literary curiosities—have been arranged in a permanent exhibition, numbering some 900 entries.

The place of honour is given to the priceless Icelandic MSS. of the thirteenth and fourteenth centuries—the 'Elder Edda' ('Sæmundar Edda') and the 'Snorra Edda'; the 'Grágás' and the 'Jónsbók,' both ancient Icelandic law books; and the 'Flateyrbók,' written in 1387–94, and giving the oldest accounts of the finding of Greenland and America.

The oldest printed Danish books are to be found there, viz., 'Breviarium Othinense,' printed in Odense, 1482, the only known copy of the first book printed in Denmark, as well as 'The Rhymed Chronicle of Denmark,' printed by Gotfred of Ghemen in Copenhagen in 1495. This is the first work printed in Danish.

Some choice specimens of early printing may also be seen, including a "block-book" Apocalypse, of which six similar engraved editions are known, this copy being the third. Notable also is a letter of indulgence printed at Mayence in 1454, and the so-called 42-line or Schellhorn Bible, probably printed by Gutenberg c. 1455.

The library is particularly rich in minuscules and majuscules from the early part of the Middle Ages and up to the fifteenth century, such as a Latin half-uncial MS., a fragment of the history of the Franks by Gregory of Tours.

Among the early MSS. is a Latin Gospel of the tenth century with English decoration, and another work by an English artist, 'Les Matinées de Notre Dame,' a prayer book probably made for the queen of Henry IV., Mary of Bohun, mother of Philippa of Denmark.

Some Anglo-Saxon fragments are also shown, viz., a song about King Walter of the eleventh century, and some Irish MSS., including 'Senchas Mór,' an early Irish statute, written in the fourteenth or fifteenth century, and a poem in honour of Cuchonacht Maguire from Termanagh, who died in 1589.

Several fine specimens of Oriental books and MSS. are on view, as well as of the art of bookbinding in many countries in ancient and modern times.

Among the literary curiosities may be mentioned an English almanac printed on parchment strips in 1500, and a German print of a monster fish, said to have been caught in the Baltic on November 7th, 1615. It has legs, a Turkish scimitar through the neck, three spears in its back, and teeth like those of a crocodile, as well as some words of warning written across the back, "Woe to mankind" ("Wee wee den minsk"),

W. R. P.

TEACHERS' REGISTRATION COUNCIL.

I MUST plead guilty to having borrowed the expression "Dr. Gow and his friends," which was objected to last week, from Sir Robert Morant, as applied by him to those whom Dr. Gow selected to form a deputation with him to the Board of Education after the meeting of February 29th, 1908. The compression of a summary makes it appear that I applied them to the representatives of various associations who attended that meeting. The deputation, of whom I had the honour to be one, did not profess to be representative in the same sense as the Committee of February 29th; still less would it compare with the later and larger Committee which met under Dr. Gow's presidency on October 10th, and appointed a sub-committee to continue the negotiations with the Board. Since Dr. Gow considered the negotiations closed that sub-committee has not been called together; and the phrase "representative of the teaching profession" still awaits definition. R. F. CHOLMELEY.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Church Quarterly Review, January, 3/. Edited by the Rev. A. C. Headlam.
- Dictionary of the Bible, 20/ net. Edited by James Hastings, with the co-operation of John A. Selbie, and the assistance of John C. Lambert and Shailer Mathews.
- Hebrew Prophets for English Readers: Vol. I. Amos, Hosea, Isaiah i.-xxxix., and Micah. 2/6 net. Printed in poetical form, with headings and brief annotation, edited by F. H. Woods and F. E. Powell.
- Heurtley (C. A.). The Union between Christ and His People, 2/6 net.
- Lees (Rev. G. Robinson). The Witness of the Wilderness, 3/6 net. Deals with the Bedawin of the desert, their origin, history, home life, strife, religion, and superstitions, in their relation to the Bible, with 23 illustrations from photographs.
- Mackay (Rev. D. S.). The Religion of the Threshold, and other Sermons, 6/ net. With introduction by Prof. H. Black.
- Petrie (W. M. Flinders). Personal Religion in Egypt before Christianity, 2/6 net. In Harper's Library of Living Thought.
- Sanders (H. Martyn). The Message of the Church in Collect. Epistle, and Gospel, Vol. II. Trinity Sunday to All Saints' Day, 3/6 net.
- Schechter (S.). Some Aspects of Rabbinic Theology, 7/6 net. Consists of a course of lectures delivered at various centres, and a series of essays published in *The Jewish Quarterly Review*.
- Tolstoy (Leo). The Teaching of Jesus, 2/6 net. Translated by L. and A. Maude. Also in Harper's Library of Living Thought.
- Verbum Sempiternum. A reprint of the edition of 1614 known as the Thumb Bible.

Law.

- Konstan's Rating Appeals, 1904-8, 2 vols., 25/ net.
- Marshall (T. W.). A First Book on the Law of Real Property, 5/ net. Based principally upon Book II. of Blackstone's Commentaries.

Fine Art and Archaeology.

- Guthrie (J.). A Second Book of Drawings, 2/6 net.
- Konody (P. G.), Brockwell (M. W.), and Lippmann (F. W.). National Gallery, Part VI., 1/ net.

Poetry and Drama.

- Garnered Grain: Poetical Annual for 1909, 1/ net. A sequel to 'New Songs,' containing the work of contemporary poets, known and unknown.
- Hugo (Victor). Poèmes choisis, 1822-65, 1/6 net. With a preface by L. Agneltant. In Les Classiques français.
- Kennedy (C. R.). The Winterfeast, 5/ net. A play.
- MacKay (Col. K.). Songs of a Sunlit Land, 3/6 net. A series of poems, some of which have appeared in Australian magazines.
- Molière (J. B. P.). Dom Garcie de Navarre, ou le Prince jaloux, 1/6 net. A comedy, with preface and glossary by Frederic Spencer.
- Payne (J.). Flower of the Thorn, 7/6 net. A book of wayside verse.
- Swinburne (A. C.). Three Plays of Shakespeare, 2/6 net. Deals with 'King Lear,' 'Othello,' and 'Richard II.' In Harper's Library of Living Thought.
- Tudor Facsimile Texts: Gentleness and Nobility; The Three Laws; Wit and Science; Witty and Witless, 17/6 net each.
- Wilstach (P.). Richard Mansfield, the Man and the Actor, 16/ net. With many illustrations.
- Withers (G. H.). A Few Greek and Latin Poems rendered into English Verse.

Music.

- Booth (J.). A Selection of One Hundred Tunes, with Appropriate Hymns.
- Johnstone (J. Alfred). Touch, Phrasing, and Interpretation, 3/6. Intended to give a lucid presentment of certain musical questions.
- Wilkinson (G. W.). Well-Known Piano Solos: How to Play Them with Understanding, Expression, and Effect, 1/. First series, dealing with the works of Sinding, Scarlatti, Paderewski, Handel, and others.

Bibliography.

- Catalogue of Pamphlets, Tracts, Proclamations, Speeches, Sermons, Trials, Petitions, 1506-1700, in the Library of the Honourable Society of Lincoln's Inn.

Philosophy.

- Sociological Review, January, 2/6 net.

History and Biography.

- Anderson (A. O.). Scottish Annals from English Chroniclers, 500 to 1286, 10/6 net.
- Anderson (J. H.). The Franco-German War, July 15-Aug. 18, 1870, 3/ net.
- Boulting (W.). Aeneas Silvius (Aeneas Silvius de' Piccolomini, Pius II.), Orator, Man of Letters, Statesman, and Pope, 12/6 net. With 11 illustrations.
- Buckland (E. S. Lang). Oliver Goldsmith, 1/ net. In Bell's Miniature Series of Great Writers.
- Bury (Prof. J. B.). The Ancient Greek Historians, 7/6 net. Consists of the Lane Lectures delivered at Harvard University in the spring of last year.
- Carlyle (T.). The Life of Frederick the Great, 5/ net. Abridged and edited by Edgar Sanderson, with an introduction by Roger Ingepen, portraits, and a map.
- Carpenter (E.). The Intermediate Sex, 3/6 net. A study of some transitional types of men and women.
- Childe-Pemberton (W. S.). Life of Lord Norton, 1814-1905, Statesman and Philanthropist, 12/ net.
- Colby (C. W.). Canadian Types of the Old Régime, 1608-98, 10/6 net.
- Cowen (J.). Speeches on the Near Eastern Question, Foreign and Imperial Affairs, and on the British Empire, 2/6 net. A collection of speeches, revised by his daughter, dealing mostly with the foreign and world-wide policy of England from 1876 to 1897.
- Crichfield (G. W.). The Rise and Progress of the South American Republics, 2 vols., 25/ net.
- Curtin (J.). The Mongols in Russia, 12/6 net. Intended as a continuation of 'The Mongols,' and is the story of the domination of this race in Russia, after their expulsion

from China by the founders of the Ming dynasty. Has frontispiece and map.

- Dundonald (Earl of). The Autobiography of a Seaman, 2/6. New Edition, with 12 illustrations.
- Holland (R. S.). Builders of United Italy, 7/6 net.
- Kincaid (Capt. Sir J.). Adventures in the Rifle Brigade, and Random Shots from a Rifleman, 2/6. New Edition, with illustrations.
- Murdoch (W. G. Blaikie). The Royal Stuarts in their Connection with Art and Letters, 6/ net.
- O'Brien (R. Barry). Dublin Castle and the Irish People, 7/6 net.
- Pierce (W.). An Historical Introduction to the Marprelate Tracts, 10/6 net. A chapter in the evolution of religious and civil liberty in England.
- Recollections of Baron de Frénilly, Peer of France, 1768-1828, 10/ net. Edited, with an introduction and notes, by Arthur Chuquet; translated by Frederic Lees, with portrait.
- Ruvigny and Raineval (Marquis). The Plantagenet Roll of the Blood Royal: The Isobel of Essex Volume, 84/ net.
- Staley (E.). The Tragedies of the Medici, 12/6 net. With 25 illustrations.
- Thomas (E.). Richard Jefferies, his Life and Work, 10/6 net. With illustrations and a map.
- Wedgwood (J. C.). A History of the Wedgwood Family, 42/ net. With pedigrees and numerous illustrations.

Geography and Travel.

- Allen (Horace N.). Things Korean, 3/6 net. A collection of sketches and anecdotes, missionary and diplomatic.
- German Empire, Map with Index, 2/6 net.
- Henderson (Major P. E.). A British Officer in the Balkans, 16/ net. An account of a journey through Dalmatia, Montenegro, Turkey in Austria, Magyarland, Bosnia, and Herzegovina, with 50 illustrations and a map.
- Johnson (Virginia W.). Genoa, the City of Columbus, 5/ net. Illustrated.
- Leland (John). Itinerary in or about the Years 1535-43, Parts VII. and VIII., 12/ net. With appendixes, including extracts from Leland's Collectanea, edited by Lucy Toulmin Smith.
- Maturin (Mrs. Fred). Petticoat Pilgrims on Trek, 7/6 net. An account of a tour in South Africa, told in diary form, with a frontispiece.
- Moore (W.). Boston (Lincolnshire) and its Surroundings, 6d. Also contains an account of the Pilgrim Fathers of New England, and is illustrated with photographs, &c. No. LXII. of the Homeland Handbooks.
- Philips' Ocean Travellers Series of Maps, 21 sorts, 3/6 net each.
- Under Petraia, with some Saunterings, 5/ net. A volume of Italian sketches, with 8 illustrations.
- How to Skate on Rollers, by Rinker, 1/ net.
- Monahan (G. S.). The Textbook of Roller-Skating, 1/ net. A book for novices and experts, with 19 illustrations.
- Woodgate (W. B.). Reminiscences of an Old Sportsman, 15/ net. Including some excellent stories, with 24 illustrations.

Education.

- Burstall (Sara A.). Impressions of American Education in 1908, 4/6.
- Eliot (C. W.). University Administration, 6/ net.
- Gilman, Daniel Coit, 1831-1908. A series of tributes to President Gilman, forming Johns Hopkins University Circular, No. X.
- Harvard University Catalogue, 1908-9.
- Primary Curriculum, 4/ net. Edited and in part written by F. H. Hayward.

Philology.

- Berthon (H. E.) and Starkey (V. G.). Tables synoptiques de Phonologie de l'Ancien Français, 2/6.
- Encyclopædic Dictionary, Part I., 7d. net. Reissue, with a supplementary volume containing new words.
- Kitāb Mu'īd An-ni'am Wa-mubid An-ni'ām, by Taj-ad-Din Abū Nasr 'Abd-al-Wahhāb As-Subki, 12/6 net. Contains the Arabic text with an introduction and notes, edited by David W. Myhrman.
- Linguistic Survey of India: Vol. IX. Indo-Aryan Family, Central Group: Part II. Specimens of the Rājasthānī and Gujarātī, 9/9. Collected and edited by G. A. Grierson.

School-Books.

- Adie (R. H.). Junior Chemistry, 2/6. In the School Junior Series.
- Berthet (E.). Le Douanier de Mer, 2/6. Edited by R. J. E. Bué. In the Oxford Modern French Series.
- Crofts (T. R. N.). Undine und Huldbrand, 1/. Founded on Fouqué's 'Undine.' In Methuen's Simplified German Texts.
- Ingham (P. B.). Die Nothelfer, 1/. Founded on 'Die vierzehn Nothelfer' of W. H. Riehl. Also in Methuen's Simplified German Texts.
- Lewis (E. I.). The Elements of Organic Chemistry, 2/6. In the University Tutorial Series.
- Paterson (W. E.). School Algebra, Complete, 4/; with Answers, 5/.
- Plato, Euthyphro, 2/6. With introduction and notes by St. George Stock.
- Rambles in Bookland, 1/3. An English reading-book for junior forms, edited by C. E. Byles. One of Arnold's Literary Reading-Books.
- Ryan (A. Florence). Der Müller am Rhein, 1/. Founded on 'Das Märchen von dem Rhein und dem Müller Radlauf,' by Clemens Brentano. Another of Methuen's Simplified German Texts.
- Stanley (F. C.). A Course of Hand and Eye Training, 4/6. Illustrated.
- Thomas (W. Jenkyn) and Doughty (E. P.). The New Latin Delectus, Book I., 2/. A selection of easy prose and verse pieces, simplified Livy, &c.
- Thomson (C. Linklater). A First Book in English Literature, Part IV., 2/6. Deals with the period from Beaumont and Fletcher to Dryden.
- Vigny (A. de). Chatterton, 3/ net. Edited by E. Lauvrière. Another of the Oxford Higher French Series.

Science.

- Chemical Manufacturers' Directory of England, Wales, and Scotland, with some of the Firms in Ireland, for 1909, 2/6 net.
- Combe (A.). Intestinal Auto-Intoxication, 10/6 net.
- Cramp (W.) and Smith (C. F.). Vectors and Vector

Diagrams applied to the Alternating-Current Circuit, 7/6 net. With examples of their use in the theory of transformers, &c.

- Finn (F.). Wild Beasts of the World, Part VIII., 1/ net. With coloured illustrations by L. Sargent, C. E. Swan, and W. Austen.
- Herschell (G.). Soured Milk and Pure Cultures of Lactic Acid Bacilli in the Treatment of Disease, 1/6 net. New Edition.
- Law (E. F.). Alloys and their Industrial Applications, 12/6 net.
- Laxton's Price-Book for Architects, Builders, Engineers, and Contractors, 1909, 4/.
- Leather, Technical and Practical, No. I., 7/ per annum. A monthly journal for all engaged in the leather industries.
- Macdonald (J.). Stevens' Book of the Farm, Vol. II., 10/6. Deals with every branch of agriculture. Fifth Edition, revised.
- Mathewson (C. H.). First Principles of Chemical Theory, 4/6 net.
- Moyer (J. A.). The Steam Turbine, 17/ net.
- Nisbet (J.). Our Forests and Woodlands, 3/6 net. New Edition in the Haddon Hall Library.
- Oberg (E.). Handbook of Small Tools, 12/6 net.
- Richards (E. H.). Laboratory Notes on Industrial Water Analysis, 2/6 net.
- Science Progress in the Twentieth Century, January, 5/ net. A quarterly journal edited by N. H. Alcock and W. G. Freeman.
- Sluss (J. W.). Emergency Surgery, 15/ net.
- Strong (F. F.). High Frequency Currents, 12/ net.
- System of Medicine, Vol. V., Diseases of the Alimentary Tract, 30/ net. Edited by William Osler and Thomas McCrae.
- Winslow (C. E. A. and A. R.). The Systematic Relationships of the Coccaceæ, 8vo, 10/6 net.
- Wright (H. J. and W. P.). Beautiful Flowers and How to Grow Them, Part VII., 1/ net. With coloured illustrations.

Fiction.

- Austen (Jane). Emma, 2 vols.; Mansfield Park, 2 vols.; Northanger Abbey; Persuasion, 3/6 net each. All with coloured illustrations by A. Wallis Mills. Large-type edition in the St. Martin's Illustrated Library of Standard Authors.
- Blondelle-Burton (J.). Traitor and True, 6d. New Edition.
- Brady (C. T.). Little France; or, The Quiberon Touch, 6/. Concerned with Wolfe and the Plains of Abraham.
- Brooke (H.). The Fool of Quality; or, The History of Henry, Earl of Moreland, 2 vols., 2/ net. With introduction by Francis Conlts. In the New Pocket Library.
- Campbell (A.). The Combat, 6/. A tragedy of the countryside.
- Dawe (Carlton). The New Andromeda, 6/.
- Falkner (J. Meade). Moonfleet, 7d. net. A capital story of adventure. In Nelson's Library.
- Hall (H. Fielding). One Immortality, 6/.
- Hill (Ethel). The Unloved, 6/. The story of an idealist surrounded by sordid conditions.
- Kernahan (Mrs. Coulson). The Graven Image, 6/. A story relating the many adventures of a beautiful young girl who, thrown on her own resources, determines to fight against adverse fortune, and to unravel the mystery of 'The Graven Image' which plays an important part in the family affairs of her lover.
- Lang (W. H.). The Thunder of the Hoofs, 6/. A sporting novel, placed partly in England and partly in Australia.
- McCarthy (Justin). Julian Revelstone, 6/. The wealthy hero is the lineal descendant and heir of a self-exiled branch of an old English family, who comes to Europe with the resolve to buy back his ancestral estate as a stranger.
- Meade (L. T.). The Stormy Petrel, 6/. The story is placed in Ireland in the days of the potato famine.
- Moffat (E. B.). John Broome's Wife, 6/. A story of modern life.
- North (L.). Syrinx, 6/. The heroine is the central figure in a Bohemian coterie.
- Paternoster (G. Sidney). The Hand of the Spoiler, 6/. A story of crime and its detection, in which the regeneration of a young University man bred up to crime is set forth.
- Tweeddale (V.). The Quenchless Flame, 6/.
- Webbing (P.). The Story of Virginia Perfect, 6/. A tale of modern London life.
- White (F. M.). A Crime on Canvas, 6/. A story of mystery.

General Literature.

- Anti-Socialist, No. I., 1d.
- County Councils, Municipal Corporations, Urban District, Rural District, and Parish Councils Companion, Magisterial Directory, Poor Law Authorities and Local Government Year-Book, 1909. 8vo, 10/6.
- Dadelsen (E. J. von). New Zealand Official Year-Book, 1908. Humane Review, January.
- Hungary of To-day, by Members of the Hungarian Government, 7/6 net. Edited by Percy Alden, with numerous illustrations.
- Le Gallienne (R.). Little Dinners with the Sphinx, and other Prose Fancies, 6/.
- Powell (E. T.). The Essentials of Self-Government (England and Wales), 4/6 net. A survey of the electoral mechanism as the foundation of political power and a potent instrument of intellectual and social evolution.
- Pratt (E. A.). The Policy of Licensing Justices, 1/ net.
- Reich (Emil). Nights with the Gods, 6/. A series of views on present-day affairs supposed to be held by great spirits of the past, chiefly Hellenes.
- Royal Navy List and Naval Recorder, January, 10/.
- Thom's Official Directory of the United Kingdom of Great Britain and Ireland for 1909, 21/.
- Pamphlets.
- Alexander (J.). Ecclesiastical Finance Reform and City Churches, 2d.
- Be Loyal to your Church, by a Layman, 4d.
- Collinson (J.). The Fate of the Fur Seal, 2d. Third Edition.
- Hampstead Council of Social Welfare: Annual Report of the Executive Committee, 1908.
- Knott (J.). The Origin of Syphilis and the Invention of its Name. Reprinted from the *New York Medical Journal*.

Rosebery (Lord), Thrift, 6d. net. An address delivered at the annual meeting of the Edinburgh Savings Bank, December 28 last. Reprinted from *The Scotsman*.
 Sleeping Sickness: How to Avoid Infection. With an account of *Glossina palpalis*, and illustrations of this and other biting flies.

FOREIGN.

Poetry and the Drama.

Gennep (A. van), La Question d'Homère: les Poèmes homériques, l'Archéologie, et la Poésie populaire, 6fr. 75.
 In Les Hommes et les Idées.
 Jiriczek (O.), Viktorianische Dichtung: Die Lesarten der ersten Fassungen, 1m. 20. Deals with the Brownings, Tennyson, and Dante and Christina Rossetti.

Fine Art and Archaeology.

Thieme (U.) und Becker (F.), Allgemeines Lexikon der bildenden Künstler: Vol. II. Antonio da Monza—Bassan, 32m. For notice of the first volume of this important work see *Athen.*, Sept. 19, 1903, p. 341.

Philosophy.

Palhoriès (F.), Rosmini, 7fr. 50.

History and Biography.

Brun (P.), Savinien de Cyrano Bergerac, Gentilhomme parisien, l'Histoire et la Légende, 12fr. Part of the Bibliothèque du Vieux Paris.

Dufay (P.), Victor Hugo à vingt Ans: Glanes romantiques, 3fr. 50.

Masson (P. M.), Une Vie de Femme au dix-huitième Siècle: Madame de Tencin, 1682-1749, 3fr. 50.

Suau (P.), La France à Madagascar: Histoire politique et religieuse d'une Colonisation, 5fr.

Geography and Travel.

Hopital (J. L'), Italica: Impressions et Souvenirs, 3fr. 50.

Sion (J.), Les Paysans de la Normandie orientale: Étude géographique, 12fr.

Philology.

Cartault (Prof.), Tibulle et les Auteurs du Corpus Tibullianum: Texte établi, 7fr.

Mélanges Havet: Philologie et Linguistique, 20fr. Offered to Prof. Havet on his sixty-ninth birthday.

Science.

Flammarion (C.), La Planète Mars et ses Conditions d'Habitabilité, Vol. II., 12fr.

Fiction.

Leroux (G.), Le Parfum de la Dame en noir, 3fr. 50. Another instalment of the adventures of the detective who made 'The Mystery of the Yellow Room' a great success.

* * * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MR. HARTLEY WITHERS, the City representative of *The Times*, has set himself to explain 'The Meaning of Money' in a volume which Messrs. Smith & Elder will publish next Friday.

ON the same date they will issue a new novel by Mr. J. C. Snaith, 'Araminta,' in which the author relates a comedy springing from the arrival in Mayfair of a country cousin with the mind of a milkmaid and the face of a Gainsborough duchess.

THE chief feature of the forthcoming number of *The Classical Review* (Vol. XXIII. No. 1) is an article on 'The Learner's Point of View,' describing the experiences of an Indian official compelled to master many languages, some destitute of any written literature, and criticizing the various methods of teaching languages, especially Latin and Greek.

SIR C. P. LUCAS has completed a 'History of Canada, 1763-1812,' which the Oxford University Press is publishing immediately. The volume ranges with the author's study of the Canadian War of 1812, issued three years ago.

THE history of the palace of Fontainebleau forms the background for a popular biography of the women who dwelt there in a new book to be entitled 'Fair Women at Fontainebleau,' by Mr. Frank Hamel, author of 'Famous French Salons.' The work will be published shortly by Mr. Eveleigh Nash.

A NEW "colour-book" promised by Messrs. A. & C. Black this spring is 'Inns of Court,' with pictures by Mr. Gordon Home, and text by Mr. Cecil Headlam.

The same firm are issuing 'The Motor Routes of England: Southern Section,' the first instalment of a series by Mr. Gordon Home, which includes notes for drivers, details of distances on specially prepared maps, and interesting objects on and off the road; 'London in the Nineteenth Century,' by Walter Besant and other contributors; and 'An Angler's Season,' by Mr. W. E. Hodgson, well known for his books on fishing.

Two of the Scottish History Society's volumes are in a forward stage. In the 'Records of the Commission of the General Assembly for 1650-53,' edited by Dr. James Christie, with a preface by Lord Guthrie, several of Cromwell's letters are printed. The other volume is 'A Selection of the Forfeited Estates Papers preserved in the Register House and Elsewhere,' edited by Mr. A. H. Millar.

MR. SIDNEY LEE was chosen this year by the Brontë Society to deliver the customary address to the public after the annual meeting, which took place last Saturday at Harrogate. Mr. Lee's subject was 'Charlotte Brontë in London.' After a brief comparison of the Brontë Society's efforts with those of the Trustees of Shakespeare's Birthplace, Mr. Lee sketched the relations of Charlotte Brontë with her publisher, the late George Smith, whose career and character he warmly eulogized from personal knowledge.

IN connexion with the series of lectures on journalism now being given in Trinity College, Dublin, Mr. H. W. Massingham lectured last week in the Regent's Hall, Trinity College, on 'The Duty of the Press.' Mr. Massingham referred in particular to what he called the "New Journalism," the organizers of which, in his opinion, set themselves out to create the "newspaper habit" in a vast number of persons of all ages and classes. Mr. Birrell, who also spoke, was inclined to be sceptical as to the influence of the press, especially in political affairs.

THE third volume of Dr. Copinger's 'History of the Manors of Suffolk' is now in the binders' hands, and will be issued to subscribers in the course of the next few days. This volume deals with the Hundreds of Carlford and Colneis Hartismere and Hoxne, of which no history has previously appeared. The manors of Ipswich are included in this volume; Only 150 copies have been printed for sale. The fourth volume, treating of the manors in the Hundreds of Lackford, Lothingland, Mutford, and Loes, is in a forward state.

THE collection of Civil War tracts and newspapers, forming part of the library of Lord Polwarth, which Messrs. Sotheby will sell on February 15th and three following days, is probably the most extensive in existence, outside the Thomasson Collection in the British Museum. Lord Polwarth's series was at one time in the possession of George Rose, the well-known statesman and political writer (1744-1818).

MRS. ELEANOR KIRKMAN GRAY writes:—

"While thanking your reviewer of 'Philanthropy and the State' (*Athen.*,

Dec. 26th) for his able and sympathetic notice of my late husband's book, I should like to point out that he was a convinced Socialist, and neither an 'Individualist' nor a 'moderate man,' as the reviewer seems to think."

TO Glasgow University Library has been added, by an anonymous donor, the collection of Celtic books which once belonged to Dr. Macbain of Inverness. The bound MS. of his etymological dictionary of Gaelic has also been acquired.

THE cause of girls' education has lost one of its ablest and most active workers, Miss Margaret Gardiner, who has been forced, after a brave struggle against failing health, to resign the headship of St. Felix School, Southwold, which was entirely of her creation. Since its foundation in 1897, her originality and enterprise have done great things. Miss Gardiner, as the daughter of our old contributor the distinguished historian, and granddaughter of Edward Irving, brought rare instincts of mind and spirit to bear upon her work, and a host of old pupils and friends will hear with regret of her resignation.

MR. CHARLES GODFREY writes from Osborne regarding our review on the 16th inst. of 'Modern Geometry,' by him and Mr. Siddons:—

"Your reviewer expresses the opinion that the pentagon construction might, with advantage, appear in a future edition of this book. This construction is given in the more recent editions of the elementary geometry by the same authors."

MANY readers will be glad to hear that Messrs. Smith & Elder promise for next week a new and cheaper edition of Leslie Stephen's 'Hours in a Library,' in three volumes.

THE poet Karl Rethwisch, whose death at the age of seventy is reported from Altona, wrote chiefly in Plattdeutsch. His best-known works are 'Weihnachtsbilder' and 'Knospen.'

THE increase in the number of foreign students at the German Universities over those of last winter (from 3,869 to 4,077) is interesting to note, as the stricter regulations for matriculation introduced in 1907 had led to a falling-off. There were 1,584 Russians, 706 Austro-Hungarians, 302 Swiss, 333 Americans, 165 English, 61 French, 172 Asiatics (chiefly Japanese studying medicine), and 346 from Bulgaria, Servia, and Roumania. The most popular faculties are the medical and philosophical.

WE have to announce the death on the 20th inst. of Prof. T. H. Aschehoug, aged eighty-six, for many years the most prominent Norwegian Jurist, as well as a leading politician, economist, and journalist. He published a number of legal and economic works regarded as of standard value.

A RECENT Government Publication of interest is Scotch Education, Circular (1d.). One other we name under Fine-Art Gossip.

NEXT week we shall pay special attention to Science, including 'Research Notes,' 'Medical Books,' &c.

SCIENCE

OUR LIBRARY TABLE.

Mines and Minerals of the British Empire. By Ralph S. G. Stokes. (Arnold.)—The story that Mr. Stokes tells—and tells with no little skill—of the mineral wealth of the “British Empire oversea,” will interest many readers who are neither practical miners nor speculators in mines; and his book is in no degree a guide to investment. He has visited most of the sites of mining industry described; but, although in his tour of inspection he travelled 35,000 miles, it was impracticable to visit every field of consequence. Among the regions unvisited were Mysore, Queensland, Klondike, and Rhodesia; and in describing these Mr. Stokes has availed himself of the publications of “Governmental and other trustworthy authorities.” It was found impossible to compress into one volume of about 400 pages detailed accounts of all the mining processes adopted throughout the British Colonies; but by economy in words the author is enabled to give a concise yet lucid account of the principal fields of mining industry. In all cases the geology of the surrounding country is sketched, and “the characteristics of ore-occurrence and methods of exploitation” are described, and we believe that the author’s hope will be realized that the work “may be of service to those concerned in the practice and science of mining.” It will also be found useful to the mineralogist, for Mr. Stokes in most cases supplies a list of the minerals associated with the ores or mineral substances extracted for commercial purposes; and as he carefully gives the correct mineralogical specific names, rather than local terms, the value of his lists is increased, because the information they contain is at once available. It would have been well—at any rate, it would have made the book more attractive to the general reader—if short explanations had been added of terms in general use in the mining world in the getting and preparation of ores and mineral substances, either above or below the surface. This might have been done with the addition of six pages or so to the volume.

It will astonish many readers to realize how great has been the “influence of mineral production in the economic development of the British Empire,” and the expansion in the industry of late years, and notably in the old mines of India, Burmah, and Malaya, has been immense, and is still increasing. The total mining output of the Empire for the year 1906 was valued at about 200,000,000*l.*, and the number of employees—white, black, and yellow, of all ages and both sexes—was estimated at about 2,000,000, so that each person engaged produced about 100*l.* per annum. Of these huge totals of value and labour the United Kingdom itself furnishes more than half.

Mr. Stokes provides some curious items of information concerning unexpected uses of certain mineral products, and strange beliefs held by miners: in India, for instance, we find “ladies’ mica hat, very elegant, decorated with flowers, 10 rupees”; while in Ceylon it is held by the natives that precious stones grow in the alluvial deposits, and that flawed stones and specimens which exhibit asterism have been in the ground too long—are in fact over-ripe. In all old mining countries many superstitions cluster round mines and minerals, and die out very slowly. The processes of formation of various mineral deposits have long perplexed scientific investigators, and still furnish unsolved problems to the geologist. Such a problem is

presented by the cylindrical pipe of calcite-cemented tin ore at Lahat in Malaya; but there are many others, *e.g.*, the genesis of graphite in Ceylon, and the occurrence of petroleum in sandstone in Burma. The author is prevented by want of space from discussing in detail these and similar questions; but he epitomizes the views at present held, and refers to the treatises, papers, and reports in which the questions are treated.

Considerable attention is devoted to the mines or open-air workings of mica, plum-bago, sapphires, and asbestos, which, like tin, nickel, gold, and diamonds, are “products almost essentially British.” But the most popular chapters are likely to be those which describe the more exciting phases of mining life, as shown in the many extraordinarily rich goldfields to which rushes of prospectors and miners, or would-be miners, have been made since the middle of the nineteenth century. An interesting account is presented of the growth of mining in the Transvaal and in the Yukon territory, the narrative of the Klondike alluvial gold-field being given in the words of Robert Henderson, its discoverer, who is still working in the country.

Efficiency of administration, and economy in working, are considerations upon which the financial success of all mining fields largely depends, and these topics are fully discussed in the chapters devoted to Transvaal gold-mining. The possibilities of white, native, and Chinese labour, and their comparative advantages, are studied, and some of the existing conditions of affairs are explained.

Electro-Metallurgy. By John B. C. Kershaw. (Constable & Co.)—This book gives us the impression that it was written and published before the author was quite ready with his materials; it deals largely with projects and experiments the results of which were, at the end of 1906, inconclusive. Frequently we read, “It is as yet too early to say,” or the author tells us that he has been unable to obtain information vital to the satisfactory construction of a treatise on the subject. Notwithstanding this, Mr. Kershaw has produced a book which contains a large amount of interesting information, and the present issue will no doubt serve well as the basis on which to found a second edition of real value to all interested in electro-metallurgy. In a work of this sort it is perhaps useless to look for any high literary standard, but the author should look to his grammar. The name Maudslay is misspelt, and so is Trollhättan, which, moreover, is not in Norrland. The author should carefully revise the early history of aluminium, for the statements on p. 7 and pp. 18 and 19 are anything but clear, and the confusion is probably increased by a misprint in one of the dates. He should also make up his mind whether he prefers bisulphide or disulphide; and in describing the Heroult furnace it would be as well to make use, in the text, of the reference letters which appear on the illustration. On p. 213 we are told that a firm “has decided to erect” certain plant, but in the next line we read that the plant is already at work.

In an interesting account of the first copper refining by electricity, the electrolyte is said on p. 104 to have been circulated by syphons and gravity; but on p. 110, where Elkington’s process is unnecessarily described over again, the circulation is completed by means of a pump. It would be worth while to find out which was correct, for the origin of the electrolytic process is of permanent interest, which cannot be said of many of the experiments in various

branches of electro-metallurgy on which a good deal of space is wasted here.

We do not wish to convey the impression that the book in its present state is devoid of value, for, as we have already said, it contains much information. There are, for instance, accounts of the reduction, manufacture, and uses of aluminium, the most interesting feature of which is perhaps the thermit or weldite process, in which powdered aluminium is used, and by means of which so great a heat is generated that defective castings, broken ships’ stems, and other heavy masses of metal, as well as the joints in tram rails, can be welded *in situ*.

A matter of special interest to some of our readers will be the use of aluminium plates instead of lithographic stones. This method is, we believe, making considerable headway, especially in colour-work, as the plates can be used on rotary presses. The extraction and refining of gold and silver form the subject of another chapter.

In reading of the preparation of calcium carbide and the generation of acetylenegases we learn that “carbide” was known half a century ago, but not until its rediscovery simultaneously in Paris and in America forty years later, during experiments with the electric furnace, was its commercial employment possible, and now, thanks to the inventor of the dynamo, some 100,000 tons of carbide are used annually. The author does not, by the way, deal with small portable generators for motor-car and cycle lamps, for which room could be made by omitting the numerous descriptions of acetylene generators which cannot be manufactured as their patents are invalid. One of the most interesting applications of this gas is in the oxy-acetylene blowpipe, by means of which a marvellous degree of heat can be applied over a very circumscribed area. This is used extensively for cutting, or rather melting, through thick metal plates.

Carborundum is another product of the electrical furnace. It was discovered during attempts to make diamonds; it is nearly as hard as the diamond, and its efficacy as a grinding material is about three times that of emery. Some 20,000 or 30,000 tons of “scrap tin” are produced every year in the “canneries” in the United States, and the value of the tin recovered by chemical means from this “waste” is from 70,000*l.* to 100,000*l.*

The useful glossary at the end of the book should be improved by the addition of the terms “ohm,” “inertia,” “resistance,” and “inductance,” which do not figure in it, though the last phenomenon is described under its older name of “self-induction.”

ANTHROPOLOGICAL NOTES.

EARLY last year the local newspaper of Soissons announced the discovery at Braine of a prehistoric sepulture. Upon inquiry, M. O. Vauvillé was informed that a stone cist had been unearthed, containing four skeletons, a vessel of brown earthenware, and a flint hatchet; but all these, except the hatchet, had been destroyed by the workmen. Numerous discoveries of *allées couvertes* having been made in the same neighbourhood, this is much to be regretted; and the circumstance led to a correspondence between the Society of Anthropology of Paris and the French Government. M. Viviani, Minister of Labour, acting on behalf of the Minister of Public Works, addressed a circular to the prefects and the engineers of bridges and causeways, urging upon

their attention the provisions of the law relating to the preservation of antiquities. The Minister of the Interior also called the attention of the municipalities to the subject. Both Ministers received the thanks of the Society for their action. The Society has also taken steps to enlist the co-operation of the educational authorities.

The Society has appointed a committee to establish a rational terminology in the anatomical description of human teeth, as the result of a communication by M. G. Mahé, dentist of the hospitals.

MM. Schleicher Frères of 61, Rue des Saints-Pères, Paris, have issued an excellent catalogue of objects of the Stone, Bronze, and Iron Ages, illustrated by twelve plates of typical specimens, mainly from the collections of the late M. Eugène Boban, and of MM. du Chambon, Émile Collin, and others. They are arranged according to the classification of M. de Mortillet, who has examined and verified them.

On the 7th, 8th, and 9th of July next the Society of Anthropology of Paris will celebrate the fiftieth anniversary of its foundation. On the evening of the 6th an informal reception will be held. The meeting on the morning of the 7th will be presided over by the Minister of Public Instruction, when an address will be delivered by Prof. Édouard Cuyer, the President of the Society, and Dr. L. Manouvrier, the Secretary-General, will make a report on the scientific activity of the Society since its foundation. The foreign delegates will then be invited to make reports on the state of the anthropological sciences in their countries, and the Minister will close the proceedings with a discourse. On Thursday, the 8th, visits will be paid to the museums, and a reception will be held at the Hôtel de Ville. On the evening of Friday, the 9th, a banquet will end the celebration.

Among recent deaths of old and valued members of the Society are those of Prof. Terrier and Prof. Cornil, both of the faculty of medicine.

M. G. Variot, physician to the Hôpital des Enfants-assistés, has pursued some researches into the rate of growth of new born children in height and weight, with the result that he has arrived at the conclusion that these elements are independent of each other, and that the difference between them is increased where a pathological condition exists, a fact which may furnish useful indications to medical men. M. Marcel Baudouin, in calling attention to the necessity of distinguishing between measurements taken upright and those taken lying down, remarked that this accounted for the contradictory statements as to the height of Napoleon I.

The quinquennial prize of 200*l.* bequeathed by M. Angrand for the best work in Americanist literature published during the five years has been awarded to M. Seler of Berlin. The commission for awarding the prize consists of two representatives of the Society of Anthropology of Paris, and one each of the Royal Anthropological Institute of Great Britain and the Anthropological Societies of other countries.

Among the latest contributions to anthropology of the lamented Dr. E. T. Hamy are a note on a cranium from the Neolithic camp of Chassey (Saône-et-Loire), and a notice of the life and works of Charles Arthaud of Pont-à-Mousson (who died in 1791, at the age of forty-three), prefixed to two hitherto unknown works of that author on the aborigines of Santo Domingo: one a pamphlet of thirteen pages, printed at the Imprimerie Royale du Cap in 1786, entitled '*Recherches sur la Constitution des Naturels du Pays, sur leurs Arts, leur In-*

dustrie, et les Moyens de leur Subsistance'; the other an unpublished manuscript in Prof. Hamy's library, dated 1790, '*Sur le Phallus des Naturels du Pays*.' Arthaud was in 1785 the first president of a club of Philadelphians instituted for the study of the colony and the promotion of its welfare.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—*Jan. 7.*—Dr. C. H. Read, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read. Mr. C. Dawson exhibited a bronze-gilt stirrup found at Framshill Park, near Stroud, co. Glouce.—The Director exhibited a similar stirrup found in London; also an iron ball and three bullets, a bil head, a gisarm, and an iron axe-head found in the Thames at Brentwood.—Mr. H. Plowman exhibited another iron axe-head found in the Thames.—Mr. W. King (through Mr. Reginald Smith) exhibited the seal of Thomas Norwich, last Prior of Prittlewell, 1520.—The following were elected Fellows: Dr. M. R. James, Sir W. Edward Davidson, and Messrs. J. N. Bankes, P. M. Johnston, H. C. Smith, F. W. Bull, E. O. Pleydell Bouverie, E. C. R. Armstrong, C. L. Kingsford, A. P. Mandslay, and Ralph Griffin.

Jan. 14.—Dr. C. H. Read, President, in the chair.—Mr. A. Trice Martin presented the annual report of the work which had been carried on in 1908 at Caerwent, the site of Venta Silurum. He said that the work had been executed mainly under the supervision of Dr. Ashby and Mr. Hudd, and regretted that the former was not present to give an account of what had been done. It had consisted in the excavation of three large houses or blocks abutting on the main street between the west and east gates. Parts of these houses were in all probability shops. To the west of them there was discovered a building that was undoubtedly a temple. It consisted of a *cella*, surrounded by a wall, which had probably formed the *podium*, with a court and entrance to the south from the main street. The plan was not unlike that of the temple at Lydney. To the north of the temple another house had been excavated, with two large yards or gardens, the one on the west having an imposing entrance or porch. Among the notable finds were another hoard of coins, most of them *minimi*; an unusually large amount of "Samian" pottery; and a small stone figure of a seated goddess, with a palm in one hand, and a globe or pomegranate in the other. The execution, which was extremely rude, recalled that of the stone head found some years ago in the so-called "shrine" in the south-west quarter of the city. The report was illustrated by lantern photographs.

Mr. Hudd added some remarks on the finds that were exhibited, and showed some drawings of stone figures discovered in Gaul that resembled the Caerwent goddess.—Mr. Clement Reid reported that some species not hitherto met with in Roman excavations had come to light among the seeds sifted out by Mr. Lyell from the mud of the wells; and there was an interesting discussion (in which Mr. Walters took part) on the contradictory evidence as to the date of "Samian" ware afforded by the coins associated with the finds.

Mr. R. Garraway Rice exhibited a flint of human shape found in the Thames, but probably from British Honduras originally; a Roman bronze statuette found at Pulborough; and sixteen Gothic letters of latten from a monumental slab found in London.

Jan. 21.—Sir Edward Brabrook, V.P., in the chair.—Dr. Philip Norman, Treasurer, and Mr. Ernest A. Mann read a joint paper on an ancient conduit-head at Chapel Street, Bloomsbury, with notes on the history and topography of the Grey Friars' water supply. This forms the sequel to a paper read by Dr. Norman in 1899, and published in *Archæologia*, vol. lvi. part ii. Therein from the Grey Friars' Register (a manuscript now at the British Museum), he had given a detailed topographical description, showing the original course of the pipes that supplied the Grey Friars' Convent, Newgate Street, with water, and had been able to prove that an ancient structure, now under ground at the back of a house in Queen Square, Bloomsbury, was the remoter "head" whence the supply was drawn, the water being carried almost due east to the top of Leather Lane, down which it passed, and then along Holborn to Newgate Street. He had also shown from the minute-books of Christ's Hospital, the foundation which succeeded to the buildings and the water supply of the Grey Friars, that a nearer conduit-head mentioned in the Grey Friars' Register, and at first, like that just men-

tioned, in the open country, was disappeared through the construction of Chapel Street, Lamb's Conduit Street. At the back of a house in that thoroughfare Mr. Mann has recently been fortunate enough to find, under the flooring of a room, this near "head," described in later documents as the "White Conduit," and spoken of by the early chronicler as "*Caput aquæ quod propinquius est, unde pro maiore parte aquam habemus, parum autem de capite remotiori.*" Of this he exhibited measured drawings, placed, for comparison, by those of the remoter or "Chimney Conduit." A plan was shown of the approximate course of the pipes as laid in the thirteenth century, with the relative positions of the two conduit-heads; and, by kind permission of the authorities of Christ's Hospital, a plan drawn in 1676. Some interesting extracts bearing on the subject were also given from the books of Christ's Hospital, so that we now have fairly complete knowledge of the Grey Friars' water system, which, as the town spread, had gradually to be abandoned, but not before the earlier years of the eighteenth century.

Mr. E. N. Baynes exhibited two small urns and a glass beaker and bowl, all of Saxon date, found at Eastry, Kent.

ROYAL NUMISMATIC.—*Jan. 21.*—Sir Henry H. Howorth, President, in the chair.—Mr. Thomas Bliss exhibited a series of pennies of the Mercian kings Offa, Coenwulf, Ciolwulf I., and Berhtulf.—Dr. Arthur Evans showed a series of medals and coins by Abraham and Thomas Simon, which included medals of Lord Inchiquin and Elizabeth Cleypole, the crown and half-crown of Cromwell, and the "Reddite" crown of Charles II.; and Miss Helen Farquhar clichés in silver-foil of the broad and half-crown of Charles II., which were also the work of Thomas Simon. These exhibitions were in connexion with the paper which was read by Mr. W. J. Hocking on 'Simon's Dies in the Royal Mint Museum, with Notes on the Early History of Coinage by Machinery.' The first portion of the paper dealt with the mechanical methods employed in Italy in the earlier half of the sixteenth century; the establishment in Paris, in 1551, of a full set of coining apparatus; and the coinage of mill money in England, 1561-72. In connexion with the coinage of Italy Mr. Hocking mentioned Bramante, whose name is the first associated with the screw press; Leonardo da Vinci, who placed on record notes and sketches relating to the method of cutting disks for medals and coins; and Benvenuto Cellini, who worked for Popes Clement VII. and Paul III. and for Cosmo de' Medici, and who used both the hammer and the screw for the production of his fine works. Machinery for striking money was first set up in France in the second half of the sixteenth century, under the direction of Béchot, the Graveur-Général, the machine and tools used being those invented by an Augsburg jeweller named Max Schwab. Aubin Olivier was the first to suggest the placing of lettering on the rim of the coin as a preventive against clipping. The introduction of machinery for striking money in England is to be attributed to a Frenchman named Eloye Mestrell, who, under the patronage of the Queen and her Council, installed his new process at the Tower Mint in 1561. It was, however, not encouraged by the principal officers of the Mint, and in consequence was used only for pieces of small size. Mestrell having been condemned to death for certain malpractices in connexion with the making of dies, the process was for a time suspended. Mr. Hocking defined the true meaning of the term "mill money," which is now generally applied to the graining of the rims of the coins. This was not its original meaning, as it was applied to all money struck by the screw, from the circumstance that the necessary power for driving the machinery was, in the first instance, supplied by a mill. The place in Paris where the process was first installed was called the Hôtel des Monnaies du Moulin. The second portion of this paper, which will be read at the meeting of the Society on the 18th of February, will deal with the methods of Briot and Blondeau and with Simon's dies in the Royal Mint.

ZOOLOGICAL.—*Jan. 12.*—Prof. J. Rose Bradford, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during December, 1908.—Dr. H. G. Plimmer, Pathologist to the Society, exhibited the intestinal tracts of two snakes that had recently died in the Society's gardens, and called attention to the condition of inflammation present in them.—Prof. E. A. Minchin read a paper entitled 'Observations on the Flagellates parasitic in the Blood of Freshwater Fishes.'—Dr. W. A. Cunning-

ton read a paper by Prof. G. O. Sars, entitled 'Zoological Results of the Third Tanganyika Expedition, 1904-5: Report on the Copepoda.'—Mr. T. Goodey sent a paper on 'The Gonadial Grooves of a Medusa, *Aurelia aurita*.'—The Secretary, on behalf of Mr. A. Erwin Brown, Secretary of the Zoological Society of Philadelphia, read a paper entitled 'The Tuberculin Test in Monkeys, with Notes on the Temperature of Mammals.' The paper described the methods and results of experiments which have recently been carried out at the Zoological Gardens of Philadelphia with the view of suppressing tuberculosis in monkeys.—Mr. F. E. Beddard presented a paper by Prof. R. Collett 'On *Balana glacialis* and its Capture in Recent Years in the North Atlantic by Norwegian Whalers.'

GEOLOGICAL.—Jan. 13.—Prof. W. J. Sollas, President, in the chair.—Messrs. T. R. H. Garrett and A. Tulip were elected Fellows; and Dr. Bundjirô Kôto of Tokyo and Prof. Johan H. L. Vogt of Christiania were elected Foreign Members. Dr. Aubrey Strahan and Mr. J. V. Elsdon were elected Auditors.

The President announced that the Council at its meeting that afternoon, had passed the following resolution: "The Council of the Geological Society desires to express to the relatives of Prof. H. G. Seeley, F.R.S., its profound sorrow in the death of one who had been a Fellow for nearly half a century, had frequently served on the Council of the Society, and, for so many years continued to enrich the literature of geology and palæontology by numerous original researches in these sciences."

The following communications were read:—'On Labradorite-Norite with Porphyritic Labradorite,' by Prof. Johan H. L. Vogt,—and 'On the Genus *Loxonema*, with Descriptions of New Proterozoic Species,' by Mrs. Jane Longstaff (née Donald).

ENTOMOLOGICAL.—Jan. 20.—*Annual Meeting.*—The following officers and Council were elected for the session 1909-10: President, Dr. F. A. Dixey; Treasurer, Mr. A. H. Jones; Librarian, Mr. G. C. Champion; Secretaries, Mr. H. Rowland-Brown and Commander J. J. Walker; other members of the Council, Dr. T. A. Chapman, Mr. A. Harrison, Mr. Selwyn Image, Dr. K. Jordan, Dr. G. B. Longstaff, Mr. H. Main, Mr. G. A. K. Marshall, Prof. E. B. Poulton, Mr. R. Shelford, Mr. Rowland E. Turner, Mr. J. W. Tutt, and Mr. C. O. Waterhouse.—The outgoing President, Mr. C. O. Waterhouse, having alluded to the loss the Society had sustained in the death of six Fellows, took as the subject of his address 'The Claws of Insects.' After briefly describing the various forms of insects' claws, he suggested as a subject for investigation, which he hoped entomologists would take up as a study, "Are these forms of claw merely the result of heredity without any special object, or is there evidence to show that the different forms are adapted to particular modes of life—in fact, have been developed to meet special needs?" He then proceeded to show by numerous examples that closely allied species often had dissimilar claws; that insects with different habits had the same form of claw; and that others with different forms of claw seemed to have the same habits. The question therefore appeared to be still an open one requiring careful investigation, and he appealed for more field observation with a view to solve this and many other problems.

METEOROLOGICAL.—Jan. 20.—*Annual Meeting.*—Dr. H. R. Mill, President, in the chair.—The Council in their Report referred to the increasing interest in meteorology which is apparent throughout the country, and they believe that this is in some measure due to the scheme of lectures inaugurated by the Society. They also reported a further increase in the roll of Fellows.—Dr. Mill devoted his Presidential Address to 'Some Aims and Efforts of the Society in its Relation to the Public and to Meteorological Science.'—Mr. H. Mellish was elected President for the ensuing year, and Mr. F. Campbell Bayard and Commander F. W. Caborne Secretaries.

BRITISH NUMISMATIC.—Jan. 20.—Mr. W. J. Andrew, President, in the chair.—The Rev. F. J. Eld and Messrs. W. S. Churchill, J. Cooper, A. R. Peacey, and F. A. Sly were elected Members.—Miss Helen Farquhar read the first part of a paper on 'The Portraiture of our Stuart Monarchs on their Coins and Medals.' The paper was accompanied by lantern-slides, and, like its forerunners on the medallic portraiture of the Tudors, was copiously illustrated by coins and medals of the period. The reigns dealt with were those of James I., Charles I., and Charles II. Close attention was given to the identification of the engravers employed. By means of extracts

from State Papers, and of comparison both with the Great Seals of the monarchs named and with signed medals, Miss Farquhar succeeded in throwing new light upon the attribution of certain coins and pattern pieces to particular engravers, such as that of the gold bezant of James I. to Charles Anthony. Miss Farquhar also maintained that certain pattern pieces of Charles I., hitherto attributed to Thomas Rawlins, should, for reasons of date and workmanship, be attributed to Edward Green, the chief engraver at the Mint, and his coadjutor Nicholas Briot. The story of the latter years of Thomas Simon's short life was also investigated, and it was shown that Simon continued to work at the Mint after he had been officially superseded by Roettier. Miss Farquhar exhibited a 20s. piece of James VI. (1582), and a box of counters of Charles I.'s reign; Coronation medals of Charles I. and Charles II.; a laurel of James I. (1624); a rare half-groat of Charles I., attributed by some to Briot; and also the following pieces by that engraver: a Scottish unit of 1637; a rare pattern crown with the equestrian figure of Charles I.; a shilling of the same and a Return-to-London medal. By Rawlins: a pattern for a half-crown or memorial medal of Charles. By Simon: an Oliver Cromwell crown piece (1658); a Petition crown of Charles II.; proofs of the half-crown of 1660, of a hammered broad and a milled pattern broad of the same year, and a pattern broad of 1662. By Roettier: a battle of Lowestoft medal and a Christ's Hospital medal (1673). Other pieces of interest exhibited by Miss Farquhar were a medal of Henry, Prince of Wales; a unit of Kenyon type 2; an Oxford three-pound piece; a pattern broad inscribed "Florent Concordia Regna"; and the Golden Medal and the British Colonization Medal of Charles and Catherine.

Mr. Carlyon-Britton exhibited the Henwood Gold Medal (triennial) recently presented to him by the Royal Institution of Cornwall on account of his work on 'Cornish Numismatics'; and Mr. Henry Laver, a large silver medal of James, Duke of York, rev. GENVS ANTIQVVM. Mr. J. Sanford Saltus presented a United States five-dollar piece and a two-and-a-half-dollar piece of the new issue, on which the designs and lettering are incuse. Other presentations to the Society's library were made by Mr. Alfred Anscombe, Mr. T. L. Elder, Mr. S. M. Spink, and the Rev. Dr. Zimmermann.

MEETINGS NEXT WEEK.

- MON.** Royal Academy, 4.—'The Italians in France,' Prof. R. T. Blomfield.
—Aristotelian, 5.—'Plato's Criticism of Democracy': a Symposium.
—London Institution, 5.—'Nature and Convention in Ancient Art,' Prof. E. A. Gardner.
—Royal Institution, 5.—General Monthly.
—Surveyors' Institution, 7.—Junior Meeting.
—Society of Engineers, 7.30.—President's Inaugural Address.
—Institute of British Architects, 8.—President's Address to Students.
—Society of Arts, 8.—'The Public Supply of Electric Power in the United Kingdom,' Lecture III., Mr. G. L. Addenbrooke (Cantor Lecture).
TUES. Royal Institution, 3.—'The Architectural and Sculptural Antiquities of India,' Lecture I., Prof. A. A. Macdonell.
—Society of Arts, 4.30.—'The Production of Wheat in the British Empire,' Mr. A. E. Humphries.
—Institution of Civil Engineers, 8.—'On Heat-Flow and Temperature-Distribution in the Gas-Engine,' Prof. B. Hopkinson.
—Zoological, 8.30.—'Notes on the Fauna of Christmas Island,' Dr. C. W. Andrews; 'Report on the Pathological Observations at the Society's Gardens during 1908,' Dr. H. G. Plimmer; 'Preliminary Account of the Life-History of the Leaf-Insect, *Phyllium crurifolium*, Serv., Mr. H. S. Leigh; 'The Mammals of Matabeleland,' Mr. E. C. Chubb.
WED. Archaeological Institute, 4.30.—'The Library at the Kieper School, Houghton-le-Spring,' Mr. R. W. Ramsey; 'The Romano-British Villa at Stroud, near Petersfield, Hants,' Mr. A. Moray Williams.
—Entomological, 8.
—Society of Arts, 8.—'The Problem of Unemployment,' Mr. Bolton Smart.
THURS. Royal Institution, 3.—'The Revival of Modern Drama,' Lecture I., Mr. W. Archer.
—Royal Academy, 4.—'The Master Builders,' Prof. R. T. Blomfield.
—Royal, 4.30.
—London Institution, 6.—'Shakespeare and a National Theatre,' Mr. W. Poel.
—Linnean, 8.—'On *Fucus spiralis*, Linn., Dr. T. Börgesen; 'Economy of *Ichneumon manifestor*, Linn., Mr. C. Morley; 'On the Polyzoa of Madeira,' Canon Norman.
—Chemical, 8.30.—'The Triazo-Group: Part VII. Interaction of Benzhydroximi Chloride and Sodium Azide,' Mr. M. O. Forster; 'The Triazo-Group: Part VIII. Azolimides of the Monobasic Aliphatic Acids,' Messrs. M. O. Forster and R. Müller; 'Nitro Derivatives of Ortho-xylene,' Mr. A. W. Crossley and Miss Nora Renouf; 'The Divergence of the Atomic Weights of the Lighter Elements from Whole Numbers,' Mr. A. C. G. Egerton; and other Papers.
—Society of Antiquaries, 8.30.—Report as Local Secretary for Hants, Mr. W. Dale.
FRI. Institution of Civil Engineers, 8.—'The Design and Construction of Docks,' Lecture I., Sir Whately Eliot. (Students' Meeting: Vernon-Harcourt Lecture.)
—Philological, 8.—'Proper Terms: on the "Compagnys of Beestys and Fowlys in the Boke of St. Alhans, 1486," and Similar Lists,' Mr. J. Hodgkin.
—Royal Institution, 9.—'The Influence of Superstition on the Growth of Institutions,' Prof. J. G. Frazer.
SAT. Royal Institution, 3.—'Mendelssohn,' Sir Alexander C. Mackenzie.

Science Gossip.

A NEW series, entitled "Cambridge County Geographies"—intended for popular reading as well as for schools—will shortly be published by the Cambridge University Press.

The books will be fully illustrated, and the coloured maps and diagrams relating to county statistics will be special features. The general editor is Dr. F. H. H. Guillemard, who has secured the co-operation of many competent writers. Among the early volumes are 'Norfolk' and 'Suffolk,' both by Mr. W. A. Dutt; and 'Kent,' 'Surrey,' 'Sussex,' and 'Essex,' all by Mr. George F. Bosworth.

A COURSE of eight lectures on 'National Eugenics,' in connexion with the Galton Laboratory, will be given at University College, London, on Tuesday afternoons, beginning on February 23rd. The first lecture will be by Prof. Karl Pearson on 'The Purport of the Science of Eugenics.' On the four following Tuesdays the lectures will be given by Mr. D. Heron on 'Methods of Eugenic Inquiry,' 'Transmission of Physical Characters in Man,' 'Transmission of Psychical Characters in Man,' and 'Inheritance of Disease and Deformity.'

THE death is announced, in the seventy-third year of his age, of George Washington Hough, Professor of Astronomy at the North-Western University, Evanston, near Chicago, and Director of the Dearborn Observatory there. Born at Tribes Hill, Montgomery Co., New York, on the 24th of October, 1836, he entered the Cincinnati Observatory in 1859, whence he removed to the Dudley Observatory, Albany, N.Y., of which he became Director in 1863. His appointments to Dearborn and the professorship at Evanston were made in 1879, and for nearly thirty years he directed the operations there, devoting his attention principally to double stars and to physical observations of Jupiter. He contributed many papers to the Chicago Astronomical Society, to the Boston *Astronomical Journal*, and to the *Monthly Notices* of the Royal Astronomical Society, which elected him an Associate in 1903.

THE moon will be full at 8h. 25m. (Greenwich time) on the morning of the 5th prox., and new at 10h. 52m. on that of the 20th. She will be in perigee a little before midnight on the latter day, about which date exceptionally high tides may be expected. Several stars of comparatively small magnitude in the constellation Taurus will be occulted on the night of the 27th. The planet Mercury will be at inferior conjunction with the sun on the 11th; he will be visible in the evening (very low in the heavens, in the constellation Aquarius) during about the first week of next month, and in the morning (near the boundary of Capricornus and Aquarius) from the 20th. Venus is in the constellation Sagittarius, and passes next month through Capricornus into Aquarius, rising later each morning. She will be in conjunction with Mercury (to the south of him) on the 19th, both being near the moon, the day before she is new. Mars towards the end of next month moves from Scorpio into Sagittarius; he is slowly increasing in brightness, and rises earlier each morning. Jupiter is at opposition to the sun on the last day of next month, and is brilliant all night in Leo. Saturn is in Pisces, setting now about 9 o'clock in the evening, and earlier each night; he will be in conjunction with the moon on the 22nd.

THE spectroscopic examinations of Morehouse's comet (c. 1908) obtained at the Lick Observatory show that the spectrum contained the three chief carbon bands (that in the green the strongest, in the yellow the weakest), and one (another more doubtfully) of the cyanogen bands. All indications with regard to this remarkable comet point to the fact that the greatest part of its light is inherent, very little being reflected solar light.

THE eighth satellite of Jupiter, which was first detected by Mr. Melotte at the Royal Observatory, Greenwich, on the 27th of January last year, has been again registered on photographic plates. The investigations of Messrs. Cowell and Crommelin show that its orbit is very eccentric, so that its distance from the planet changes from about ten to twenty millions of miles, and the inclination of its orbit to that of Jupiter amounts to as much as 30°. The period of its revolution round the planet is about two years and two months; and its motion in its orbit is, like that of the most distant satellite of Saturn, retrograde. Its great distance from its primary must subject it to considerable perturbing influence from the sun.

Two more small planets were photographically discovered by Herr Kopff at the Astrophysical Institute, Königstuhl, Heidelberg, on the 9th inst.; and one by Mr. Melotte at the Royal Observatory, Greenwich, on the 16th.

FINE ARTS

OUR LIBRARY TABLE.

Arundel Club Publications, 1908.—The Arundel Club's recently issued portfolio of reproductions of pictures in private collections in this country is up to the standard of those of the last four years, and the influential committee of selection have succeeded in getting together twenty photogravure plates illustrating pictures which, within certain limits, represent the art of every country. It would, however, be an advantage if the illustrations were arranged in some order, preferably according to schools. It is an excellent plan to include a list of the plates issued in the four previous portfolios, and this summary of the good work done by the Club in the past should ensure a largely increased membership.

No. 1, the 'Portrait of Miss Elizabeth Bunn' (Mrs. Meymott), the sister-in-law of John Opie, by whom the picture is painted, belongs to Lord St. Levan. Though it is characteristic of the art of the "Cornish Wonder," it is hardly important enough to occupy the position here given it. Zoffany's painting of 'Charles Towneley [sic], the Collector, in his Library' (No. 2), belonging to Lord O'Hagan, was shown a year ago at the Burlington Club. It represents Townley surrounded by his "beloved books and a few chosen antiques," which include the 'Townley Venus,' the 'Clytie,' and the 'Discobolos,' which were purchased from him in 1805 by Act of Parliament for the British Museum. This "genuine mystagogue of the most genial type," is shown in conversation with D'Hancarville not "Hancæville," by whose chair stand Charles Greville and Thomas Astle. As the aims of the Arundel Club are closely allied with the interests of our national collections, and Zoffany's 'Portrait of Thomas Gainsborough' in the National Gallery is such a poor production, one naturally regrets that this canvas is not the property of the nation—a loss that has recently been further emphasized by the exhibition at Whitechapel of several of Zoffany's portrait-groups of great historical interest. None of these pictures, however, can compare with his large 'Portrait Group' in the collection of Sir Hubert Parry.

The 'Madonna and Child' (No. 3) belonging to Mr. W. C. Cartwright, is a fifteenth-century Florentine work by a painter whom Mr. Roger E. Fry in a critical note seeks, with some hesitation, to identify with Pierfrancesco Fiorentino. There is,

we note, a 'Madonna' in the National Gallery (No. 1199) catalogued as "Tuscan School," but tentatively assigned by some critics to Pierfrancesco. The picture illustrated in this portfolio has, however, several points in common with a 'Madonna' (No. 2118) by Giovanni Francesco da Rimini, which was a year ago presented to the National Gallery by Mr. G. Salting, after having been there for some time on loan.

Two panels the property of Christ Church, Oxford, are reproduced. The weirdly fantastic 'Magdalen' (No. 4), which is obviously the portrait of a lady as the Magdalen, is perhaps doubtfully assigned to Piero di Cosimo. The letterpress suggests that it is "characteristic of Piero's fantastic nature, and should be compared with his other romantic portrait inscribed (falsely, as is now believed) 'La Bella Simonetta' at Chantilly." The 'Simonetta Vespucci' in the Musée Condé (No. 13), though clearly by Piero di Cosimo, is, we believe, still catalogued as a work by Pollajuolo, and is in reality inscribed SIMONETTA JANVENSIS VESPUCCIA.

The other Oxford picture, an 'Adoration of the Shepherds' (No. 5), is here vaguely described as belonging to the Venetian School, and is stated in the letterpress to have been ascribed to Titian when in the possession of Charles I. It is perhaps worth noting that in the Library at Christ Church—where apparently no catalogue has been issued since 1833—the picture is labelled as a 'Nativity' by Titian. As it bears the CR under a crown at the back, it is presumably one of the twenty-eight "Titians" in the collection of Charles I., who in the Raphaelesque 'Nativity,' which hangs near it at Christ Church, was also credited by some inventory-makers with a ninth "Raphael." Although the Madonna placed towards the right of this essentially Venetian composition is Titianesque, and the painting of the light piercing through the thatched penthouse recalls Tintoretto, the picture as a whole resembles the style of Jacopo Bassano. There is, indeed, a very similar 'Adoration of the Magi' by Bassano in the Borghese Gallery (No. 144). Another version which is given to Bassano was bequeathed to the National Gallery by Sir John May in 1858, but is not now publicly exhibited. Titian seems to have painted such a picture, and the Oxford example, here reproduced, was evidently executed by some one versed in the Titianesque tradition; it was engraved on wood, and at a later date on copper. The very fine 'Adoration of the Magi,' which is now catalogued in the Edinburgh Gallery as a work by Bassano—the composition is enlarged and reversed—was, when in the collection of the Marchese di Balbi at Genoa, attributed to Titian.

The companion portraits of a man (No. 6) and a woman (No. 7), by Nicholas Elias Pickenoy, the master of Van der Helst, are among the most notable features of this year's portfolio. As each of these portraits, which come from the collection of Mr. L. B. C. Lockhart Muirhead, is inscribed with the year 1657, it is perhaps worth noting that until now critics have placed the death of Nicholas Elias (Pickenoy) within the limits of 1653 and 1656. The luminous flesh-painting and the exactitude of detail seen in this pair of canvases serve to remind us of a somewhat serious lacuna in our national collection—a fact which has possibly been forgotten since the appearance of two companion portraits in the Denny Sale at Christie's two years ago.

The 'Portrait Groups of Members of the Popple and Ashley Families' (No. 8), at

Buckingham Palace, illustrates the art of Hogarth, but the whole composition is mechanical and unconvincing, and, though each figure appears to be solidly painted, leaves us unmoved. Much more imposing is the life-size full-length 'Portrait of a Young Man' (No. 9), in a rich gold-embroidered jacket, trimmed and lined with red, and wearing high brown boots. This picture by Sustermans was lent last winter by Col. G. L. Holford to the Old Masters' Exhibition (No. 128). The same collector also showed on that occasion his 'Portrait said to be that of William West, First Lord Delawarr,' which was then attributed to Guillim Stretes. The young man here represented has been thus conjecturally identified by the armorial bearings seen in the bezel of the ring which he wears on the second finger of his left hand. It is unfortunate that this superb portrait is not in a perfectly pure state; but, as it was apparently painted in the third quarter of the sixteenth century—that is to say, about the time of the death of that little-known native painter John Bettes—it may possibly achieve greater fame some years hence, when the art of the sixteenth century in England comes to be better understood. In connexion with this picture we may note that the 'Portrait of Henry Howard, Earl of Surrey,' at Hampton Court (No. 331), which had gradually come to be recognized as another work by Guillim Stretes, has lately been relabelled "French School (? Jean Clouet)."

The 'Assumption of the Virgin' (No. 11) by Francesco Granacci, from the collection of Mr. H. C. Somers Somerset, is stated in a note to be "the most important example in England of this artist, who is not represented at all in the National Gallery." We may, however, point out that the 'Madonna, and Infant Christ, St. John the Baptist, and Angels,' which is catalogued in the National Gallery (No. 809) under the name of Michelangelo, and is with certain critics gradually winning its way to acceptance as a very early and discarded work by that master, has been attributed by Dr. Frizzoni to Granacci. Others, again, have regarded it as being from the hand of Bugiardini, the fellow-pupil with Michelangelo under Domenico Ghirlandaio, to whom the picture was formerly officially ascribed.

To Mr. Somers Somerset also belongs 'The Flying Angel' (No. 12) by Pesellino, one of the five main panels which originally composed the large altarpiece in the church of the Santissima Trinità in Pistoia. The 'Trinity' in the National Gallery (No. 727) was originally the centre part of this large picture, which was at one time in danger of destruction by fire. The panel of S. Jacopo Maggiore and S. Mamante, now at Buckingham Palace, was formerly placed to the left of the 'Trinity,' on the right of which were originally the figures of S. Zeno and another saint. Above the last-mentioned panel, which apparently perished in the fire, was at one time inserted in the large altarpiece the 'Flying Angel' now the property of Lady Brownlow at Ashridge, which was some two years ago shown at the Burlington Club as a work by Pesellino, after having been exhibited at the New Gallery in 1893 as by Masaccio. The treatment of the draperies and the drawing of the feet of the "Flying Angel," which is here reproduced, and which formerly occupied the upper left-hand portion of the composition over the S. Jacopo Maggiore and S. Mamante, correspond exactly with the drawing seen in the National Gallery panel. The three predella panels of this dismembered altarpiece, which was completed after Pesellino's death by his assistant Piero di Lorenzo Pratese, are now in private possession in

Pistoia, and were, we think, shown in the Ecclesiastical Art Exhibition held at Pistoia about 1896.

The 'Madonna and Choir of Angels' (No. 13), which it is suggested in the letter-press may be a Westphalian fifteenth-century copy of the 'Madonna in der Rosenlaube' by Stephan Lochner in the Cologne Gallery (No. 64), is in the collection of the Rev. Arthur Sutton. In a note it is claimed that between the Cologne original and this old copy there are but "slight variations, especially in the expression of the faces. The only positive difference of detail is the morse." The picture here reproduced—and that for no very definite purpose—is nearly twice as large as the other, while there are apparently considerable differences in the *espalier* of roses which forms the background. The 'Maria, innerhalb eines Geheges von Rosen,' in the Munich Gallery (No. 5), to which passing reference is also made, is smaller than either of the other versions.

Beyond question the outstanding feature of the portfolio is 'The Building of the Temple' (No. 14) by Pesellino in the same collection, and it is rightly described as "a freshly discovered addition to the scarce works of this rare Florentine master." Such a remark would even better apply to the still more precious and slightly earlier panel by Masaccio which was found some months ago by a well-known critic in the same country vicarage. We hope that this unique 'Madonna' by Masaccio, which was illustrated and fully described in the *Rassegna d'Arte* last May, will be included in the Arundel Portfolio next year.

Of the 'Portrait of a Man with a Hawk' (No. 16), at Windsor, which is here only attributed to Alvise Vivarini, it has been well said by Mr. Berenson ('Lorenzo Lotto,' p. 113) that "bituminous and having darkened, its effect is remarkably Savoldesque." It is included in the current issue of the Guide to the State Apartments as being of the North Italian School, but is still labelled Leonardo da Vinci.

The subject of the picture by Rubens and Jordaens belonging to Lord Jersey (No. 19), is incorrectly given as the 'Apotheosis of the Duke of Buckingham.'

It is, of course, an equestrian portrait of the Duke on a brown horse, and was described as such, by Waagen ('Art Treasures,' iv. 272). It was painted by Rubens in Paris in 1625, when the great Flemish artist not only put *la dernière main* to the famous series of paintings illustrating the history of Henri IV. and Marie de Médicis, but also met for the first time the Duke of Buckingham, who had come over to France to escort Henrietta Maria to England, and who the following year bought Rubens's magnificent collection of pictures. The same horse and the same figure of a Flemish Victory crowning Buckingham are seen in slightly different attitudes in Rubens's 'Equestrian Portrait of Philip II.' at Windsor, and Velasquez's 'Philip IV.' in the Uffizi. The well-known engraving of Buckingham is claimed to have been freely adapted from this portrait by William Passe, by whom it was "graven and dedicated in the year of Our Lord God, 1625." The confusion as to the correct title arises from the fact that there is a ceiling painting at Osterley, also by Rubens, representing the Apotheosis of Buckingham. The composition is, however, quite different, as may be judged from the original sketch by Rubens, which is in the National Gallery (No. 187), where it is inaccurately catalogued as 'The Apotheosis of William the Taciturn, of Holland.'

The 'Repast' (No. 20), one of the early

bodegone or kitchen-pieces painted by Velasquez in Seville, is apparently unrecorded. It recently passed from the possession of Mr. R. Langton Douglas to the Budapest Gallery (*Athenæum*, No. 4223), after having been sold at Christie's on July 3rd.

The 'Peasant Concert' (No. 18), which is in the collection of Mr. Adolph Hirsch, and is well described as "a particularly brilliant, but in some ways puzzling example from the workshop of the three mysterious and indivisible brothers Lenain"; the 'Landscape' (No. 15) by Philips de Koninck, belonging to the Duke of Westminster; and the 'South Gate, Yarmouth' (No. 17), by J. S. Cotman, in the collection of Mr. Arthur Samuel, call for no special comment, but show the wide vision of the Committee of the Arundel Club. The production of such a portfolio does great credit to English art-criticism.

ALTHOUGH we do not agree with the "publishers' note" in the prospectus of *John Pettie, R.A., H.R.S.A.* (A. & C. Black), that Pettie's "work is receiving now a larger recognition than it did even in his lifetime," we are glad that the career of this excellent artist and firm friend has fallen to such a sympathetic and capable chronicler as Mr. Martin Hardie. The author is a nephew of Pettie, and his estimate of the artist is higher and less discriminating than would be that of a writer less bound by family ties. There are greater artists of the past who have a stronger claim than Pettie to a monograph of this importance, but of few of them would it be possible to compile so exhaustive and intimate a biography as Mr. Hardie has done of his uncle. Pettie has been dead fifteen years, and it seems strange that no monograph appeared either during his lifetime or soon after his death. After the usual drudgery and privation of student life, he enjoyed all the sweets of popularity; his pictures were for many seasons a great attraction at the Royal Academy; they sold readily; and his commissions for portraits, to which he devoted much of his time in later years, were numerous. Such portraits as those of Bret Harte (1885), Sir Walter Besant (1887), Sir Charles Wyndham as David Garrick (1888), and Sir Augustus Manns (1892) rank high among those of the last quarter of the nineteenth century; yet with all his success, he can hardly be classed with such artists of that period as Millais, Leighton, and others who might be named.

Pettie was a popular artist; and it is nearly always the fate of the popular artist to undergo cycles of neglect. Romney was neglected for three-quarters of a century; Hoppner, Morland, and Opie for nearly as long a period; Reynolds and Gainsborough only just escaped a similar fate by the splendour of their genius. We may recognize Pettie's "dramatic force and brilliant craftsmanship," yet much of his art is of "a story that is told." Pettie is well represented in our various public galleries. 'The Vigil' of the Royal Academy of 1884 was purchased for 1,000*l.* under the terms of the Chantrey Bequest, and is now at Millbank; his diploma picture 'Jacobites, 1745,' of the R.A. 1874, is at Burlington House; nearly all the Scotch galleries contain one or more examples; and Sheffield, Wolverhampton, and Manchester are also well off in this respect.

The great value of Mr. Hardie's book for purposes of reference lies in the excellent Appendix, which extends to 50 pages, and deals with Pettie's works from 1853 to the year of his death. The list, long as it is, is doubtless capable of extension.

There was a small version of 'The Burgo-master' (30 in. by 20 in.) in the E. Allday Sale at Christie's in March, 1895, which does not seem to be recorded by Mr. Hardie; and the two pictures in the T. O. Barlow Sale in 1890 appear to have escaped his vigilance. We are glad to add that the book has an excellent Index.

The Gospel in the Old Testament. By Harold Copping and the Bishop of Durham. (Religious Tract Society.)—This handsome volume is a companion to the 'Scenes in the Life of our Lord' published by the same Society. Mr. Copping was sent to Palestine expressly to saturate himself with local colour, and these pictures are the result. They are intended to illustrate "those Old Testament incidents associated in our minds with the Gospel message." As a rule, they appear to us to exaggerate the dramatic and emotional elements. There is not enough of the tranquil dignity of the Oriental. But to this the picture of 'Jacob's Vow' and the figure of Daniel are notable exceptions; whilst 'Rebecca at the Well' and Pharaoh's daughter are charming drawings of Eastern women. Mr. Copping, however, seems to have drawn too frequently from the same model—a somewhat conventional Israelite, in whom is more than a suspicion of guile. Nevertheless, the pictures are just what they should be for the class of purchasers for whom the volume—it is hardly a book—is prepared. So are the Bishop of Durham's neat little sermons upon the text of each illustration. Their object, like that of the drawings, is not literary or artistic, but "devotional and practical." Dr. Moule is, of course, a scholar and a theologian of no mean order, but here he writes merely as an orthodox expositor, and refers to modern critical views only to scout them. "Mysterious" and "inscrutable" are his favourite adjectives—*ex his disce omnia*. There is also much virtue in the discreet term "secondary marriage" applied to Abraham's relations with Hagar.

The Romaunt of the Rose. By Geoffrey Chaucer. Illustrated by Keith Henderson and Norman Wilkinson. (Chatto & Windus.)—The issue of a new type is a matter of absorbing interest to a limited circle only, but within that limit it is keenly expected and much criticized. Experts are always asking for a new type, and when they get one judge it by the old Venetian models. Mr. Horne has gone instead to the early Florentine printers, and the resulting "Florence" type has reached a high point of typographical perfection. The illustrations, of which we have already written on the occasion of their exhibition at the Baillie Gallery are exceedingly well reproduced in a new process, but we hope soon to see Mr. Horne's type in juxtaposition to woodcuts. The open page of verse in double columns has a very fine effect. We fully agree with the publishers in considering the absence of "any adventitious borders or decorations" as a merit; it is only when they are fundamental constituents of the page that they are admissible, and when they come from the hand of a great artist. In beauty of press-work the Florence Press falls behind the Doves Press, while the heterogeneity of text and illustration marks it off from the elegant simplicity of Mr. Pissarro's productions. Purity of form and legibility have both been attained in a remarkable degree by the designer of the type, which, however, falls short in the *s*, a most difficult letter in English printing from its frequent occurrence as a double letter; the combination *oc* is not very successful, especially when it appears as *oce*. We are glad to see that the Florence Press will devote itself

particularly to works dealing with Italian art, literature, and history, and we may assure purchasers of this series that they will get good value for their money.

Britain's Great Authors. Introduction and Descriptive Text by Arthur Waugh. (Fine Arts Publishing Company.)—The twelve portraits comprised in this portfolio are admirably reproduced, and, being suitable for framing, should prove a welcome acquisition to library or study. Though some tastes might be inclined to place Shelley before Keats, or to rank Coleridge—despite the comparative smallness of his literary output—as a more commanding poetic personality than Wordsworth, the selection—beginning with Shakespeare, and ending with Tennyson—is perhaps as unexceptionable as such a process, in the present instance, could well be. To each author Mr. Waugh has assigned a concise appreciation, but some account of the original pictures, from which the reproductions are made, should certainly have been added.

Sheffield Plate: its History, Manufacture, and Art. By Henry N. Veitch. (Bell & Sons.)—This is a useful and fairly complete account of this typically English ware, and its value is accentuated by the author's experience as a dealer. It is fully illustrated, many of the plates representing valuable pieces in private collections, that of Lady Wolseley being drawn on for some rare and beautiful cups and vessels. Mr. Veitch is so completely a master of his subject that it is a pity he felt compelled to prefix an introduction of ill-digested facts. In his classification the author discards altogether the nomenclature of the dealers, and the simplified system proposed some time ago by Mr. Wylie, and divides Sheffield plate into two main periods: 1750-90, before the introduction of the silver mount; and 1790-1840, with a transitional period indicated from about 1770 to 1790. An important feature of the book is the large number of makers' marks, and the long lists of makers not only in Sheffield, but also in Birmingham, London, Dublin, and abroad. The account of the process of manufacture is clear and full, and some excellent tests for distinguishing modern reproductions from original prices are indicated. No collector of Sheffield plate can afford to be without this important handbook.

Pippa Passes, and Men and Women. By Robert Browning. Illustrated by E. F. Brickdale. (Chatto & Windus.)—While this reprint of the original form of these famous poems is very desirable in itself with its good print and paper, it owes its chief attractions to its charming illustrations in colour admirably reproduced. Some of them are purely imaginative, some are figure studies of considerable merit. It is a book which will appeal to many as a fitting gift-book—being not only great poetry in itself, but also, by its action on the Pre-Raphaelite poets, the cause of great poetry in others.

The Year's Art for 1909, edited by A. C. R. Carter (Hutchinson & Co.), is a useful book of reference, but continues to include full-page illustrations, which seem to us of no particular value, and out of place in such a guide. Otherwise it increases in size, and the matter is generally pertinent. The 'Directory of Artists and Art Workers' is a commendable feature, but it seems a pity to insert between it and the Index several pages of advertisements.

DRAWINGS BY ROWLANDSON.

IN Mr. Gutekunst's Gallery there opens this week an admirable display of Rowlandson in his best mood—revealing him as the daintiest of pen draughtsmen, setting down the essence of things with the most perfect legibility and the ease of a clerk's running hand. *The Cattle Fair at Camelford, Cornwall* (19), shows the acme of this direct representation, and its nimble design and clear, luminous colour make it a little masterpiece. If all do not attain to such perfect limpidity and aerial suggestiveness as this, there is nevertheless throughout the collection a refined and delicate use of colour which sometimes contrasts in piquant fashion with an occasional brutality of form. Rowlandson, when he introduces figures into this daintily conventional landscape world of his is still Rowlandson the—sometimes ferocious—caricaturist. There are drawings here, *The Rural Wedding* (17) is an example, wherein the two elements wrangle; more often they unite—occasionally, as in the *Magdalen College, Oxford* (18), in a manner almost miraculous when we consider the different scale of form adopted for figures and architecture. Over difficulties which would cramp the invention of a modern realistic draughtsman the artist triumphs by his superb fidelity to a convention which has grown to be his very nature. So long as he is true to that we do not feel him to be false to nature, though his figures be but four or five heads high.

Every year we are made to feel more strongly the difference of the condition of the artist of to-day from that of his like in the days before photography. It is easy to exaggerate the change in the artist himself. He would still express himself very much in the same traditional language, had he the support of a public such as made possible the popularity of Rowlandson or Cruikshank. That success points, surely, to a considerable degree of general culture—to a habit, at least, on the part of the public, of keeping in touch with artistic expression—of utilizing the artist as a stimulus and guide to the art of seeing. Such leadership has to-day been thrown off, and the man in the street is content to see for himself, with complete literalism as his only ideal. As illustrated journalism conforms every day more completely to that ideal, interest in it becomes more languid, and in looking over these drawings it seems amazing that there should ever have been a period when work so delicate and suggestive could have been done by one who was after all a popular journalist of the day.

In that day, too, journalism entailed sacrifices; but they were sacrifices in the direction of crudity and violence which still implied a spirited and lively fancy in the artist. *The Fish Market* (29), with the exaggerated muscularity of its figures, and the *Lords in Waiting* (1), wherein fantastic caricature is yet put to decorative purposes, are examples of Rowlandson in his public aspect. More often the drawings have the air of being a relaxation, wherein the artist gives way to a private taste for greater refinement; but even here we can see the seeking-out of subjects of the moment which comes of working for a public sure to take a lively interest even in these light playthings of the artist.

In the work of the two modern etchers shown alongside this stimulus is lacking. Both Mr. D. S. MacLaughlan and Mr. Mulready Stone exhibit several excellent prints. The sensitive drawing of the valley in the former's *Lauterbrunnen* (5) is a fine passage in a not entirely satisfactory plate; and we may praise also *Venice, the Dark Canal*

(9), the melodramatic *Houses on the Aare* (8), and the *Pont Neuf, Paris* (3), by the same artist. Mr. Stone is specially successful with the tiny *Three Sketches* (13), somewhat recalling the work of M. Bédot with different subject-matter; and he commands respect by a sustained technical effort, *Entrance to the National Gallery* (12), which is one of those attempts at full realization that every fine etcher makes, and is the better for having made, even if he fails of complete success. The art of both these etchers suffers from the want of air which spoils so much of the more refined work done to-day. It is nervously anxious to resemble something admittedly good, but wanting in the frank and confident development which comes of the genial consciousness that the public has a sensitive eye, quick to respond to any new movement. Artists working thus too privately, and lacking lively contact with the general public, are a little in the position of musicians who go on year after year writing elaborate compositions, without ever hearing them played so as to judge of their effect.

AQUATINTS AT THE WALKER GALLERY: BAXTER PRINTS.

WHEN it has the added stimulus of archaeological interest, art has still a small, discerning public, and fashion has recognized the collecting of aquatints. There is no great master represented in the gathering now to be seen in Bond Street, but a forcible and delicate craftsmanship is the rule rather than the exception, and the exhibition would compare favourably with any modern colour-prints, even from the hand of finer artists, by the technical beauty and intrinsic charm of the work. Nevertheless, when we come to weigh the possibility of reviving aquatint as an alternative to the inevitably mechanical three-colour process, we are forced to ask ourselves to what extent the charming things shown are colour-prints at all. This, without very close examination, is difficult to determine; but it appears clear that almost all are retouched, most of them extensively painted on by hand, and this seems to forbid our taking them as examples of what might be done with commercial success to-day.

The best work is of the period of the Havells and the Daniells, and beautiful work it is; but apparently only one plate as a rule was made, on which two colours (a cool one for the distance, and a warmer for the foreground) were laid. Other colours—often to considerable elaboration—were added in water colour. This combination had great possibilities of brilliance and delicacy, and we may especially mention the *Greenock on the Clyde* (21), by W. Daniell; *Wallingford Castle* (26), by R. Havel; *Margate*, by J. C. Stadler (34); and the *Approach to the (Bore) Ghaut* (97), by Fielding. One or two sporting subjects appear to be executed more purely in aquatint by means of several plates; but though they are technically excellent, the aim of work of this class is not such as to bring out the full possibilities of the method.

The slight prefatory sketch in the Catalogue throws no light on the interesting question of the composition of the coloured inks which were used for printing, and Mr. Martin Hardie's interesting book on colour-printing also leaves us in the dark on this important point.

The collection of Baxter Prints at the New Dudley Gallery cannot claim to reach the high level of artistic beauty of the exhibition just discussed, and the method appears to have been too laborious to have much

prospect of revival. A few individual prints, however, such as Nos. 11 and 102, have considerable old-fashioned charm and great nicety of execution.

THE ARCHÆOLOGICAL BUDGET OF ROME FOR 1908.

THE balance-sheet of profit and loss in the archæological budget of Rome for 1908 closes with a considerable surplus—a result mostly due to chance, as not a spadeful of earth was turned up for scientific purposes in the city or in the suburbs. The new “Legge sulle Antichità,” already sanctioned by the Chamber of Deputies, and now under discussion in the Senate House, gives such unlimited power to the State to interfere and confiscate in case of accidental finds on private properties, that it will be unnecessary to resort to official excavations in order to increase the number and value of the works of art in public museums. Such a condition of things is rather conducive to apathy; and yet a few hundred pounds wisely spent by a competent man would solve many fundamental problems connected with the history and topography of the city—with the Lupercal, for instance, the Senate House, the altar of the Roma Quadrata, the Porta Carmentalis, &c. When we consider that a large part of the contents of the Capitoline temple of Jupiter have rolled down the slope of the hill into the region of the Via and Piazza Montanara, the Via della Bufala, and the Piazza della Consolazione, where they form a layer many feet deep; that every time an accidental search has been made in it, documents concerning the history of the world have been found in quantities; and that I have myself produced evidence that the great mass of gold nuggets thrown into the foundations of the temple on the day of the laying of the first stone (June, A.D. 74) by the Flavians has never since been touched, we marvel at our indifference, or rather at our inexcusable negligence. Perhaps we are waiting for the search at Herculaneum to be attempted, if not finished, before thinking of other explorations.

I have no doubt that the magnificent document concerning the Social War which will be published by Prof. Gatti in the next number of the *Bullettino arch. municipale* was found in the above-named belt of ruins at the foot of the Capitol, because bronze laws or treaties were either hung in the Capitolium itself (like the *Tabulæ Honestæ Millionis*) or kept in the State archives (*Tabularium*). When the bronze sheet upon which the newly found document is engraved was offered for sale to the City of Rome, it had passed through the hands of many individuals more or less prone to conceal the truth about its origin. My opinion is that it must have been discovered by a workman in the foundations of a new house at the foot of the so-called Tarpeian Rock, facing the Piazza della Consolazione, and sold for a few lire to an “Anticagliaro.” When it reached the City Archæological Commission its marketable value had already risen to four figures. Engraved on that bronze sheet is one of the most interesting pages in the history of the Civil War and the life of the Roman leader Cnæus Pompeius Strabo, the father of the triumvir. It speaks of a review of the army held at Ascoli Piceno by the commander-in-chief, of the rewards granted to infantry and cavalry army corps, of the countries—mostly Spanish—from which the men had been drafted, and of other unpublished historical details of Pompeius’s campaign. The city administration will have Prof. Gatti’s illustration published at its expense and under its auspices before the

end of January, and copies will be offered to Historical Societies both at home and abroad.

Unpublished likewise is the incident in the history of the palace of the Cæsars—the Christianization of the house of Augustine—discovered by Prof. Alfonso Bartoli, while studying the remains of that structure under the casino of the Villa Mills. It was known that, somewhere on the Palatine, an imperial Christian oratory, under the invocation of St. Cesarius, had been substituted for the classic Lararium; that the name of the otherwise obscure martyr from Terracina had been chosen to suit the place, as it had been chosen for other oratories erected in the villa of Augustus at Velletri, in the villa of Maxentius *ad Statuas*, in the Mutatorium Cæsaris, &c.; that the images of the Byzantine emperors were exhibited in it, as a mark of the power they still claimed over Rome; and that its keeping was entrusted to certain Greek monks called *Saccitæ*, from the ample robes they wore. Its last mention occurs in a document of the fourteenth century, when there was but one priest left to represent the former community. From the traces of frescoes, with quaint figures of saints, painted in various halls of the Augustan palace, and from certain clumsy adaptations of the same apartments to the requirements of monastic life, Prof. Bartoli has been able to gather and make clear the following points:—

First, that the material Christianization of the Palatine Hill was accomplished by slow stages, and at a late period, in the fifth and sixth centuries; secondly, that the original oratory of St. Cesarius was of modest size, and not easily accessible, being located on the first floor of the house, in the north-east wing, to which access was given by stairs only six feet wide; and thirdly, that at a later period a church was substituted for the oratory, probably within the cella of the temple of Apollo. Fancy the monotonous psalmodies of those ignorant Eastern monks resounding in the halls and in the temple which had echoed with the chants of the ‘*Carmen Sæculare*’:

I am not yet ready to say whether the announcement of this discovery can be accepted without reserve, and whether the church of S. Cesario ought to be looked for, not within the temple of Apollo, which was annihilated by fire in the night between the 18th and 19th of March, 363, but in the edifices on the Sacra Via near the Torre Cartularia, where the remains of a nameless church of the Byzantine period were discovered by Rosa in 1873.

Students have felt a certain amount of disappointment at the meagre results of the cutting away of the Montecitorio, to make room for the new Houses of Parliament. At any rate, the mystery of the origin of this hillock has been solved to our satisfaction. The accumulation of earth and rubbish in that special part of the Campus Martius dates from the downfall of the Empire, when the spot must have been selected as a dumping-place for the broken jars of the Portus Vinarius, close at hand, as the plain of the Testaccio had been chosen, at an earlier period, for the dumping of the ballast of sea-going ships. Before the rise in its level took place, the site was occupied by an altar of huge dimensions, sheltered by a growth of poplars or cypresses. The altar stood in the centre of a platform enclosed by an iron railing, supported by stone pilasters. Part of this railing has been found *in situ*, and we can hardly conceive how the ancients could enclose such a beautiful monument as the newly found altar within such a rough, common enclosure, made of plain iron bars, and supported by *cippi* of stone unpolished and hardly squared. No inscription has

been found to tell us whether the place was a *ustrinum* or a commemorative monument of some sort. Both hypotheses are tenable. The *ustrinum* where the body of Antoninus Pius was cremated in A.D. 161 was discovered in 1703 within a few feet south-west of the present one, in the subsoil of the monastery of La Missione. Perhaps the new enclosure marks the spot where Marcus Aurelius was incinerated within sight of the great spiral column. A fragment of bas-relief found within the railing represents the figure of a barbarian prisoner clothed, capped, and bearded like the Marcomanni of the column.

Outside the present Porta Portese, at the foot of the hills of Monteverde, within the boundaries of the Vigna Jacobini, where an ancient lane diverged from the Via Campana, three altars have been found *in situ*: the first dedicated to the LARES VIALES, the middle one to the LARES . . . VIALES, the last to the LARES SEMITALES. The first were the protecting genii of the high road, the last of the lane, but what was the local connexion of the Lares . . . uriales? The hiatus contained but one letter, and this must be a c. The Lares *curiales* are not a novelty. In the list of streets of the Trans-tiberine region which is engraved on Hadrian’s pedestal, now in the Palazzo de’ Conservatori, occurs the name of the VICVS LARVM . . . V . . . LIVM. Jordan has supplemented the missing letters as *pvtealivm*; others have suggested the form *rvralivm*. The altar found in the Vigna Jacobini gives us the right name, and the knowledge that at a remote period there must have been a popular Curia in this neighbourhood, which was the scene of the annual gathering of great crowds on the occasion of the feast of the Fors Fortuna. Artisans, slaves, small tradesmen, and the nondescripts *qui sine arte aliqua vivunt* journeyed on June 24th to this suburban sanctuary, partly in *corricoli*, partly in boats down the Tiber, for the purpose of supping and drinking in one of the innumerable booths erected for the occasion on the banks of the river or on the roadside. This vulgar feast is still in honour in Rome, and, curious to note, it falls exactly at the same date—the famous Notte delle Streghe ordi San Giovanni! The same booths, the same shouts, the same bibulous hilarity, and maybe the same supper of snails appear now, as then, on the night of June 24th.

The Fates have been more liberal to us in the matter of discoveries in the field of art. The Antinous of Antonianos, the sarcophagus of the Via Collatina, the seven dancing Hours of the Via Labicana, the sarcophagus of the African cities, and other splendid works lately found, or lately added to our museums, will be better described in another letter.

RODOLFO LANCIANI.

Fine-Art Gossip.

ALFRED STEVENS is the subject of two articles in *The Burlington Magazine* for February: the first of them, by Mr. D. S. MacColl, dealing with his portraits, of which five are reproduced; and the second, by Mr. Edward F. Strange, throwing new light upon Stevens’s relations to the Royal College of Art, his views of teaching design, and his early training in Florence. An ingenious and well-illustrated inquiry into the identity of the Limoges enameller K. I. P., by Mr. H. P. Mitchell, is another prominent contribution. Early Chinese porcelain, Ladik rugs (Mrs. Herringham), an undescribed woodcut by H. S. Beham representing the patron saints of Hungary (Mr. Campbell Dodgson), the early development of Correggio (Dr. W. Suida), and Trecento pictures

in American collections (Dr. Osvald Sirén) are discussed in the remaining articles. The only known oil painting by J. R. Cozens is also described and illustrated. The editorial article deals not unkindly with the McCulloch Collection.

LAST Wednesday at Burlington House Mr. Goscombe John, sculptor, and Mr. John Belcher, architect, were elected Royal Academicians; Mr. B. Mackennal, sculptor, was chosen to be A.R.A.; and M. Jean Paul Laurens an Honorary Foreign Academician.

MESSRS. DOWDESWELL will hold at their galleries during February an exhibition of water-colours of 'The English Lakes,' recently painted by Mr. R. G. Goodman.

A CATALOGUE OF MINIATURES AT THE VICTORIA AND ALBERT MUSEUM has just been published in a paper edition (1s.).

Two important portraits have recently been discovered at Versailles: one in the *réserve* of the Museum, and the other in a *salon* of the Lycée. The former is by Ferdinand Elle, and represents Madame de Sévigné *en buste*, with a string of pearls in her hair. It is twenty years earlier than the well-known pastel by Monteuil, and the beautiful hands fully bear out the admiration expressed by her contemporaries. The second portrait, by Nattier, is of Marie Leczinska, and is known only through engravings. It was painted in 1748, and at the time of its discovery was covered with dust and dirt.

THE choice collection of Greek coins of the late Mr. Frank Sherman Benson of Brooklyn, New York, which Messrs. Sotheby will sell on Wednesday next and six following days (Saturday excepted), is one of the most important ever formed by an American collector. The series is principally concerned with the numismatic history of ancient Italy and Sicily.

EXHIBITIONS.

SALE (Jan. 30).—Mr. R. Gwelo Goodman's Water-Colours, 'The English Lakes,' Dowdeswell Galleries.
—New Association of Artists, Second Exhibition, Private View, Goupil Gallery.

MUSIC

THE WEEK.

COVENT GARDEN.—'The Ring' in English—*Die Meistersinger*.—*The Angelus*. By Dr. E. W. Naylor.

THE first cycle of the 'Ring' ended on Friday evening in last week. One of the features of the performance was the impersonation of Brünnhilde by Mrs. Saltzmann-Stevens. The quality of her voice is not, perhaps, sufficiently dramatic, but the singing was very fine, and in quiet, tender passages most expressive. It is said that the lady is new to the stage, in which case the ease and spontaneity of her acting are remarkable. In 'Siegfried' Messrs. Cornelius and Bechstein were both excellent in the first act. There were fine moments in 'Götterdämmerung,' yet, taken as a whole, the dramatic effect was not very strong.

An interesting performance was given of 'Die Meistersinger' last Monday. Mr. Walter Hyde as Walther sang exceedingly well, but not powerfully enough in the first exacting act. Moreover, in his acting he showed that the part was new to him. Mrs. Frease-Green, the Eva, deserves praise; she was, however, heard to greater advantage as Sieglinde in 'Die

Walküre.' Mr. Nissen was not sufficiently dignified as Hans Sachs; while Mr. Meux, as Beckmesser, although he had many good moments, seemed to lack the dry, penetrating voice needed to render that difficult part thoroughly effective. The turbulent ensemble at the end of the second act deserves special praise. Dr. Richter conducted finely, as usual, though in this opera, as well as in the 'Ring,' the singers must occasionally have found it hard at times to be heard above the orchestra.

Of late there has been a great deal written about English opera; as yet, however, the hope of many musicians has not been fulfilled. The performances of the 'Ring' in English now taking place at Covent Garden show, however, what English artists can do; while on Wednesday evening an opera by an English composer was produced in English, with English artists; moreover, under the direction of an English conductor, Mr. Percy Pitt. We refer to 'The Angelus,' an opera consisting of a prologue and four acts, by Dr. Edward Woodall Naylor, organist of Emmanuel College, Cambridge; and the work was well received. A composer depends to a large extent on his librettist; but although there are good points in the text written by Mr. Wilfrid Thornely, it is not altogether satisfactory. The prologue might, with advantage, have been a little shorter. The contrast between that sombre prologue and the fête day on a village green, with which the first act is concerned, is certainly effective—it recalls, indeed, a similar contrast in Gounod's 'Faust'; but there is something mechanical about the sudden passion of Francis for Beatrice; and then in the final act, after the former has obtained the Elixir of Life, one cannot quite understand why Beatrice should die, and Francis be condemned to drink the vital draught. The death of both lovers would have formed a fitting dramatic ending, or, to suit those who prefer a happy one, they might have married and lived happily ever afterwards. In the ending of his prologue, and of the first three acts, the librettist has, however, offered good situations to the composer.

Dr. Naylor has composed a *scena*, 'Merlin and the Gleam,' for baritone and orchestra, but this opera appears to be his first attempt to write for the stage. The first thing one notices is the excellent choral writing; of that we have proof in the first act, especially the "Watch over each and all" at the close; also in the 'Chorus of Nymphs' at the sacred grove of the Temple of the Fates. In the solo portions we find melodious and grateful writing for the voices, if not strong individuality. In the love-duet at the end of the second act there are many clever and effective touches, yet the music seems well made rather than strongly inspired.

Dr. Naylor in the third act, and again in the fourth, shows his strong desire to be dramatic, and he succeeds up to a certain point; but it is by adopting a Wagnerian style, not displaying one of

his own; at other times the orchestral music is stiff—plain chords merely supporting the voice part. As regards the orchestration, it was all sound and appropriate, though not distinctive. Of course it would be unreasonable to expect a composer suddenly to write stage music as well as men who have had years of experience. Dr. Naylor has written a very promising work, which assures us that if he writes a second opera, it will be a still better one. 'The Angelus,' with perhaps a few cuts, and shorter intervals between the acts than was the case on Wednesday, has indeed a fair chance of attracting for a time. Miss Florence Easton as Beatrice and Madame Gleeson-White as Sylvia were fairly successful. Madame Edna Thornton impersonated Death, and sang well. Mr. Francis MacLennan as Francis deserves much praise. The staging of the piece was excellent.

Alessandro Scarlatti's Harpsichord and Organ Music. Edited by J. S. Shedlock. Parts II. and III. (Bach & Co.)—In the Preface to the first part of this edition it was stated that while the music must be accounted valuable from an historical point of view, it possessed other attractions. Reference to the Minuet, Corrente, and Aria alla Francese in the recently published parts justifies that opinion. The new Toccatas are also interesting. It might truthfully be affirmed that in the earlier Toccatas Scarlatti occasionally indulged in prolixity. Here, however, his music is concise, and it displays cleverness. A set of Variations, which will be found at the beginning of Part III., deserves notice. In certain features, though not in all, the music recalls Pachelbel and other German composers of the period.

Musical Gossip.

SIGNOR TAMINI, who gave an orchestral concert at Queen's Hall on Monday, has an excellent, well-trained tenor voice. In Weber's 'Durch die Wälder' he displayed intelligence and dramatic instinct, but there was a lack of warmth; an aria from Meyerbeer's 'Africaine' showed off his voice to better advantage. He was evidently very nervous, so that one cannot definitely judge of his artistic powers. Miss Kathleen Parlow gave a clever performance of the first movement of Paganini's Violin Concerto in D. The Beecham Orchestra was under the direction of Mr. Thomas Beecham.

FEBRUARY 4TH has been fixed by the Queen for the concert at the Albert Hall in aid of the sufferers from the earthquake at Messina. It is being organized by Mr. John McCormack. Among the artists who have offered their services are Mesdames Lillian Blauvelt and Donalda, and Messrs. Lane Wilson and Ivor Foster.

M. VINCENT D'INDY, the distinguished French composer, will conduct his 'Wallenstein' Trilogy at the Symphony Concert, Queen's Hall on March 27th.

DR. RICHARD STRAUSS's new opera 'Elektra,' based on Hugo von Hofmannsthal's tragedy, was produced, as announced, at the Royal Opera-House, Dresden, on Monday evening, under the direction of Herr von Schuch. Frau Krull impersonated Elektra, while the parts of Clytemnestra and Chrysothemis were taken by Frau

Schumann-Heinck and Fräulein Margarete Siems respectively. From various accounts the performance of this complicated work appears to have been most satisfactory.

MR. GRANVILLE BANTOCK, Peyton Professor of Music at Birmingham University, will conduct his Fantastic Poem 'The Pierrot of the Minute' at the Symphony Concert, Queen's Hall, this afternoon. The programme includes Beethoven's Pianoforte Concerto in E flat, with Madame Carreño as soloist.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.	Sat. Royal Opera, Covent Garden.
TUES.	Miss Muriel Price's Vocal Recital, 8.15, Bechstein Hall.
—	Barns-Phillips Concert, 3, Bechstein Hall.
—	Mr. Frank Merrick's Pianoforte Recital, 8, Bechstein Hall.
—	Philharmonic Concert, 8, Queen's Hall.
WED.	Miss Connie van Hulst's Concert, 3, Æolian Hall.
—	Queen's Hall Orchestral Concert, 3, Queen's Hall.
—	London Choral Society, 8, Queen's Hall.
—	Mr. Donald Tovey's Concert, 8.30, Chelsea Town Hall.
—	Wessely String Quartet, 8.30, Bechstein Hall.
THURS.	Mr. T. Byard's Concert, 3.15, Bechstein Hall.
—	Miss Gertrude Meller's Pianoforte Recital, 3.15, Æolian Hall.
—	Strolling Players' Concert, 8, Queen's Hall.
—	Mr. Septimus Webb's Pianoforte Recital, 8.15, Steinway Hall.
FRI.	Miss Leginska's Fourth Concert, 3, Æolian Hall.
—	Messrs. J. Selfridge and R. A. Buchan's Recital, 8.15, Steinway Hall.
SAT.	Chappell's Ballad Concert, 2.30, Queen's Hall.
—	Madame Carreño's Pianoforte Recital, 3.15, Bechstein Hall.

DRAMA

THE WEEK.

HIS MAJESTY'S (*Afternoon Theatre*).—*The Admirable Bashville; or, Constancy Rewarded*, "Bernard Shaw's Masterpiece in the Elizabethan Style."—*'Tilda's New Hat: a Play in One Act*. By George Paston.

THERE is surely irony in the turn of events which has made Mr. Bernard Shaw, who long battered vainly, like a sturdy beggar, at the doors of our playhouses, become, as it were, a pampered favourite whom it is possible to accuse of keeping the warmth of public favour from his less lucky brethren. Yet it is a fact that the Afternoon Theatre Society's production of his 'Admirable Bashville' has provoked not a few complaints against his monopoly of the theatre of ideas. Why, we are asked, should a society which aims at carrying on the reforming work of Messrs. Vedrenne and Barker fall back on an old play of Mr. Shaw's—and that a mere *jeu d'esprit*—instead of giving a chance to the "unacted"? Once upon a time Shakespeare used to be spoken of as the great blackleg of our stage, who took the bread out of the mouths of modern dramatists. It is a quaint state of affairs in which the "rival" of Shakespeare, the anarchist of our drama, can be conceived of as partly responsible for the prevalence of unemployment among his fellow-craftsmen. Really, however, these protests are a little unfair to Mr. Shaw. In the old Court days he carried lesser-known men on his back, making the presentation of their dramas possible by the success of his own. May he not now claim room to perpetrate a harmless little joke?

For a joke is all that 'The Admirable Bashville' is, and a very amusing joke, though its satire is scarcely very subtle, and does not exactly hit the mark at which the author aimed. Meant to be a skit on the Elizabethan drama, it merely travesties the turgid rhetoric and high-

flown romance of the school of Sheridan Knowles and Bulwer Lytton. Written to prove what an easy business is the turning-out of stage blank verse, it is made up for the most part of limping iambic lines such as any man with a poetic gift could produce wholesale, but having produced would as quickly destroy. If Mr. Shaw thinks that by decking out this stuff with a few scraps from sixteenth-century dramas and a few parodies of Shakespearian passages, he gets anything like an imitation of Elizabethan blank verse, he is mightily mistaken. Indeed, in his highest flights—such as his hero's denunciation of modern civilization and his (idealized) Zulu king's diatribe against the white man—he forgets his intentions of burlesque, and indulges in rhetoric of a very forcible type. Still, these are but rare excursions of his, and the atmosphere is generally that of farce—farce at his own expense. For ridicule though Mr. Shaw may the conventions of romance, his most relentless strokes are reserved for the creatures of his own fancy, the novel of his "nouage." In 'Cashel Byron's Profession,' the story on which his play is based, he treated the characters—pugilist hero and condescending lady—whose love-affair constitutes its essence, with a certain serious sympathy. They are made ludicrous figures on the stage; Cashel's talk is nearly always bombast, and Lydia, from being a girl of ultra-refinement, eager to discover a mate of brawn and muscle who shall be her counterpart, is converted into a silly romantic creature, all whims and fancies. That is the worst of Mr. Shaw's blistering humour: it spares nothing. If he is at a loss for a subject of satire, he will parody himself. He is capable of burlesquing every play he has ever written. 'Candida' has already come in for such treatment.

The actors enter very happily into the playwright's mood. If he employs beef-eaters to indicate his changes of scene, arranges comic effects in the orchestra, and brings more or less Elizabethan traditions of staging into quaint association with prizefighters, trainers, the Agricultural Hall, and Cetewayo's visit to England, his interpreters are unsparing in their efforts to give point to every sally of wit, extravagance ofrodomontade, and suggestion of humorous byplay. Mr. Ben Webster's treatment of his old part of Cashel Byron might almost be called an inspiration, so wholehearted is his delivery of his mock-heroics, so alert his sense of fun. Miss Marie Löhr makes Lydia the daintiest of rogues, and evidently revels in the nonsense she has to speak. Mr. Ainley lavishes his most sonorous diction on the part of Bashville, the footman who cherishes a secret attachment to his mistress. And Mr. Lennox Pawle as the trainer, Miss Rosina Filippi as Cashel's gushing mother, and Mr. James Hearn as the Zulu king, all strike the right note of irresponsibility.

Yet Mr. Shaw's humour leaves one conscious of a feeling of emptiness; so that the directors of the new Society have

done well to follow this "masterpiece" with a play that has flesh and blood in it, a study of low life in which the Cockney woman of the people is shown in her true colours, and a nice balance is kept between shrewishness and good nature. In 'Tilda's New Hat' George Paston gives us three excellent variants on this type—differentiated with the nicest skill by Miss Agnes Thomas, Miss Florence Lloyd, and Miss Sydney Fairbrother—as well as drama that reveals both the depths and shallows of human nature.

FORTUNE PLAYHOUSE.—*Pippa Passes*. By Robert Browning.

As an experiment, perhaps the English Drama Society's staging of 'Pippa Passes' was just worth doing. As a curiosity, the production was just worth going to see. But the performance only confirmed conclusions at which any student of the theatre must have arrived independently. Pippa, with her innocence of heart and her happy optimism, is a creation of touching charm, and Browning's handling of the emotional crises of his characters, so strangely affected by the little girl's snatches of songs, is, beyond question, dramatic. But there happens to be a great difference between the drama of narrative and the drama of the stage. From the latter is eliminated all that is superfluous; in the former is expressed all that acting and stage accessories bring out. Browning's poem, apart from the loose connexion of its episodes, necessarily seems diffuse and lacking in concentration, because it is dramatic in the narrative sense. Just one scene got across the footlights at the performance—the duologue between the guilty lovers, Sebald and Ottima. That was to be expected, for here we have passion at white heat and in constantly changing mood. Yet that scene would require "cutting" if staged at a regular playhouse, and even here an expert will note that the general composition of the verse shows it to be intended for the eye rather than the ear. Miss Lucy Wilson and Mr. Gordon Bailey acted capably in this episode. The Pippa was Miss Isabel Roland.

William Shakespeare, Player, Playmaker, and Poet. By Canon Beeching. (Smith, Elder & Co.)—Under this somewhat grandiloquent title, Canon Beeching has issued a small volume containing three lectures, the first a direct series of arguments against Mr. Greenwood's 'Shakespeare Problem Restated.' The two others "endeavour to set out the Player's Life as simply as possible, and show the congruity of what is recorded of his character with the impression made upon our minds by the dramas themselves." Mr. Greenwood had simplified his case by limiting its extent. His legal acumen was chiefly spent in attempting to prove the impossibility of "the Stratfordian's" having written either poems or plays—a negative argument, with only a suggested affirmative of another possible author.

Canon Beeching begins to deal with this case much on the same lines as our own review of the work, and shows the irrelevance of many of the arguments, and the incorrect-

ness of some of the statements, further explaining the "Mystery" in Ben Jonson's Birthday Ode to Bacon, Ben Jonson's pronouncements concerning the "Sweet Swan of Avon," and "the silence of Philip Henslowe." But he has laid himself open, in some cases, to strictures from Mr. Greenwood, as, for instance, concerning his parallel between Shakespeare's and Drayton's "schools and schoolmasters" (pp. 9, 10), arguing that "Drayton, like him, had no learning beyond what a schoolmaster could afford" (p. 15), whereas Drayton was educated in the family of Sir Henry Goodyere as a page, with a private tutor and an extensive library. The Canon is occasionally a little hazy. He differs from Prof. Churton Collins (whose views Mr. Greenwood accepts) as to the extent of Shakespeare's knowledge of the classics, which is shown in the poems and plays. He limits it to Ovid and Plautus and "besides these general debts, there are one or two other passages, such as Portia's speech on mercy, which come immediately, or through some other author, from the classics" (p. 12). He does not seem to remember that Sir John Conway makes use of 'De Clementia' in his 'Flowred Prayers' to try to melt the heart of Queen Elizabeth in his own favour.

The limits of time necessary to a lecture need not, in a volume, have precluded the lecturer from touching Mr. Greenwood's special argument concerning the legal knowledge of Shakespeare. Indeed, even with the addition and support of the two other lectures, 'The Story of the Life' and 'The Character of the Dramatist,' interesting as the latter is, the work is too slight for the conflict. So much has been written already for and against the assertions from which Mr. Greenwood has evolved his 'Problem,' that it would have been well if Canon Beeching had cut himself adrift from his lectures, and spent a little more time and trouble on his work. Nevertheless, even in this little volume there are collected some very hard problems for Mr. Greenwood's "replication." There is unfortunately no Index.

THE latest additions to Mr. J. S. Farmer's excellent series of "Tudor Facsimile Texts" (T. C. & E. C. Jack) are Myddylton's edition of Heywood's *Four PP.* (1545?), Charlewood's edition of Lewis Wager's interlude of *Marie Magdalene* (1567), and Bynnenman's edition of the anonymous Biblical interlude *The Historie of Jacob and Esau* (1568). The reproduction has been made with the greatest care. We desire to repeat our commendation of the series.

WE have also received the first volume of a new series of "Tudor Reprinted and Parallel Texts" under the same editorship, which may be described as intermediate between the foregoing and the less happily conceived set of "Early English Dramatists." Mr. Farmer's purpose appears to be much the same as that of the Malone Society, to supply carefully checked typographic copies of texts which may be accepted with confidence by students who have not access to the originals or to the expensive photographic facsimiles. The volume before us is Creed's print (1600) of Lyly's *Maydes Metamorphosis*. We doubt the wisdom of this selection, seeing that the text appeared only six years ago in Mr. Bond's Oxford edition of Lyly, and that there are many early plays which have never been reprinted. This consideration is not without force even in the case of the "Facsimile" series; here it should be taken to heart, if the claims of the prospectus are to be made good.

The reprint has been executed with great care, and the "obvious misprints" in the original have been noted in the short Preface.

Dramatic Gossip.

JUST as we go to press we hear with great regret of the death of that masterly artist Coquelin aîné, who made his first appearance at the Théâtre Français as long ago as 1860, and was appointed a "sociétaire" of that institution in 1864. We hope to deal further with his achievements.

MISS LENA ASHWELL has accepted as a successor to 'Diana of Dobson's' an unconventional comedy, at present called 'The Truants,' by Mr. W. T. Coleby, whose work has previously met with success at the Kingsway. It presents Miss Ashwell herself in the part of a distinguished traveller and author.

AT the Royal Institution two lectures on 'The Revival of Modern Drama,' by Mr. William Archer, are to be delivered on February 4th and 11th. Mr. Archer will begin his lectures by speaking of the movement of dramatic life about 1890 in England, France, and Germany.

A CORRESPONDENT writes:—

"The *Athenæum* of the 16th inst. contains a notice of a book by Mr. Rutland Barrington, in the course of which is quoted an anecdote related in his book. The tale is of an experience of Sir W. S. Gilbert, who was told by a lady in New York that she admired 'Mr. Bache's music.' Sir William jumped to the conclusion that the speaker referred to the music of Bach, whose name, he says, 'she pronounced Bayche.' So, to the lady's question, 'Can you tell me whether he is now composing?' he replied, 'No, Madam, he is decomposing'; and forthwith he and Mr. Rutland Barrington make a story of the incident at the lady's expense. But—alas for our story-tellers!—F. Edward Bache (pronounced Bayche) was a composer who wrote a considerable quantity of music for the chamber as well as some for orchestra and two operas—the latter, I believe, not published. He was born in Birmingham in 1833, and died in 1858. His name is known to musical people, and there is no reason to doubt that it was to his music that the lady referred. And as she was probably unaware of his early death, there is nothing, I suppose, inherently absurd in her having asked whether he was still composing. I fear that the point of the story recoils upon the narrators, who are apparently ignorant of the fact of Edward Bache's having existed. It must be allowed that the New York lady has the laugh on her side, but let us hope that it may be sufficient consolation to Sir W. S. Gilbert under the circumstances to observe that his play upon the word 'composing' still survives."

TO CORRESPONDENTS.—F. L.—A. W. P.—O. F.—Received. T. W. D.—F. W. F.—Many thanks. R. D.—J. B.—M. J.—F. E. W.—Not suitable for us. No notice can be taken of anonymous communications. We do not undertake to give the value of books, china, pictures, &c. We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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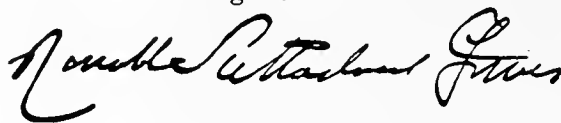
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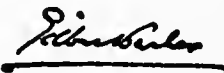
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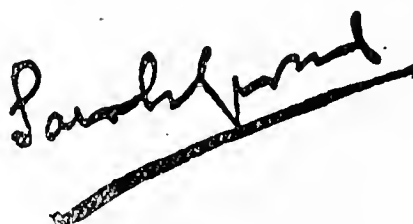
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LITERATURE

Germany in the Later Middle Ages, 1200-1500. By Bishop Stubbs. Edited by Arthur Hassall. (Longmans & Co.)

WE imagine, though there is nothing from the editor to tell us so, that this volume concludes the issue of the lectures on the history of Germany which were left in manuscript by Stubbs at his death in 1901. The lectures which were published in 1904 under the title of 'Lectures on European History' were really, as many old Oxford men will remember, the continuation of the same course as that which appears in the volume before us, and were always, so far as we can remember, advertised as on German, not European, history. The earlier series, on Germany from 476 to 1250, were published by Messrs. Longman in 1907. All are described as edited by Mr. Arthur Hassall.

Before we discuss what this editing may mean in the volume before us we make one preliminary observation. The recent issue of the 'Constitutional History' in a French translation, edited by M. Petit-Dutaillis, has been marked by the insertion of over 130 pages of additions, corrections, and criticisms, which (though we regard some of them as rather otiose and hypercritical) have been for the most part rendered necessary by the progress of historical studies during the last ten or fifteen years. But Stubbs had, if somewhat inadequately, followed the course of such studies up to the date of the last edition of his great book, in 1896, and of his 'Select Charters,' in 1901. Those two books were published and revised by himself; yet they have needed additions and corrections in the last seventeen years. What, then, shall

we say about lectures on the history of Germany which were written, evidently, many years ago; which were certainly not revised after 1884, when the Professor became Bishop of Chester; and concerning which there is not the slightest sign that the writer ever thought them worthy of publication? Surely, if these were to be published at all, they needed full and careful revision; or, if it be thought that anything which so great a scholar wrote should be published in whatever condition it was left, it should have been stated that the lectures were in no way prepared for publication by their author. Something like this we feel bound to say on behalf of the many scholars who are jealous for the reputation of a great English historian of the nineteenth century. Something like this, we are confident, would have been said by Maitland if he had been still among us.

But how have these lectures been edited? Our first complaint is that we have no means of knowing. Mr. Hassall does not tell us anything about the matter. He does not say what was the condition of the manuscript—whether it was complete or had *lacunæ*, whether it was written continuously, or divided, as it appears in print, into chapters. He does not tell us when it was written, or if there are any signs of revision, nor does he state when the lectures were last delivered; but this fact we can discover for ourselves from the *University Gazette*. The lectures on the history of Germany from the accession of Rudolph of Hapsburg to the death of Maximilian were delivered by the Regius Professor of Modern History in the Michaelmas Term, 1883; in the following term he went on to the time of Charles V. We confess we cannot feel confident that we have the whole of these lectures. There seems to us something like a gap between the present volume and that which Mr. Hassall published in 1904. But of this more anon.

Since Mr. Hassall has supplied no information whatever about the Bishop's manuscript or how he has treated it, we might at least expect that the volume as it appears would show marks of careful treatment. What do we find? A somewhat incoherent prefatory note, in which we are assured that "the appearance of this volume will be received with immense pleasure by all students of the history of Europe in the Middle Ages"; and a list of books headed 'Some Authorities,' which gives not a single German work, either an original authority or a modern book; in which the only original texts mentioned—it is almost incredible—are Joinville and Philippe de Commines, the first of whom said not a word about German history; and where the other fourteen names are given without the smallest distinction, are all (except those of MM. Lavissee and Rambaud) books to be read in English, and vary from Milman to Dean Kitchin, and Archdeacon Coxe to Prof. Thomas Tout, while some of them, so far as we are aware, hardly touch the matter of the book before us. We may add, however, that

two of the books named are edited, and one is written, by Mr. Hassall himself.

But surely we find something else? Yes; a fairly good, but inadequate Index; the division of the lectures into chapters, with paragraph headings (which, with expressions here and there like "the previous volume" and "this work," puzzle us very much, for neither the chapters nor the headings look as if they were written by Stubbs); and a few notes, all without distinction, and some obviously written by the editor, some by the author. What really has the editor done? Has he transcribed the manuscript? has he altered or omitted anything? There is nothing to tell us. He has certainly not supplemented the text from more recent investigation, or subjected it to the revision of any competent authority on German history.

About Stubbs's part in this book we need say little. It is palpable that it wants abundant correction and addition, which the author, meticulously exact in all that he allowed to see the light under his own hand, would have given before he had allowed—if he ever intended—the lectures to appear. It needs as little to be said that it is full of "wise saws and modern instances," pregnant summaries of constitutional progress, humorous illustration, and striking judgments of character. Every page of it is worth reading, for it is never a mere record of facts, but always illuminated by the personal judgments of a trained historian. We wish we could tell when it was written. A reference to Count Beust's transfer of his services makes us think the composition earlier than we should otherwise have imagined; a note, which is perhaps by Mr. Hassall, refers to 1870; towards the end of the book there is mention of "Creighton's two volumes," i.e. those which were published in 1882. There are, however, hardly any allusions, such as Stubbs used to make so naturally, to contemporary politics: perhaps Mr. Hassall has excised them.

As we go through the book we find, to our surprise, much omitted that was certainly delivered in lecture, and which notes taken at the time contain, particularly the comparison with English institutions—for example, the counts palatine (p. 63 of the book) with what the English sheriffs, "if they had become hereditary," would have been. A little later than the page referred to we find a jejune reference to the "recess" issued in German in 1287: in the lectures as delivered Stubbs went at length into the question of the first official use of the German language, noting the spuriousness of the recess of 1235, "a copy from a printed German version, itself a translation from a Latin original"; discussing the three "recesses" of Rudolf; and comparing, as to language, with the proclamation about the Provisions of Oxford. The lectures also were much more detailed, when delivered, in regard to Switzerland, and indeed to the whole reigns of Albert of Hapsburg and Henry of Luxembourg. Chap. vi. as printed here

contains a note which was certainly delivered in lecture: many more dates and details, too, were given orally. The most important omission occurs in the same chapter: it is of a long discussion of the literary controversy of Lewis of Bavaria's reign, especially of the work of Marsilius and William of Ockham. It is extremely unlikely that this, a most careful and thorough examination of an important epoch in mediæval political science, was not written down by the Professor. Has not the MS survived? Mr. Hassall gives us no clue. There are many more omissions in the same chapter. In chap. viii. the description of Wenzel, and the comparison with the sovereigns of his time, were certainly more full when delivered, entertaining though they are in the printed text. Later, the account of the morality of Sigismund is not at all the same: phrases about Martin V. differ considerably; there is the omission of a characteristic sentence about Frederic of Styria—"the power of bending a horseshoe with his fingers was about the only good quality Frederic inherited from his parents"—while the Council of Basle is disposed of far too summarily. When we get to Maximilian further differences occur: Stubbs in lecture said a good deal about the "arch-dukes"; from p. 209 a great deal is given which was omitted in delivery, at least in 1883; and from about p. 220 the book seems to part company altogether with notes taken at the time the course was last given.

All this may be of very little moment, but we state it because we cannot help feeling that with a little trouble the book (if it was to be published) might have been made much more full, and much more representative of the author's own judgment and knowledge.

The question remains, What did Stubbs really intend? We know that a history of Germany was long advertised as about to appear from the Clarendon Press; but we remember that Liddon, when told some time before his death that the life of Pusey was announced as nearly ready, replied: "Dear friend, I have no doubt that if a publisher had been asked about the Tower of Babel he would have said that it was 'nearly ready.'" Was the volume before us a recension of the lectures with a view to the promised German history? Did Stubbs really consider them ready to be published, as lectures or as a history? We have little doubt, though the editor gives us no evidence, as to the answer.

Highways and Byways in Surrey. By Eric Parker. (Macmillan & Co.)

In system, arrangement, method, and compass Mr. Parker's 'Surrey' is decidedly one of the best in this excellent series. We should not, however, judge that he had come to his task with any special equipment of previous familiarity with the county. His work shows at times traces of hurried investigations,

forced visits, and incomplete observations. He speaks, for example, of the village green at Shere, where there is none; and he seems to misunderstand the source and course of the Tillingbourne. He writes:—

"There are scarcely ten miles of the Tillingbourne, altogether, but it runs through three of the prettiest villages in the county. Gomshall is nearest the source, by Abinger Hammer, its first large mill-pond; Shere lies a mile to the west; and Albury a mile west again."

Gomshall can hardly be claimed as a pretty village, disfigured as it is by a tannery. We cannot imagine why Abinger Hammer should be called a mill-pond, seeing that it is a village of much more importance and prettiness than Gomshall; and as a matter of fact the sources of the stream are not in Abinger, but are to be found in the slopes of Leith Hill—by Broadmoor, Friday Street, and Holmbury St. Mary.

These, however, are small defects in comparison with the excellences of Mr. Parker's achievement. He has been at great pains to "get up" his subject, and has explored many authorities. Obviously the 'Victoria County History' has been largely drawn upon, and he acknowledges his debt. His scope is the county outside London, which he approaches only as near as Kew and Richmond on one side, with concluding chapters that skirt Dulwich, Wimbledon, and the Surrey side. This is as it should be, for we do not want a survey of London in such a book as this.

Mr. Parker has missed very little of interest to a pedestrian or cyclist in Surrey roads; and his book will prove of better value to the visitor than any mere guide-book, if only because it is more human and more literary. His itinerary of the Pilgrims' Way is as plausible as any we have seen. He traces the road from Guildford to St. Katharine's Ferry, and so up to Chanceries and St. Martha's (St. Martyr's). This route is now so generally accepted as to have been marked by the Guildford Corporation with a signpost. But neither Mr. Parker nor Mr. Belloc seems to know of the grass path which descends from St. Martha's by the Weston Woods, and avoids Albury—to which local tradition assigns the name of the Pilgrims' Way. This course, if followed, will bring the modern pilgrim through the Duke of Northumberland's Park, and right past the house to Chantry bridge; and so to Shere and the downs beyond. There is a belief that Bunyan transcribed *Vanity Fair* from St. Katharine's Fair at Shalford. Bunyan is said to have lived at Shalford, and it is conceivable that he took the idea of the Pilgrims' Progress from the Pilgrims' Way. The trail of Cobbett, another sturdy writer of English, is over much of Surrey, but Cobbett's appreciation of its beauties was limited and crabbed. He detested Hindhead and the wonderful wild country about Thursley. His only notion of scenery was smiling fields.

Mr. Parker's chapter on Guildford is

very good, and his rhapsody on its beauty is intelligible, though one demurs to the statement that "perhaps only Oxford in England is comparable with it." The crypts under "The Angel," by the way, are generally accepted as part of some early monastic institution. Tangleby Manor, reputed to have been one of King John's hunting-boxes, is justly praised; but Mr. Parker does not mention the fact that it was rescued some twenty years ago from the fate of a decaying farm-house, and its moat and grounds from the degradation of a slaughter-yard. The old church which stands in Albury Park was not, as Mr. Parker seems to think, abandoned by the parishioners on account of its dilapidated condition. Mr. Drummond, who owned the estate, was an enthusiastic Irvingite, and not only built a Catholic Apostolic cathedral in his grounds, but built also another parish church on the condition that he might shut up the old one near his house. That consent should have been obtained is lamentable, but those were glorious times for the privileged. We agree with Mr. Parker in his strictures on the famous Silent Pool, and we would go even further. It is not worth its reputation for a moment.

Wherever you dip into Mr. Parker's book you will find information pleasantly retailed, and we cannot discover that he misses much. He does not, however, seem to know the beautiful village of Felday.

The Secrets of our National Literature. By William Prideaux Courtney. (Constable & Co.)

MR. COURTNEY, in this very acceptable book, has not indulged in "blazing indiscretions," but contented himself with performing a public service by bringing together in one volume a vast amount of information hitherto scattered in a thousand-and-one odd corners and out-of-the-way places. Anonymity and pseudo-anonymity have been a favourite subterfuge of authors since book-making became a trade. Some of the motives for mystification have been cogent—vital, even—so far as the authors were concerned; others have been dictated by a purely mischievous desire to stir up discussion; but whatever the reasons, the result has been a prolific harvest of guesses at the truth. For over half a century *Notes and Queries* has devoted much of its space to the "lifting of the veil," and it may be taken as a general rule that those riddles of authorship which have failed to find a solution in its pages are likely to remain unsolved.

Mr. Courtney has not deemed it his duty to start off on a fresh and independent voyage of discovery, and so we are deprived of a highly controversial chapter in the history of anonymity. He has, with due acknowledgments, availed himself of the work of others, and reduced the whole subject to a methodical classification. It needed considerable skill to accomplish this difficult task, and it will be admitted that he has done his work

with conspicuous success. He has, in a sense, drawn up a résumé of a number of well-defined chapters, each of which is capable of almost endless elaboration, and each of which also will doubtless, in due time, receive the attention of other students. His work is tentative, being, as it claims, the first of its kind, and, like all first books on big subjects, it is the beginning, and not the end—a statement of the case rather than a judge's summing-up.

But why, it may be asked, should we wish to draw aside the veil and attempt to discover the identities of those who wished to remain hidden? Human nature is a singularly complex organism, and nothing has a greater fascination for it than mysteries and uncertainties. So long as anonymity exists, so long will there be those who spare themselves no research or inquiry to get at the bottom of it, in spite, perhaps on account, of the objections of those who wish their secret to be buried with them. There can be no question that the individuality hidden under the anonym or pseudonym is in many cases of importance. A political indictment or a literary or theological satire has far more weight if written by a person intimate with the theme, than one written by a person whose information was only got through doubtful channels. Many such authors have been discovered, but Junius still defies the literary detective. He was evidently well informed, and the question of his identity is now rather a matter of archaic interest than of anything else.

Mr. Courtney deals first of all with the 'Histories of Anonymous Literature,' and this chapter shows that he has explored the literary byways of Europe. He does not, however, refer to Frederick Marchmont's 'Concise Handbook of Ancient and Modern Literature issued either Anonymously, or under Pseudonyms or Initials' (1896), in which will be found a good deal of miscellaneous information of a minor order, the fruits of many years' gleanings as a cataloguer for the London second-hand booksellers. Mr. Marchmont's book is a compilation rather than the work of a scholar. Nor is W. H. Hart's 'Index Expurgatorius Anglicanus' (1872-4) mentioned. This, while only dealing incidentally with books published anonymously or with a transparent pseudonym, contains many entries which would have added illustrations to some of Mr. Courtney's passages. Hart's book was, we think, never finished.

Mr. Courtney's third and fourth chapters deal with 'Feminine Reasons for Secrecy' and 'More Veiled Ladies.' They are both exceedingly entertaining without being exhaustive. He does not tell us that a new edition of Lady Charlotte Bury's 'Diary illustrative of the Times of George IV.' (p. 56) was published a few months ago, or that Miss Tucker's pseudonym (p. 68) of A.L.O.E. is formed from the initial letters of A Lady of England. The deaths, noted on p. 70, of two "veiled ladies" in June last, Lanoe Falconer and Allen Raine, show that the

author comes up to date with his record, but there are several others not here recognized: one of these, recently dead, promises to be a puzzle to the next generation of bibliographers, since her popular fiction appeared under several names having no apparent association one with another.

The reference (p. 80) to Garrick praising an anonymous publication by Richard Cumberland, and his "restrained" praises when the authorship was revealed to him, is explained by the well-known antipathy of the two. Except in a literary sense, we should not say that "The author of 'Vathek' sums up Beckford's glory" (p. 82). In his way Beckford was a genius: his collections of pictures and objects of art, and his beautiful library, although no longer intact, prove him to have been a man of fine taste. The reference (p. 99) to Rossetti's friend Dr. Thomas Gordon Hake as the author of the romance of 'Vates' (1840) induces us to mention—for the first time, we believe, in print—that Dr. Hake's son, Mr. A. Egmont Hake, is the author of 'Regeneration' (1895), a reply to Max Nordau's 'Degeneration.' Mr. W. R. Cassels, mentioned (p. 150) in the chapter on 'The Concealed Theologian' as the author of 'Supernatural Religion' (1874)—at the time attributed to Thirlwall, Muir the Sanskrit scholar, and Dr. Vance Smith—had another claim to distinction: he had the good fortune to buy a Turner picture for 295 guineas, and to live to receive 6,400 guineas for it, at a sale at Messrs. Christie's on June 30th, 1906. He died on June 10th, 1907.

We may conveniently pass over Mr. Courtney's long chapter on 'The Politician in the Dark'; both this and his next essay, 'Disguises in Miscellaneous Literature,' are readily capable of expansion into two volumes. In these, as indeed throughout the book, Mr. Courtney gossips easily out of the fullness of his knowledge, and passes from the maze of theology to the rancour of politics without apparent effort. He has not by any means exhausted the interest of his subject. Probably every book-collector could furnish him with dozens of additional "texts," ancient and modern. His object, however, has not been to produce a rival to Halkett and Laing, but rather to make an acceptable nosegay from the flowers of a densely crowded garden. In this he has been eminently successful, and those who care for the bypaths of literary inquiry will read his work with delight. It has the great advantage of an excellent Index.

Charles Dickens, the Apostle of the People.
By Edwin Pugh. (New Age Press.)

MR PUGH states the purpose of his volume bluntly enough in the words: "It was to prove Dickens a Socialist in all but the name that I engaged on this present enterprise"; and it is at once obvious to any careful student of the life and work of Dickens that special pleading of

a more than ordinarily ruthless type is required to make good such a contention. Socialism to-day presents itself in a variety of aspects, corresponding almost with the variety of its disciples; still dealing largely in benevolent abstractions, it defies a definition that shall be universally satisfying, and Mr. Pugh helps us but little when he observes that all that was needed to make Dickens a Socialist was a "co-ordinated ideal," or that "he was a Socialist without knowing it—as so many are; as all men, sound in heart and head, must be." When, however, we meet with a presentment of scientific Socialism as "the extension to industry and economics of the free self-governing principle recognized in democracy," and with the conception of the State "as a guardian and protector—an abiding Providence, in fact, over the people," we are on firmer ground; but we note our author's frank admission that with neither of these ideals had Dickens anything in common; indeed throughout a book which is in many respects able, though sadly disfigured by turgidity of style and a zeal which makes no attempt to be dispassionate, Mr. Pugh is more concerned with seeking to reconcile vital differences between his subject's views and his own than with expounding similarity or emphasizing identity. Their respective standpoints are poles apart; if there were any common ground on which they could hope to meet, it would be that of charity and kindness; but even here they are at hopeless variance, for private benevolence, esteemed by Dickens as an impulse sacred and ennobling, is to Mr. Pugh "but a handing back in paltry doles" of a "portion" of "unearned increment, the fruits of a wicked spoliation of the poor and needy," and "the Brothers Cheeryble are altogether abominable and raise our gorge." So intemperate is the denunciation hurled at the amiable, but unconvincing brethren that we are forced to the (we hope) absurd conclusion that the kindly action of the individual is, in Socialist eyes, a crime against the State; and no greater divergence from the spirit and teaching of the author of the Christmas books is imaginable. Again, with the "Brotherhood of Man"—that is, equality as understood by modern propagandists—Dickens had no sympathy. Despite occasional animadversions upon the "bad old times," he is still a believer in the old order—purged of its abuses—and of the old order "class" distinctions form an integral part. Against this contention may be cited, perhaps, Peggotty's interview with Mrs. Steerforth, or the remarks of Rosa Dartle relative to the sensibilities of Yarmouth fisher-folk; but the outrageous sentiments put into the mouths of these ladies are more safely ascribed to the melodramatic element, seldom entirely absent from Dickens's work, than to any special democratic fervour.

The Master's attitude on class questions has been well summed up by Gissing: "He would not have used the phrase, but he would have thought the thought,

that humble folk must know 'their station.' His "Radicalism" preaches tenderness and sympathy towards the poor, not because they ought to be as well-to-do as their neighbours, but because they are the poor—an intrinsic part of the social fabric; he attacks public scandals—those personified in Bumble and Squeers, or debtors' prisons and the criminal laggardness of Chancery—not because the system which evolved them is a wrong system, but because such phenomena are malevolent growths on an otherwise healthy body—and this, again, is a root conception far removed from the Socialist ideal. Yet the practical results achieved by Dickens as the outcome of this wrongheaded view of his (we are told that "there must have been some kink" in his "mental apparatus to send him so woefully astray," and it is even suggested that in *Podsnap* he portrayed himself) are, for lack of more convincing material, lightly appropriated by Mr. Pugh as "pioneer work of Socialism," and lead him, in a state of blindness that must surely be of a wilful sort, to the conclusion that "Dickens, had he lived to-day, would have been a Socialist." He goes still further afield, and impounds such a human trait as the abhorrence of rascality and meanness, as another indication of Socialistic proclivities; but in the case of the great Merdle, as is apparent to the less biased, it is forgery and swindling that bring down the lash, not Capitalism *per se*; and it would be idle to regard *Casby*, the patriarchal humbug, as a species of Guy Fawkes raised up for the obloquy of Landlordism in general; while in the "mean subterfuge" of *Spenlow and Jorkins* we may be sure that the humour outweighed the iniquity in the mind of its creator.

As was only to be expected where points of view are so radically divergent, there are many typically Dickensian qualities—especially those arising from high spirits, geniality, and, above all, sheer humour—that Mr. Pugh, in the serious obsession of his purpose, cannot away with; and what is not consonant with his theories becomes "obliquity of moral vision." Thus 'Pickwick' shows "an almost entire lack of spirituality—of idealism," together with "a flippant, light-hearted disregard of vital issues," and its pervading tone is one of "gay cynical carelessness"; Mr. Swiveller, the joy of the devout Dickensian, is an "arch-wastrel," and Wilkins Micawber, the incorrigible optimist, "an idle self-indulgent rascal who deserved a good deal worse than he got." Such judgments, in their woeful lack of idealism—we had almost said spirituality—are on a par with the bias which twists into embryo Socialism the instincts of common charity in which all men "sound in head and heart" may be supposed to be in complete accord, and can scarcely be held to assist Mr. Pugh in the establishment of his proposition. His case throughout is injudiciously overstated, and his book, though by no means lacking in suggestive criticism, is, in its main thesis, too un-

ashamedly partisan to carry conviction even to the wavering. We note the absence of an Index—a defect which should be remedied in future editions.

TWO BOOKS ON ROUSSEAU.

Jean Jacques Rousseau. By Jules Lemaître. Translated by Jeanne Mairé. (Heinemann.)

The Humane Philosophy of Jean Jacques Rousseau. Selected by Frederika Macdonald. (Dent & Co.)

NOTHING could be more entertaining than the volume in which the French critic analyzes and discusses the life and theories of Jean Jacques Rousseau, though he has written, as we said in reviewing the French original, "a party pamphlet rather than a piece of literary criticism." These lectures, couched in the style "of a somewhat careful conversation," are designed to give a history of the philosopher's sentiments, and therefore, necessarily, the story of his life, the analysis of his 'Confessions.' For M. Lemaître, brushing aside Rousseau's own statements in the 'Dialogues' as an afterthought, does not hold that his author's books all flow from the same premeditated system; he does not endeavour to explain, like M. Lanson, that all in Rousseau, even in the 'Contrat Social,' is subject to a single principle; or, like M. Faguet, that all can be made subject to it with the exception of the 'Contrat Social.'

The problem of Rousseau, as M. Lemaître sees it, he expresses in his pungent way:—

"This vagrant, this sluggard, this self-taught man, who, after thirty years of idle musings, dropped one day into the midst of the brilliant Paris of the eighteenth century, where he seemed a veritable savage, but a real savage, very much more interesting than the one Voltaire painted; who began to publish toward his fortieth year; who in the space of ten years, in the midst of almost incessant physical suffering, wrote three or four books—which are not particularly strong nor rare as to thought, but show a new way of thinking and a sort of vibration unknown till then; who then sank into a slow kind of madness—and who, by those three or four books, caused, after his death, literature to be transformed and the life of a people, to whom he did not belong, to deviate: what a prodigious feat to accomplish!"

In dealing with the question of Rousseau's style M. Lemaître is admirable. He shows how, from the circumstances of his childhood, fed upon seventeenth-century books, far from Paris, Rousseau revived a tradition, imparting to it an air of novelty and a new soul; he shows, too, how he was responsible for the "frightful expansion of sentimental phraseology," and adds:—

"I believe that this emphatic and tear-stained style was sincere with Rousseau; that this unnatural style, with him, was natural. Why? Because he was ill, a prey to nervous maladies; because, in the real sense of the word, he was morbidly sensitive; because he himself, on the least provocation, was eternally bursting into tears. But, alas! he had imitators, and that was horrible."

The translation by Jeanne Mairé (Madame Charles Bigot) is not wholly adequate. Many sentences, such as "Rousseau accused the works of Molière of immorality about, as in our days, did Brunetière," are almost unintelligible to those English who have no French. But at least the version has the virtue of suggesting the vivacious charm of a book which many may find stimulating, though they may find not a little with which too they disagree.

A flamboyant and assertive preface

is liable to distract the reader's attention from the collection of maxims and principles drawn from Rousseau's writings which Mrs. Macdonald has made. It is easy enough to misunderstand or misrepresent a writer whose practice was so much at variance with his preaching, whose writings teem with silly paradoxes and self-contradictory precepts. Friends and enemies alike certainly combined to misrepresent Rousseau in his lifetime. But many of the precepts which he propounded, and which were deemed outrageous in his day, have come to be accepted as the true basis of education, and much of the fruit of his social criticism has yet, perhaps, to ripen. Mrs. Macdonald has set herself the useful task of winnowing the grain from the chaff, and, eliminating the contradictions, she gives a collection of the essential ideas and convictions underlying the educational, social, and religious theories of Jean Jacques. Her object, she says, is to correct the impression produced by "fifty years of false criticism," and

"to prove by the evidence of Rousseau's own statement of his fundamental doctrines and main spiritual purposes, that they are *not* the doctrines and purposes attributed to him by his best-known French and English critics."

Without entering into the fray, we can appreciate any book which takes the reader back to the original. Mrs. Macdonald adds a few notes, in which she indicates what she believes to be the true intention of the author's doctrine, and defends him against the charge of capricious inconsistency. We gather from a note on the famous passage in 'Emile' that Mrs. Macdonald clings to her belief in the legendary nature of Rousseau's children, a belief which we have already been obliged to stigmatize as an extravagant supposition (*Athenæum*, Nos. 4121, 4123, 4124), for reasons there given.

OUR LIBRARY TABLE.

A Motor-Flight through France, by Edith Wharton (Macmillan), is better literature than its title suggests. It is none the less sad reading for any one who knew the charm of travelling over the delightful high roads of France before the coming of the automobile. The book opens with the assertion that "the motor-car has restored the romance of travel"; and the following two hundred pages are a convincing, though unintentional, demonstration of the converse of this proposition. The author has a theoretical love for the picturesque, combined with some knowledge of the history and architecture of the scenes and the monuments past which it is her pleasure to be whizzed. But speed is evidently her supreme joy.

The narrative of her first "flight" begins with a just observation on "the ugliness and desolation, created by the railway, . . . of the approach to each town." She then proceeds: "The villages that we missed and yearned for from the windows of the train—the unseen villages have been given back to us." The rest of the chapter shows how she satisfied her yearning in a rush from Boulogne to Arras and Amiens—a brief promenade of 180 kilometres, on which she mentions only one town or village, Hesdin, though there are a dozen of interest on the way. As she flies along, she notes, with surprising power of vision, "the slow-moving eyes of the peasants . . . the drowsy grouping of the cattle." What we have chiefly noticed in French villages, when a motor thunders by in a cloud of dust, are the quick-moving legs of the peasants,

while the cattle, including pigs, dogs, and poultry, disarrange their "drowsy grouping" in similar terror for their lives. This first "flight" ended characteristically. The inn at Arras did not look nice, so the travellers, instead of trying the one in the next street, flew on to Amiens—61 kilometres further.

This little appetizer before their dinner was so successful that when at Montluçon, in the Allier, they did not like the "griminess" of the inn, they just dashed on to Vichy, 88 kilometres away. Thence, during a short progress through Auvergne, they did see something of wayside villages; but this was owing to the steepness of mountain roads, which checked their upward speed. However, when they got back to Vichy they made up for their self-denial: "Our slight experience of the inns of Central France made us anxious to reach Orleans by night." We may observe that between Vichy and Orleans there are half a dozen towns where there are better hotels than at Orleans. But though "such long runs cannot be made without the sacrifice of much that charms," the travellers bravely made the sacrifice, and were able to boast of 300 kilometres rattled over that day. Such is the restored romance of travel. After that we are not surprised to find that Chartres is from Blois "a short afternoon's run"—it is barely 130 kilometres; or that in George Sand's country (which the author seems sincerely to love) towns such as Argenton should be rushed through; or that Toulouse, a place of romantic inspiration to its sons and to all who know it, is only "a dingy wind-ridden city"; or that the old villages of the Brie, between Paris and Meaux, few of which have undergone change since the Revolution, are "semi-suburban."

The effect upon us of reading this book, which is well written, is bewildering, on account of the rapidity of the change of scene. We may say that the distances covered by these scampering Americans (the author frequently alludes to her nationality) are not given in the book; but we have some knowledge of the places visited, not more than two or three of them being off the tourist track as it existed before the romantic restoration effected by the motor. No wonder that a lady whirled through France at such a vertiginous pace as she describes should be sometimes confused in her literary allusions. She seems to think that Kubla Khan was a building: at least this is what we gather from her mysterious remark that Beauvais Cathedral is "the Kubla Khan of architecture."

The photographs illustrating the volume are excellent. No intimation is given of their origin, but we surmise that they were not taken by the author. At all events, in that of Arras the clock on the Hôtel de Ville marks an hour when the travellers were not in that city. The view of Amiens Cathedral, too, is well known in commerce, being taken from a spot unattainable by tourists. The choir-stalls of Saint Maximin, in Provence, are admirably reproduced—much better than the interior of Albi, which fails to give the effect of that unique choir. Of out-of-door pictures, that of the Roman arch at Orange is particularly good.

MAJOR PERCY E. HENDERSON publishes through Messrs. Seeley & Co., *A British Officer in the Balkans*, an entertaining account of a journey in Montenegro, Bosnia, and their neighbourhood. The reader will not be bored with useless discussion of those insoluble problems that are raised in most writings concerned with the Balkan Peninsula. The criticism often made by us

on narratives of travel, to the effect that their authors have not sufficiently wide experience to distinguish circumstances of interest from those which are well known because widespread, may be directed against Major Henderson. He has travelled, especially in India, but reveals his limitations. He ought not to have been surprised at finding Agram superior in its civilization to the Dalmatian, Montenegrin, and Bosnian cities of the past or future. The political importance of Agram should have prepared him for comfort. Major Henderson's remarks on the climate have far more general application than he seems to think. The heat of summer and the cold of winter, as well as the shortness of periods of "transition as in England," are not peculiar to Bosnia: the places where it is cold in summer and warm in winter, except on mountains or in desert plains, are few indeed. San Francisco is a startling exception, but the United Kingdom is itself exceptional. The rule is that which Major Henderson describes as though it were specially Bosnian. It may almost be said of the world at large that "the percentage of cloudy days is very small" as compared with the case of countries lying within the influence of the great seas. That Friday should be selected for travel by those who have a choice is a hint not to be confined to "train travelling in Bosnia," but applicable to most countries in which religion, or superstition based on religion, has real existence.

Although, like most travellers, Major Henderson is open to such criticism, yet far more than the usual writer of traveller's gossip he is a guide worth following, and his pages are readable by all. In gaiety he rivals Miss Durham, herself a worthy successor of Kinglake. Like Miss Durham, he here and there inculcates valuable lessons, as, for example, when he commends, with much illustration, the development by Austria of industrial experiment in the occupied provinces. Gaiety predominates, and it may be that the example of Miss Durham was not lost upon the author when he set to work to construct such "headings" as "Notice necessary before visiting a harem." In the text he adds, "We never got over the curiosity as to what might be behind the veil." Major Henderson's advice to those about to travel—that they should consider the back of Montenegro, the occupied provinces, and Croatia as fruitful fields—is sound. In details we hesitate. For example, he suggests that the Dalmatian coast provides new fields for oyster-lovers. Undoubtedly the Mediterranean oysters, like many other Mediterranean shellfish, have a savage charm that is wanting in the well-fed sewage-culture oyster known to England and Northern France. But the eater has to take the rough with the smooth, and custom is not opposed, upon the Mediterranean coast, to the insertion, in each dozen, of at least one oyster whose life has terminated very many days before he presents himself upon the table. The living have to suffer by reason of the high flavour of the corpse.

Major Henderson tells many things in passing that tempt a reader into bypaths. For example, in Bosnia

"Mahommedan women are allowed to worship at the same time and place as the men.....going through the same forms of prayer.....alternatively standing, dropping on their knees, and rising again.....a gymnastic performance difficult for a Turkish woman, garbed as she is, to execute."

Another matter in which we learn from our author concerns the export to London of cigarettes made by Turks employed by the Government cigarette factories of the

Austrian rule. The author's reference to "Egyptian cigarettes" suggests that he was not aware that no "Egyptian cigarettes" are made of Egyptian tobacco. Major Henderson's pages on the manufacture of Oriental carpets in Bosnia are most interesting, and lead us to believe that the beautiful silk carpets now sold as ancient in Constantinople may come from Bosnia. They are not the less valuable, for it seems that new carpets of silk thread made after Turkish or Persian designs fetch "from 42% to 50%." Another Austrian institution in Bosnia is "the Government School of Turkish Art Industry in Metals." As Major Henderson crossed the country of the Bogumils, his remarks upon their mysterious creed or heresy may tempt some to the study of the large number of special works dealing with the subject. The amateur photographs with which the volume is profusely illustrated are useful.

WE have received from the Paris house of Calmann Lévy *La Mort de Philæ*, by Pierre Loti. Egypt does not afford to the author so suitable a theme as Japan, Constantinople, or even Brittany. The predominance of a tourist agency spoils his temper and cuts across his pages, till the reader grows to be as exasperated by incongruity as was Loti when he wrote. Egypt is now too widely known to allow scope to Loti's imagination. A visit in the days before the British occupation, when he was writing upon his sailor friends, the fishermen of North-Western France, might have yielded a rival to the two volumes of Fromentin on Algiers. Monotony there would indeed have been, but the very charm of old Egypt lay in that Nilotic monotony which the tourist agency and the Soudan railway have disturbed. Moreover, there was monotony in Loti's finest pages of the past—in his sketches of Indian coasts and his 'Death of Admiral Courbet.' Monotony, indeed, is common to Fromentin and Loti in their most enduring passages, and Fromentin himself describes their charm in his selection of the least unhappy fate—slowly to have done with life, "par une mort voluptueuse."

We find in this Egyptian volume a few scenes such as may rank with admirable bits in previous books describing French India and the islands of the Indian Ocean. One of the most perfect fails, we are inclined to think, by selecting sunset as against dawn for the time at which to depict the particular prospect. The view of Egypt that is best as the sun sinks behind the hills is that familiar to all visitors, namely, from the Citadel of Cairo towards the Great Pyramids and Sphinx. The capital of Egypt, like that of Tuscany, and like that of non-official Russia, cannot be completely known by those who have not watched them, from the chosen hill, throughout the sacred hour. Elsewhere in Egypt the "lights" on which reverie depends are best in early morning; and the green and yellow of the desert mountains before sunrise are to be preferred to the more commonplace blush of sunset, inferior on the Nile to that of the Himalayas and the Alps. Despite this criticism, the book contains at least one sunset matchless except in the work of the same man:—

"Quant au soleil, il a voulu rester en scène pour quelques secondes, maintenu après l'heure par le mirage, mais si changé derrière d'épais voiles que l'on préférerait qu'il n'y fût pas; couleur de braise qui s'éteint, il semble beaucoup trop près et trop gros; il n'éclaire plus rien, il n'est qu'un globe tristement rose qui se déforme et s'ovalise; non plus dans l'espace, mais échoué là-bas sur le bord extrême du désert, il regarde les choses comme un grand œil terne qui va se fermer dans la mort."

We already knew the deep dislike with

which Loti regards "les Anglais." Our crimes are bad enough, no doubt, and we humbly note, for the attention of Lord Cromer and Sir Eldon Gorst, the conduct of the poor, bored private soldier, the only non-smoker present—an extenuating circumstance—who was detected by Loti carving his name upon the marble base of the Citadel Mosque at Cairo. It is perhaps a little hard on us that the British occupation should be made to bear the sole responsibility of the erection (by Nubar Pasha) of factory chimneys as hideous as the three to which Florence was long limited by Ruskin's curse. Loti's title has been artfully selected in order to exhibit the barbarians of the North as guilty of all the inevitable vulgarizations of the Nile Valley. Truth peeps out in two passages, where German tourists take their place among those now classed in a received French term as "cook's," with a small c. Pierre Loti appears, or perhaps pretends, to think that until the defeat of Arabi and the coming of the British garrison, the Nile was allowed to conduct its annual flood in its own way. That our dams are the biggest dams may be conceded to him with some pride. But there were dams in Egypt, as in India, before the advent of the Anglo-Indian engineer. Pierre Loti is an artist, and cares no more than did Ruskin whether hard fact might confirm or upset a preconceived conviction. Of one thing only is Loti certain, namely, that "the English" have invented, or at least enormously augmented, Egyptian taxes, which, for anything he tells his reader, may be spent exclusively on Old-Age Pensions in the United Kingdom. Of "The Debt," of Ismail Pasha, of the disappearance under Ismail of the Finance Minister who knew too much, of International Control, not one word; and it is useless for us to plead "Not guilty, my Lord," when charged by Loti with those very horrors that in our Annual Reports are rightly set down to the extra-territoriality of Levantine rascals secured by the Capitulations.

Loti is by nature, or a lifelong pose which is now second nature, so sad as to be wanting in humour. Yet we find a happy suggestion that "les cooks" should be subjected to public examination in the abominable country of their birth, in order that the privilege of travel in poetic lands should be confined to those whose physical defects make it contrary to public policy that they should stay at home and marry.

WHEN there first appeared quotations in Paris newspapers, and pages in French reviews, extracted from Primi Visconti's *Mémoires sur la Cour de Louis XIV.*, we noted the fact, but made some reservations. For all that we are told, these memoirs dealt exclusively with the lives and conversations of great people bearing names well known to the modern public. To put things plainly, the resuscitated Italian adventurer of the seventeenth century was too much "on the spot." The volume now published by Calmann-Lévy dispels the mystery. In learned notes the editor, M. Jean Lemoine, shows how it has come about that the Italian manuscript, only recently translated, has lain unpublished in a free library at Aix, the capital of Provence. Students of Casanova are aware that another public library in France contains enormous masses of biographical writings of that equally interesting reprobate. The memoirs of Casanova as read by the literary world are very different from the real ones, the German owner of which has long sought in vain for an editor sufficiently known, learned, and judicious to be satisfactory to a distinguished taste. The writings of Primi Visconti, like those of

Casanova, are full of dirt: it is not every competent critic who will face the possible discredit, on the one hand of publishing, and on the other of bowdlerizing, the original memoirs of such men. The valuable volume now produced does not contain Visconti's memoirs as they stand at Aix in the Italian text. M. Lemoine tells us in his Introduction that he has left out a great deal which would be found dull. He has not, we ought to add, omitted the dirty stories, even when they are without bearing upon known personages or upon history. Readers of the great French journals and reviews will find little in the book which has not been already extracted for their benefit, and the volume is one which cannot be recommended for general circulation and "family reading." Although the fund of anecdote in which Visconti completes Saint-Simon has been anticipated, it is necessary for all who desire to possess a library of works on the age of Louis XIV. to place on their shelves the book in which Visconti's sketches are bound together and provided with excellent notes and a full index by the patient labour of a considerable critic.

M. Jean Lemoine announces a future publication of the letters of Visconti belonging to a later period than that covered by the memoirs before us, and explains that the forthcoming part will deal only with the period 1704-6.

MR. G. R. ELSMIE, C.S.I., the last of the Haileybury civilians who served in the Punjab, has just published his reminiscences under the title *Thirty-five Years in the Punjab, 1858-1893* (Edinburgh, David Douglas). He explains that the book consists mainly of extracts from letters and diaries, the latter his own, the former both his own and those of his correspondents; and he claims that it may interest old Punjabis and others who care to read about India. This may be at once and fully allowed; for though it appeals more strongly to the small and ever-dwindling body of Indian civil servants appointed from Haileybury, there is much in it which will interest others who served in that province.

Born in 1838 at Aberdeen, Mr. Elsmie joined the E.I. Company's college in 1856. He mentions Sir Charles Bernard, Sir Philip Hutchins, Sir Charles Grant, Sir James B. Lyall, John Beams, and R. T. Burney as his most distinguished contemporaries there; but though in a senior term, still at college with him were Sir Auckland Colvin and Val. Prinsep.

In January, 1858, Elsmie, with Bernard and Alexander Lawrence, son of Sir Henry, sailed for India, and in due course was appointed to the Punjab, of which Sir Robert Montgomery was Lieutenant-Governor. The young man found favour in his eyes, and many quotations are made from his letters and those of Sir Douglas Forsyth. Elsmie had, too, the advantage of serving in India just after order had been restored by our soldiers. For the next twenty years it was as desirable a place of residence as its climate permitted, and "unrest" had scarcely begun to take form.

Throughout the book glimpses are afforded of various eminent men; besides those already mentioned, Lord Lawrence, Sir Donald McLeod, Sir Sam Browne, and many other names appear; whilst of Mr. Cust, in addition to the respect for a keen-eyed disciplinarian, it is recorded that his valour found an outlet in joining the Lahore Rifle Club.

"It was great fun seeing such dignitaries as the Judicial and Financial Commissioners and others being drilled by a little Scotch corporal of the 79th.

Cust, the Financial Commissioner, is a great talker, and quotes Latin during the performance. The corporal reproves him, 'Now, Mr. Cust, you must not talk.'"

So we are led through many scenes, political and social; in the latter Mr. and Mrs. Elsmie were specially qualified to shine.

The book is well turned out, and adorned with five portraits, including one of the author.

THE translation of Runeberg's lyrics by Magnússon and Palmer, published some thirty years ago, achieved but a small measure of popularity, and to the generality of English readers Sweden's greatest poet, if known at all, is probably known mainly through Mr. Gosse's sympathetic little essay in the 'Studies in the Literature of Northern Europe.' Whether *A Selection from Ensign Stål's Songs*, translated by Isabel Donner (Helsingfors, G. W. Edlund), a slender volume of renderings from "Fänrik Ståls Sägner"—'Tales' or 'Stories,' by the way, would be a closer translation than 'Songs'—will appeal to a larger public may be doubted, but there can be no question as to the popular qualities of the poems themselves. Patriotic verse is in many cases difficult of appreciation by the alien, but these songs and ballads descriptive of incidents in the Finnish War of Independence of 1808-9 are so vivid, direct, and human that they should stir the imagination and kindle the blood of any reader. About half of them are here presented in versions which, if not conspicuously good as poetry, are at least fluent and faithful to the form and matter of their originals. They impress one as the work of a writer little practised in the art of verse, but possessed of a genuine literary sense: thus it is obvious that the rhymes—especially the feminine rhymes—have often proved troublesome, and awkward involutions are common; but the feeling is generally right, and there are passages of real merit. Miss Donner is most successful in such narrative poems as 'Sweyn Duva' or 'The Stranger's Vision,' where the metre is not too exacting, and where the simplicity of the original can be effectively preserved. A blot on the translation is the frequent occurrence of such rhymes as "saw," "before"; "reigning," "exclaiming," and the like.

THE remaining six volumes of the works of Jane Austen, illustrated in colours by Mr. A. W. Mills, are now out, containing *Emma*, *Northanger Abbey*, *Persuasion*, and *Mansfield Park*. Mr. Mills shows considerable spirit and sense of character in his views of older figures—Mr. Woodhouse, Sir Walter Elliot, and Miss Bates. His heroines are, perhaps, not sufficiently discriminated, though not lacking in charm. The clear, large type is a great boon in the case of a favourite author constantly in request, and the books are light to handle, two volumes being allowed for the longer stories. Altogether, we expect for this instalment of "The St. Martin's Illustrated Library of Standard Authors" wide popularity.

The New Latin Delectus, Book I., by W. J. Thomas and E. P. Doughty (Horace Marshall), is intended for the earlier reading of boys and girls who learn Latin. The contents of the book—'Stories of Ancient Rome,' 'The Gods,' 'Myths of the Creation,' and 'Myths of the Great Gods'—are designed to further the appreciation of art and English literature, some sources of which are indicated in the notes. Simplified Livy, Eutropius, and in verse Horace, Ovid, &c., are used; and the whole seems admirably fitted to take the place of the Cæsar usually given at this stage, which may well be postponed.

Quantities are marked, and there is a vocabulary. We mean to test the volume at once, and expect excellent results from it.

The Englishwoman's Year-Book, edited by G. E. Mitton (A. & C. Black), is a useful book of reference with a good deal of varied and practical information. The main thing that strikes us is that the Index ought to be enlarged.

THE BLEEDING HEART.

(After Hafiz.)

Love's hidden pearl is shining yet,
And Love's sealed casket bears the same device
As it bore of old;
The tears with which mine eyes are wet
Roll as yesterday they rolled,
Roll as they shall roll to-morrow,
Fraught with blood of sacrifice,
From the same fountain of eternal sorrow.
Ah, could my heart but speak,
Or thou divine
What Passion-flower is this
That lent its colour to those lips of thine;
What Ruby blushes o'er thy lovely cheek,
Dreaming of the sun's warm kiss.
In the darkness of the mine!
Ah, could my heart but speak,
Or thou divine!

R. A. NICHOLSON.

THE NATIONAL LIBRARY OF WALES.

A ROYAL CHARTER constituted in 1907 the National Library of Wales, but its actual existence dates from the 1st of January of this year, on which day Sir John Williams transferred his valuable collections, numbering about 20,000 items, to form the basis of the National Library.

For nearly forty years Sir John had been engaged in bringing together his library of Welsh books and books relating to Wales and to the Celtic languages. It contains nearly all the rarest Welsh books (of several, the only known copies), and about 500 manuscripts.

Many of the rarest books and manuscripts came with a collection made between 1690 and 1740 by the Rev. Samuel Williams and his son the Rev. Moses Williams, F.R.S. On the death of the latter the books passed to William Jones, F.R.S. (father of Sir William Jones, the Oriental scholar), who bequeathed his library to the Earl of Macclesfield in 1749. For 150 years the books remained undisturbed in the possession of the Earls of Macclesfield at Shirburn Castle; but in 1899 they were sold by the Earl of Macclesfield to Sir John Williams.

Many of the MSS. in the Shirburn collection have been described in the Report on Welsh MSS., Vol. II. Part II., prepared for the Historical MSS. Commission by Dr. Gwenogfryn Evans.

All the printed books in the Shirburn collection are in excellent condition—an important point, as Welsh books are nearly always badly preserved and frequently imperfect. They include the two earliest known Welsh books: 'Yny Lhyvyr hwnn,' a Welsh primer by Sir John Price, printed in 1546; and an undated collection of Welsh proverbs by William Salesbury, printed about the same time. Of these two books no other copies are known. There is also the only known perfect copy of 'Kynniver llith a ban,' 1551, containing the Epistles and Gospels appointed to be read as part of the Communion service. Copies of this work were supplied to the churches in Wales, and from them these portions of Scripture were read to the people for the first time in their native tongue. The whole of the New Testament was not translated into Welsh until some years later (1567), and the whole Bible still later (1588).

Of twenty-two Welsh books before 1600,

Sir John Williams's library has eighteen, while it is virtually complete for editions of the Welsh Bible and the Welsh Book of Common Prayer down to 1800. Of the Prayer Book there is one of three known copies of the first edition (1567), besides good copies of four other issues before the Commonwealth, all extremely rare. The rarity of Welsh Prayer Books and the comparative abundance of Bibles issued before 1640 are attributed to the destruction of the former during the Commonwealth.

There is a good collection of books and some MSS. bearing on the Arthurian romances, the earliest printed book being 'Lancelot du Lac' (1488). Welsh books and Welsh writers of the seventeenth century are well represented, as are works dealing with specific periods, such as the Civil War so far as it affected Wales, and the religious revival of the eighteenth century. First editions of the works of Vaughan the Silurist and his brother Thomas Vaughan; rare tracts by John Penry; scarce locally printed pieces by Welsh hymn-writers, and other rare books from local presses; books with Borrow's autograph, and volumes from his library, including the copy of Dafydd ap Gwilym's poems with Borrow's notes, are some of the features of this notable library.

The student of Celtic languages will also find books relating to the literature and philology of Gaelic, Irish, Cornish, and Breton.

Other valuable collections of Welsh literature will shortly be transferred to the National Library at Aberystwyth. The Council have been fortunate in securing for temporary use a suitable building, absolutely isolated from other buildings. This has been fitted with steel bookstacks to hold 80,000 volumes, and capable of extension; and a fireproof strong room for the safe storage of MSS. and rare books has been provided. Six firms of architects are preparing plans and designs, in a limited competition for the permanent building, which will be erected upon a site of four acres given by Lord Rendel. The site is a plateau on a hill overlooking the town, with magnificent views.

We state above that the accommodation for books can be enlarged, for it is hoped that some private collectors may like to leave their treasures to the National Library, now that it has been started under such fair auspices.

'EGYPT AND THE ENGLISH.'

c/o Madame Jaselli-Owen,
12, Piazza Barberini, Rome, Italy,
January 30, 1909.

My attention has only just been drawn to the rather unfair and misleading review of my book which appeared in *The Athenæum* of January 2nd. Of course I recognize that your reviewer has a perfect right to condemn my book; but if he condemns it he should found his condemnation on criticism, and not seek to demolish me by sneers, incorrect statements, and artifices to mislead the public.

The first misstatement is "They [*i.e.*, the Egyptian Nationalists] are at any rate courteous to political opponents." He cannot have read my "few chapters devoted to Egyptian politics," which he condemns so strongly, or he would have come across some very striking instances to the contrary. I ask you to refer to these passages in my book, pp. xxi and xxii, and pp. 129-34.

Apologies of this last, did not your reviewer read of the public prosecution of the editor of *Al-Lewa* for publishing the statement that Sir Reginald Wingate had murdered a large number of persons in cold blood

to revenge the murder of poor young Scott-Moncrieff?

Secondly, he tries to make my book appear inaccurate by correcting the spelling of Arabic words, and while he is doing it himself misspells the name of the leader of the Moderate Liberals. He calls him Hafiz Awwad. But I have a manifesto signed Hafiz Awad, which that gentleman gave me himself.

I ask, Why this pother about the spelling of Arabic words when the English and the French generally spell them in different ways, and the municipality of Cairo, with a fine impartiality, labels some of its streets Shareh and others Charia?

He next attacks the accuracy of my information about the Sudan, but he refrains from giving instances. And he makes no kind of allusion to the completeness of my picture of the Sudan, which must have risen to his mind if he had been more familiar with the subject.

I have reserved to the last the expression to which I specially object. He says: "For the rest, the work seems to be a loose compilation where it is not an advertising guide-book." If he owns Baedeker, Murray, Budge, Lane Poole, and Margoliouth, he will search in vain in them for allusions to many of the old Arab monuments of Cairo to which I draw the traveller's attention in the summarizing chapters to which lack of space limited me. For months I sifted every street in Cairo for them. The authorities of the Wakfs themselves were ignorant of some of them.

DOUGLAS SLADEN.

* * Our reviewer was alluding to personal intercourse with the Egyptian Nationalists. This seems to us clear from the context, which refers to the types met in cafés. He gives three definite instances, in which Mr. Sladen's views of prominent men are incorrect. These Mr. Sladen does not controvert. Misspellings which make one word into another of different meaning seem to us serious. If the reviewer had shared Mr. Sladen's view of the completeness of 'Egypt and the English,' he would have devoted more space to it.

A LONDON CONFERENCE OF INTERNATIONAL JOURNALISTS.

As I foreshadowed in an article in *The Athenæum* of last October, it has proved impossible for the federated Associations of the Press to contemplate a Congress during the current year.

The invitations before the Bureau Central were all for the summer, and the overworked officials explained that it would be out of the question to organize a fresh Congress within nine months of the notable Berlin meeting of last September, while some smaller nations objected to the strain and expense of sending delegations to two Congresses within so short a time.

In fact, a meeting every two years was being seriously considered before the magnitude and importance of the preparations already afoot in England had been realized by the Central Committee, and it seemed likely that the English scheme might have to be abandoned from sheer inability of the members of the Associations to be ready for an international Congress next July.

Fortunately a compromise has been arranged, which, while lessening the load of Congress work on the shoulders of willing officials, saves the members of the British International Association of Journalists and their friends from the disappointment of having to cancel their arrangements: by advancing their invitation to September

they will still be able to receive a large and influential body of Continental and American journalists, who, under the auspices of the Central Committee, will make London their headquarters for a Conference, following the Berlin Congress by exactly twelve months.

The difference between a Conference and a Congress does not at first sight seem considerable, but it is enough to make a meeting practicable which would otherwise have had to be given up.

A Conference can ventilate ideas, but does not formulate or pass resolutions; work undertaken and reports promised at the Berlin Congress need not necessarily be submitted to the London meeting; and opportunities for discussion and consideration will be greater than in the hurry of a Congress, where a prolonged debate is apt to upset the order of the day altogether, so closely is the agenda paper packed.

With regard to the Associations of some of the smaller nations, if they are unable to send representatives to the Conference they will not lose either place or advantage in the next Congress, as voting by groups on progressive questions will not be included in the work of the Conference. On the whole, I think we have to congratulate ourselves and our guests on the prospect of a meeting at which the weight of business will not bear too heavily on the amenities of the occasion. The real value of the interchange of international courtesies is to make us all know and appreciate each other; and if the formalities of a Congress can be exchanged for the sociabilities of a Conference, we may rejoice that, for various technical reasons, this change has come about.

Our foreign colleagues will probably muster some 300 strong, and many of them will be accompanied by ladies. For their entertainment Major Gratwicke, the indefatigable President of the British International Association of Journalists, has already the promise of a good programme. A visit to Windsor is spoken of, as well as the hospitality of the Mansion House, and of mayors and corporations in many of the most beautiful parts of the kingdom. Lord Burnham, the Hon. President of the Reception Committee, will hold a soirée at the office of *The Daily Telegraph*; and scores of associations and persons are pressing their claims upon the Executive Committee to be allowed to join in offers of entertainment.

London grows every September more and more a favourite centre for holiday enjoyment, and a Conference, with shorter hours and less formal demands on its members, will admit of many "swallow-flights" into the loveliest parts of England, which under the strict rule of a Congress might not have been possible.

G. B. STUART.

THE SEAL OF DORCHESTER.

January 26, 1909.

CANON MAYO in his latest letter starts the strange theory that the arms of France tricked on the confirmation of the seal of Dorchester by William Hervey, Clarencieux King-of-Arms in 1565, "are neither France ancient nor France modern." Certainly they are not the arms of France "modern," and just as certainly they are the arms of France "ancient." The shield on which these arms are borne carries in the first and fourth quarters the arms of England, and in the second and third quarters (as customary) the arms of France. But the second and third quarters carry each of them not "three," but "six" fleurs-de-lis, or twelve fleurs-de-lis in all.

These arms cannot be the arms of France "modern," for there are more than "three fleurs-de-lis" in each of the second and third quarters. These arms are therefore certainly the arms of France "ancient." Yet Canon Mayo makes the statement that these arms are "neither France ancient nor France modern."

On what does he base his contention? On the ground that the second and third quarters of the shield each carry "six complete fleurs-de-lis, and nothing more," that is to say, because there are no "fragments" of fleurs-de-lis. Therefore, says Canon Mayo, these are not the arms of France "ancient." I have before me the escutcheon of "Isabell, only daughter of Philip the Faire, King of France, wife of Edward II.," in 'The Catalogue of Honor,' 1610, and the arms of France "ancient" appear with complete fleurs-de-lis, and no "fragments."

Canon Mayo, who throughout this correspondence writes as if he were a final authority and no College of Heralds existed, finds it necessary—in order to support his present contention that these arms are "neither France ancient nor France modern"—to demolish the reputation of William Hervey, Clarencieux King-of-Arms. I think the old Clarencieux King-of-Arms, who understood his business, will survive the Canon's onslaught.

ROBERT EDGECUMBE.

. We cannot continue this discussion further.

OSWALD CRAWFURD, C.M.G.

WE regret to announce the death, at Montreux last Sunday morning, of Mr. Oswald Crawford, after five weeks of severe suffering. Mr. Crawford was in his seventy-fifth year, having been born in 1834. His father was a diplomatist of some distinction, who had served as plenipotentiary at the Court of Siam, and afterwards as Governor at Singapore. His son followed him into the same service, and, after an average career at Eton and Merton College, Oxford, obtained a Foreign Office clerkship, from which he was promoted in 1867 to the post of Consul at Oporto. In this capacity he rendered signal service for nearly a quarter of a century, keeping his head with sound judgment during the Portuguese disaffections of 1889-90, and enjoying a wide popularity both with the English colony in Oporto and with all visitors to the country who fell under his genial influence. He was created C.M.G., as a recognition of his services, when in 1890 he retired from consular work, and came to London to devote himself to the literary pursuits which were always the principal interest of his life. During his residence in Oporto he wrote several topographical works dealing with the scenery and social life of Portugal. At that time books of this description were not so common as they have since become, and Mr. Crawford's first-hand studies still remain the principal authorities upon many of the subjects which they discuss.

Mr. Crawford's attitude to the literary life was always that of the cultured amateur rather than that of the professional worker. Books and "the play" were to him the most amenable diversions of a busy career, and he was never obliged, like many of his contemporaries, to adopt them as his principal means of support. It was not unnatural, therefore, that such work as he did should have possessed the shortcomings, no less than the qualities, of work undertaken mainly as a means of recreation. He dabbled in editorship and in publishing, but his hold upon these rather arduous

undertakings was essentially tentative. He was guided by the taste of the dilettante rather than by the business instinct of the man of commerce. He was one of the original directors of *Black and White*, which was started with high hopes for the resuscitation of the art of the illustrator in England; but when the tyranny of the "snapshot" photograph proved too insistent for this bright ideal, Mr. Crawford lost interest in the venture. The same may be said of his activity as a publisher. He regarded his artistic responsibilities seriously, and he afforded invaluable help to many promising beginners in the literary craft; but the purely commercial estimate was distasteful to him, and without that estimate he could hardly have hoped to succeed in a position of purely business obligations. Something of the same impractical enthusiasm marks almost all his work in fiction. He was a man of lively ideas, incapable of discussing any subject without assuming his own definite relation to the problems it suggested, and it was one of his pet beliefs that such problems could be effectively discussed in the form of a story. Hence 'The New Order,' a frankly political novel; 'In Green Fields,' an appeal (in the form of fiction) for a popular "return to the land"; and 'The Mystery of Myrtle Cottage,' his last published tale, which sought to indicate possible opportunities for enlarging the scope of woman's social influence. In these, and in other of his books, the purpose was apt to outweigh the human and artistic interests of the narrative, with the result that neither end was satisfactorily attained. His plays, 'Two Masques' and 'The Sin of Prince Eladane,' showed a refined gift for versification, without much genuinely dramatic vigour; and his anthology of 'Lyrical Verse from Elizabeth to Victoria' contained poems not always included in such a collection, the very choice of which proved his independent judgment.

In London literary society Mr. Crawford was well known and deservedly popular. He was an excellent talker, full of ideas and suggestive fancies, and his sympathies were easily aroused and generously bestowed. In his various official capacities he helped many young writers of both sexes to their first chance in life; and his kindly interest will be keenly missed by the many friends who had learnt to rely upon his vivid memory and unfailing encouragement.

A. W.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Apology of Aristides, 1/ net. Translated by W. S. Walford. Boyd (Francis Leith), Law and Love, 2/6 net. A study of Quomodo Dilexi (Psalm cxix. 97-104). Gilbert (Prof. G. H.), Acts: the Second Volume of Luke's Work on the Beginnings of Christianity, with Interpretative Comment, 4/. In the Bible for Home and School. Journal of Theological Studies, January, 3/6 net. Robinson (C. H.), Acts: Studies in the Resurrection of Christ, 3/6 net. An argument. Tucker (H. F.), Light for Lesser Days: Studies of the Saints, 6/ net. Wilkinson (G. Howard) Some Laws in God's Spiritual Kingdom, 5/ net.

Law.

- Aronson (V. R.), The Workmen's Compensation Act, 1906, 15/ net. The object of the author is to present a view of the law of Workmen's Compensation as contained in the Act of 1906, and the decisions of the English and Scotch courts both prior and subsequent to that Act. Butterworth's Yearly Digest, 1908, 15/. Connell (A. C.), Pitman's Companies and Company Law, together with the Companies (Consolidation) Act, 1908, 5/ net.

Fine Art and Archaeology.

- Alcock (F.), South American Scenery: Twenty-Four Water-Colour Sketches made on Voyages to and from the East and West Coasts of South America, 5/ net. With an introduction by Thomas Huson. English-Spanish-Portuguese edition. Markham (Christopher A.), Pewter Marks and Old Pewter Ware, Domestic and Ecclesiastical, 21/. With about 100 illustrations, &c.

McNay (W. L.), Old London, 3/6 net. Fifty reproductions of old engravings illustrative of the London of our ancestors.
 Mr. Punch's Pageant, 1841-1908, 10/ net. A souvenir catalogue, with several illustrations.
 Rapson (E. J.), Catalogue of the Coins of the Andhra Dynasty, the Western Ksatrapas, the Traikutaka Dynasty, and the "Bodhi" Dynasty, 25/. With a map and 21 plates.
 Tomb of Siphtah; the Monkey Tomb and the Gold Tomb, 42/ net. With descriptive articles by Theodore M. Davis, Gaston Maspero, Edward Ayrton, and George Daressy, and illustrations in colour by E. Harold Jones.
 Wright (Rev. J.), Some Notable Altars in the Church of England and the American Episcopal Church, 25/ net. With 114 full-page plates.

Poetry and the Drama.

Adams (W. Maurice), Jesus Rex, or Into Thy Kingdom; The Truce of God, or the King in His Beauty, 6d. each. Founded on texts put into verse.
 Bulkeley (Rev. H. J.), Hic et Illic: Poems written at Home and Abroad, 2/6
 Burr (G.), Thoughts in Solitude, 4/6
 Hearthrug Comedies, by D. 1/
 Rickards (M. S. C.), Twilight Music. Poems on various subjects.
 Rutherford (E. M.), The Red King's Dream, and other Poems, 1/
 Shakespeare, All's Well that Ends Well, 2/6 net. Edited by W. G. B. Stone. In the Old Spelling Shakespeare.
 Sharp (R. Farquharson), A Short History of the English Stage, 5/ net. An attempt to give a connected history of the development of the English theatre from the miracle plays to the present day.
 Songs of Love and Praise, 2/ net. Edited by Annie Matheson, with designs by Charles Robinson.
 Vansittart (R.), Songs and Satires, 3/6 net.

Music.

Gilman (L.), Aspects of Modern Opera, 4/6 net. A series of essays, some of which have appeared in magazines.
 Glyn (M. H.), Analysis of the Evolution of Musical Form, 10/6 net. The object of the volume is the application of the evolutionary principle to practical music, the essential motive power of which is to be found in rhythm.
 Santley (Sir Charles), Reminiscences of My Life, 16/ net. With 14 illustrations.
 Wyndham (H. Saxe), August Manns and the Saturday Concerts, 3/6. A memoir and a retrospect, with 6 illustrations.

Bibliography.

Griffin (A. P. C.), Library of Congress: List of References on International Arbitration, 20 cents. One of the Washington Government publications.
 Library, January, 3/ net.
 Savage (E. A.), The Story of Libraries and Book-Collecting, 2/6
 Shaw (H.), Auckland Free Public Library: a Guide to the Principal Manuscripts, Early Printed Books, Autograph Letters, &c.
 Young (J.), A Catalogue of the Manuscripts in the Library of the Hunterian Museum in the University of Glasgow. Begun by John Young; completed by P. Henderson Aitken under the direction of the Young Memorial Committee.

Philosophy.

Confessions of Al Ghazzali, 1/ net. Translated by Claud Field. In Wisdom of the East.
 Sera (L. G.), On the Tracks of Life: the Immorality of Morality, 7/6 net. Translated from the Italian by J. M. Kennedy, with an introduction by Dr. Oscar Levy.

Political Economy.

Beveridge (W. H.), Unemployment: a Problem of Industry, 7/6 net. A course of lectures delivered in Oxford during Michaelmas Term last year.
 Englishwoman's Review of Social and Industrial Questions, January, 1/. Edited by Antoinette M. Mackenzie.
 Lownhaupt (F.), Investment Bonds, 7/6
 Rowe (L. S.), Problems of City Government, 6/ net.
 Wolff (H. W.), A Co-Operative Credit Bank Handbook, 1/ net.

History and Biography.

American Historical Review, January, 1 dol.
 Buckinghamshire, Vol. II. In the Victoria History.
 Cambridge History of English Literature, Vol. III., 9/ net. Deals with the period of Renaissance and Reformation, and is edited by A. W. Ward and A. R. Waller. For review of Vol. II. see *Athen.*, Sept. 19, 1908, p. 325.
 Dod's Parliamentary Companion for 1909, 3/6 net.
 Godfrey (Elizabeth), A Sister of Prince Rupert: Elizabeth, Princess Palatine and Abbess of Herford, 12/6 net. With a photogravure portrait and 16 other illustrations.
 Jewish Historical Society of England, Transactions, Vol. VI.
 Keith (A. B.), Responsible Government in the Dominions, 10/. An expansion of a lecture on the development of Colonial self-government in the nineteenth century.
 Lang (A.), Sir George MacKenzie, King's Advocate, of Rosehaugh, his Life and Times, 1636(?) -1691, 15/ net. With 4 illustrations.
 Parker (Mrs. C.), A Pedigree Chart of the Cochrane of Cochrane, Lord Cochrane of Dundonald, &c., 21/
 Ross (J.) and Erichsen (N.), The Story of Pisa, 4/6 net. With many illustrations. In the Medieval Town Series.
 Russell (C. E.), Thomas Chatterton, the Marvellous Boy: The Story of a Strange Life, 1752-1770, 7/6 net. Illustrated.
 Sheppard (H. Byard), Courts Leet and the Court Leet of the Borough of Taunton, 1/. One of the Somersetshire Archaeological and Natural History Society's publications.
 Smith (A. D. H.), Fighting the Turk in the Balkans, 6/. An American's adventures with the Macedonian revolutionists. Illustrated.

Stewart (Major-General Sir Norman), My Service Days, India, Afghanistan, Suakim '85, and China, 7/6 net. With 13 illustrations and plans.
 Wilbur (S.), The Life of Mary Baker Eddy, 12/6 net.
 Women of All Nations, Vol. II., 15/ net. A record of their characteristics, habits, manners, customs, and influence, edited by T. Athol Joyce and N. W. Thomas.

Geography and Travel.

Bisiker (W.), The British Empire (and Japan): its Features, Resources, Commerce, Industries, Scenery, &c., 16/ net. A modern Atlas, 213 maps and 272 illustrations, Student's Edition.
 Hume-Griffith (M. E.), Behind the Veil in Persia and Turkish Arabia, 16/ net. An account of an Englishwoman's eight years' residence amongst the women of the East, with narratives of experiences in both countries by A. Hume-Griffith, and 37 illustrations and a map.
 Parker (E. H.), John Chinaman and a Few Others, 2/6 net. Second Edition.
 Rees (J. D.), Nyasaland and the Shire Highlands Railway, with Map. Issued for the information of intending settlers, planters, miners, and travellers.
 Six Weeks and the Mediterranean, by Passenger, 6d. With illustrations and charts. New Edition.
 Smith (J. Russell), The Ocean Carrier, 6/. A history and analysis of the service, and a discussion of the rates of ocean transportation. Illustrated.
 Twentieth Century Impressions of Hongkong, Shanghai, and other Treaty Ports of China. Deals with their history, people, commerce, industries, and resources, and is edited by A. Wright and H. A. Cartwright.

Sports and Pastimes.

Benson (C. E.), British Mountaineering, 5/. With several illustrations.

Philology.

Classical Quarterly, January, 3/ net.
 Hispanica Famina, 6/ net. Edited, with a short introduction and Index Verborum, by Francis J. H. Jenkinson, with 3 facsimile plates.
 Jebb (R. C.), The Characters of Theophrastus, 7/6 net. An English translation from a revised text, with introduction and notes, new edition by J. E. Sandys.
 Ware (J. Redding), Passing English of the Victorian Era, 7/6 net. A dictionary of heterodox English, slang, and phrase.

School-Books.

Blackie's English Texts: Bede's History of the Church of England; Ruskin's Crown of Wild Olive, 6d. each.
 Clapin (Rev. A. C.), A Spanish Primer, 1/
 Féval (P.), Le Docteur Bousseau, 8d. Edited by Louis A. Barbé. In Blackie's Longer French Texts.
 MacPherson (W.), Book of Comparative Poetry; Book of Comparative Prose, 1/ net each.
 Marvin (F. S.), Mayor (R. J. G.), and Stawell (F. M.), The Story of the Iliad, 1/. With illustrations from Greek vases. In the Temple English Literature Series for Schools.
 Mémée (Prosper), Tamango, 6d. Edited by J. E. Michell. In Blackie's Little French Classics.
 Oxford Plain Texts: Arnold's Sohrab and Rustum; Byron's Child Harold, Books III. and IV.; Coleridge's Ancient Mariner and Christabel; Gray's Elegy and Odes; Keats's Isabella and Eve of St. Agnes, 4d. each.
 Stories to be Read: Kingsley's Heroes; Sindbad the Sailor, from Lane's Arabian Nights, 6d. net each.

Science.

American Journal of Mathematics, January, 1 dol. 50. One of the Johns Hopkins Press publications.
 Bāz-Nāma-Yi Nāsiri, 21/ net. A Persian treatise on falconry, translated by Lieut.-Col. D. C. Phillott, with illustrations.
 Coleman (T. E.), Retaining Walls in Theory and Practice, 5/ net. A text-book for students.
 Friend (J. Newton), The Theory of Valency, 5/. In Text-books of Physical Chemistry.
 Hampson (Sir G. F.), Catalogue of the Noctuidæ in the Collection of the British Museum, Vol. VII., Text and Atlas of Plates, 30/.
 Hatch (F. H.), Textbook of Petrology, 7/6 net. Contains a summary of the modern theories of petro-genesis, &c., with many illustrations. New Edition.
 Heidenreich (E. L.), Engineers' Pocket-Book of Reinforced Concrete, 12/6 net.
 Hibbert (W.), Popular Electricity, 3/6. With about 200 illustrations.
 Hulme (F. E.), That Rock-Garden of Ours, 10/6 net. The outcome of many years of country life, with 50 illustrations by the author.
 Hutchinson (W.), Health and Common Sense, 6/ net.
 Kirk (Alexander), Grape Culture Up-to-date, 7/6 net. Illustrated.
 Lillie (F. R.), The Development of the Chick, 16/ net. An introduction to embryology, with many illustrations.
 Lowell (P.), Mars as the Abode of Life, 10/6 net. With many illustrations.
 McCall (A. G.), The Physical Properties of Soils, 2/6 net.
 Maclaren (J. M.), Gold: its Geological Occurrence and Geographical Distribution, 25/ net. Illustrated.
 Nisbet's Medical Directory, 1909, 7/6
 Raffety (C. W.), An Introduction to the Science of Radio-Activity, 4/6 net. With illustrations.
 Scott (R.), Automatic Block Signals and Signal Circuits, 10/6 net.
 Smith (G.), A Naturalist in Tasmania, 7/6 net. A series of sketches in Tasmanian natural history, the result of a six months' stay in Tasmania during the spring and summer of 1907-8, with many illustrations.
 Snyder (H.), Human Foods and their Nutritive Value, 5/ net.
 Spon's Architects' and Builders' Pocket Price-Book, 1909, 3/ net.
 Treatise on Zoology: Part I., Introduction and Protozoa, First Fascicle, 15/ net. By various authors, edited by Sir E. Ray Lankester.
 Tyler (J. M.), Man in the Light of Evolution, 6/ net.
 Yorke-Davies (N. E.), Wine and Health, how to Enjoy Both, 1/6

Fiction.

Aitken (R.), Beyond the Skyline, 6/. A series of short sketches, two of which have already appeared in magazines.
 Askew (Alice and Claude), The Devil and the Crusader, 1/
 Blyth (J.), The Swoop of the Vulture, 6/. Another invasion story.
 Brookfield (F. M.), A Friar Observant, 6/. Deals with the journeyings in Germany of a friar at the time of the English dissolution of the monasteries.
 Cleeve (Lucas), Bruised Lilies, 6/. A posthumous book.
 Danziger (A.), Helen Polska's Lover; or, The Merchant Prince, 6/. A story based on observation and study of Polish life.
 Dawe (Carlton), Confessions of Cleodora, 1/ net. New Edition.
 Dickens (Charles), Our Mutual Friend, 2/ net. New pocket illustrated edition.
 Dixon (W. Willmott), The Rogue of Rye, 6/. The plot of the story is based upon the seizure by Napoleon of all the British tourists in France on the rupture of the Peace of Amiens (1803), and deals chiefly with a sister's devotion and a lover's renunciation. The scene is laid partly at the French fortress of Verdun, partly at Rye and Winchelsea.
 Gaunt (Mary) and Essex (J. Ridgwell), The Silent Ones, 6/. A story of Central Africa, describing the hero's adventures and escapes while in quest of an ancient document belonging to a religious sect.
 Gould (Nat), The Buckjumper, 2/. One of the author's sporting stories. The scene is laid in Australia.
 Gunter (A. C.), Prince Karl, 6/. A story of dramatic interest, founded on the author's comedy of the same name.
 Heart of Monica, 5/ net. Belongs to the class of literature made popular by 'An Englishwoman's Love-Letters.'
 Hopper (J.) and Bechdolt (F. R.), "9009," 2/6. The story of John Collins, a convict.
 King (Maud E.), The Archdeacon's Family, 6/. A study of modern types showing a good deal of smartness in the writing.
 Maartens (Maarten), Brothers All, 6/. A series of short stories of Dutch peasant life.
 Moberly (L. G.), The Sin of Alison Dering, 6/. Alison impersonates a widow who has died in her house. With coloured frontispiece.
 Sholl (A. McClure), The Greater Love, 6/. A story of the struggle and development of character within a single family.
 Smith (F. Hopkinson), Peter, 6/. A novel of which Peter is not the hero, illustrated by A. I. Keller.
 Stanton (Coralie) and Hosken (Heath), The Love that Kills, 6/. The story of a supreme sacrifice made for love.
 Strange Stories from a Chinese Studio, 6/ net. Translated and annotated by Herbert A. Giles. Second Edition.
 Twenty-Five Tales of the Sea, 1/ net. The chief contributor is Capt. F. H. Shaw.

General Literature.

Berry (T. W.), Professions for Girls, 2/6 net. With a preface by Lady Grove.
 Dewar (Lient. A. C.), Is Invasion Impossible? 1/ net.
 Fleet Annual, and Naval Year-Book, 1909, 2/6 net.
 Grebby (J. King), Modern Commercial Correspondence, 2/6
 Murray (G.), The Interpretation of Ancient Greek Literature, 1/ net. An inaugural lecture delivered before the University of Oxford on January 27.
 Pancoast (H. S.), An Introduction to American Literature, 4/6. Intended as a companion to the author's 'Introduction to English Literature.'

Pamphlets.

Aston (J. W.), The Great Question of Pensions, or a Small Permanent Income, 2d. net. With a preface by Albert S. Stanley.
 Elton (Prof. O.), Milton and Party, 6d. No. IX. of the English Association Leaflets.
 Question of National Importance for the Government of the Country to Decide. Embodies the views of the Chairman of the Railway Employment Safety Appliances Committee.

FOREIGN.

Fine Art and Archaeology.

Robert (C.), Pausanias als Schriftsteller: Studien und Beobachtungen, 10m. With plans.

Poetry and Drama.

Laforêt, Li Ferigoulo Sant-Gilenco, 3fr. 50. Provençal poems with French prose translation on facing pages.
 Rolland (R.), Théâtre de la Révolution, 3fr. 50. Three plays written for a "People's Theatre."

Philosophy.

Schinz (A.), Anti-pragmatisme, 5fr.

History and Biography.

Courteault (P.), Un Cadet de Gascogne au XVIIe. Siècle: Blaise de Monluc, 3fr. 50.
 Fromentin (E.), Lettres de Jeunesse: Bibliographie et Notes par P. Blanchon, 4fr.
 Lafenestre (G.), Molière, 2fr. In Les Grands Écrivains français.
 Merki (C.), L'Amiral de Coligny: la Maison de Chatillon et la Révolte protestante, 1519-72, 7fr. 50. With a portrait.

Philology.

Berneker (E.), Slavisches etymologisches Wörterbuch, Part III., 1m. 50.

Science.

Boletín del Cuerpo de Ingenieros de Minas del Perú, Nos. 63-7.

Juillerat (P.), *L'Hygiène du Logement*, 1fr. 50. In the Collection d'Hygiène pratique et familiale.

Fiction.

Lacour (P.), *Sœurlette*, 3fr. 50.

Milan (R.), *Les Nostalgiques*, 3fr. 50. Short sketches founded on the author's travels, dealing largely with China.

General Literature.

Bérard (V.), *La Révolution Turque*, 4fr.

Grappe (G.), *Dans le Jardin de Sainte-Beuve: Essais*, 3fr. 50.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MR. ROBERT BRIDGES has frequently been asked to edit a selection of the late Canon Dixon's poetry, but he has always hitherto refused, or rather deferred doing this pious office for his friend. Messrs. Smith & Elder will publish on the 16th, with a portrait, under the title 'Poems by the late Rev. Dr. Richard Watson Dixon,' a selection which Mr. Bridges approves, and to which he has added an account of the poetry and a record of his friendship with the poet.

THE same firm are publishing from the pen of the Rev. W. Tuckwell, 'Pre-Tractarian Oxford: a Reminiscence of the Oriel Noetics.' The book will contain sketches of Provost Eveleigh, Copleston, Whately, Dr. Arnold, Hampden, Provost Hawkins, Baden Powell, Blanco White—the remarkable men, known as "Noetics" or "Intellectuals," whose teaching, succeeded, controverted, and for a time eclipsed by the Newman movement, reappeared in 'Essays and Reviews' and the "higher criticism" of to-day. The illustrations are from photographs by Mr. F. Hollyer of portraits in Oriel Hall and Common Room. The volume will appear on the 16th inst.

THE OXFORD UNIVERSITY PRESS will publish next week 'Kant's Theory of Knowledge,' by Mr. H. A. Prichard. The author has attempted in this book to think out the nature and tenability of Kant's Transcendental Idealism.

THE forthcoming instalment of "Everyman's Library," promised by Messrs. Dent, includes Rodwell's version of 'The Koran'; Motteux's of 'Don Quixote'; Froude's 'Henry VIII. and Edward VI.,' 4 vols.; Milman's 'History of the Jews,' 2 vols.; three of Trollope's Barsetshire novels, 'Evelina' and 'Springhaven.'

MESSRS. BROWN & LANGHAM announce for this month 'The Happy Elopement,' a new novel by Mr. Lacon Watson. It is a love-story in which much of the action takes place on golf links which border the Bristol Channel.

THE same firm also announce a new edition of 'Follow Up!'—Mr. A. Douglas Fox's story of Harrow School.

MESSRS. BELL will publish next week a thoroughly revised translation of Ranke's

'History of the Latin and Teutonic Nations' (1494–1514). Mr. G. R. Dennis whose edition of the same writer's 'History of the Popes' was published last year, is responsible for the revision, and the volume will contain an Introduction by Mr. Edward Armstrong.

JUST as we go to press we hear with deep regret of the sudden death of Mr. H. R. Fox Bourne, a distinguished journalist and sociologist, and for a long term of years a contributor to this paper. We hope to speak at length of Mr. Fox Bourne next week.

MESSRS. WILLIAMS & NORGATE announce for early publication 'Man and the Bible,' by Mr. J. A. Picton. He surveys the position of the book throughout the centuries, showing that as we go back popular access is seen to be more and more confined to oral instruction through the Church.

'LIFE AND MATTER,' by Sir Oliver Lodge is just about to be published by the same publishers at sixpence. The author has to some extent simplified the edition, and a short glossary of technical and philosophical terms has been added.

THE PARISH REGISTER SOCIETY OF DUBLIN has begun the third year of its existence with the issue of the registers of St. Catherine's, Dublin, 1636–1715. This parish is one of the most populous in Dublin, and was the residence, in the seventeenth century, of several noble families. The volume is edited by Mr. Herbert Wood. It will be followed by the parish registers of the Union of Monkstown, edited by Mr. H. S. Guinness.

It has been arranged to hold a Summer School of Theology in Oxford from September 13th to the 24th. A strong list of lecturers, representing various churches and schools of thought, has already been secured.

It will be good news to many literary workers that the London Library has a Subject Catalogue in the press. The work has been in hand for some time, but the volume is not likely to appear until the end of the year.

THE sale of Sardou's effects is to take place in Paris in March and April next, and will be conducted by MM. Lair-Dubreuil & Baudoin. It will include virtually everything in his house at Marly-le-Roi. The library is said to contain many autograph presentation copies and fine editions of modern authors. There is also an extensive collection of engravings and drawings, objects of art, &c.

WE have several times named the French Commission now sitting under the guidance of M. Bourgeois and M. Joseph Reinach, with a view to the publication of the diplomatic papers of the French Foreign Office relating to the origin of the war of 1870. We understand that the first two volumes, in course of preparation, cover only the history of the events of

1864 and 1865: not the most interesting portion of the subject. It is foreseen that the publication will take many years and run to at least eight volumes. The second issue will relate French intervention during and after the war of 1866, leaving the later development of that intervention in the Benedetti-Bismarck Belgian negotiations, as well as the Luxemburg affair, for later volumes. The first dawn of the Hohenzollern candidature, in 1868–9, is hardly yet in sight.

THE death is announced of Mr. John Gilmer Speed, at his residence Mendham, New Jersey. He began life as a civil engineer, and afterwards went into journalism. From 1879 to 1883 he was managing editor of *The New York World*, the staff of which he joined in 1887, edited *The American Magazine* for a year, and *Leslie's Weekly* for two years. He published 'The Gilmers in America,' a life of Keats, with whom he claimed relationship, and other books.

AT a meeting held recently in New York with a view to a memorial of Edmund Clarence Stedman, Mr. R. U. Johnson reported that the New York Stock Exchange, of which Mr. Stedman was long a member, had contributed two thousand dollars for the furnishing of a room in the Keats-Shelley Memorial House at Rome, in memory of Stedman.

THE appointment of Mr. Edgar Prestage to a Readership in Portuguese in Manchester University is of interest as the first official recognition of the subject by a foreign University. Mr. Prestage has made good progress with a book on the Portuguese chroniclers of the fifteenth century.

MESSRS. MACMILLAN & Co. have generously given over 300 volumes of their publications in English literature towards the library of the new Egyptian University in Cairo. Messrs. Smith, Elder & Co. have also made a gift of 50 volumes to the same institution.

THE monthly meeting of the Directors of the Booksellers' Provident Institution was held on January 21st, when 115l. was voted for the relief of members and widows of members. One new member was elected, and two applications for membership were received. Amongst the donations since the last meeting was one of twenty-five guineas from Mr. W. H. Spottiswoode, being part of the profits on 'Printer's Pie' for 1908.

THE PRINCE OF WALES has kindly consented to preside at the next anniversary festival of the Printers' Pension Corporation, which takes place at the Hotel Cecil on Friday, May 21st.

ON January 20th died at Breslau, aged seventy-eight, Wladyslaw Nehring, one of the foremost of Polish scholars. He had long filled the position of professor at the University. He is best known by his work 'Altpolnische Sprachdenkmäler' and his edition of the Slavonic portion of the Floryan Psalter. Besides these he published works on Krasinski, and other Polish writers.

SCIENCE

Bird-Hunting through Wild Europe. By R. B. Lodge. (Culley.)

IN the British Isles the *bona-fide* bird-photographer is a highly privileged person, but in return for the generous opportunities accorded to him he must be prepared to curb his predatory instincts. In this respect Mr. Lodge, we doubt not, is beyond reproach; he has even hitherto observed the spirit of this self-denying ordinance in his rambles after birds through Spain, Denmark, and Holland. There comes a time, however, when the quest of feathered rarities in the untrodden places of the world is too expensive an amusement—it can hardly be termed a luxury—and the ardent naturalist must cut his coat according to his cloth. At such a juncture our author found an unlooked-for opportunity, and in the outcome he was enabled to resume his travels in the guise of a collecting agent. So much we gather as to the nature of his undertaking, but he seems to have been left a wide discretion, and certainly few chances were neglected of adding to his photographic studies.

The book acquires an adventitious value from the author's experiences in the "Near East." For Mr. Lodge's wanderings are mainly concerned with just those semi-barbarous and debatable lands among the Balkans upon which the attention of the civilized world has lately been focussed. He does not in any way profess to have made a study of the intricate politics of the Balkans, but he tells a plain, uncompromising story of his own experiences. In Albania particularly he was struck by the lack of protection from the law for life and property, and as for the Turkish officials, he cannot find a good word to say for them; he maintains that "there is no room in such a system for an honest man; he simply could not exist." He gives many startling instances from his personal observation in support of this contention. It is interesting to speculate how far Mr. Lodge might be disposed to modify his impressions of yesterday, if he were now on the spot. He must have been a source of as much anxiety to the various consuls as of suspicious hostility to the rest of the official world. Brigands and more or less murderous characters of every description were generally to the fore, and had to be seriously reckoned with in planning any expedition. He seldom stirred without at least one armed retainer, and was sometimes accompanied by a small cavalcade. As a guest in these lawless countries his person was always absolutely sacred, his hosts making themselves responsible for his protection. In respect of hospitality and many other good qualities, Mr. Lodge pays a high tribute to the Albanian mountaineers, though he had originally intended to give them a wide berth, when he knew them only by reputation. Indeed, at the beginning

of his campaign he threw in his lot with their hereditary foes and neighbours of Montenegro. There seems to be much that is lovable in this race, apart from their gallant patriotism. The author bears testimony to the scrupulous honesty he met with among the poorest. Montenegrins are no strangers to poverty, and he gives a pathetic picture of the frequent departure of emigrants to seek their fortunes in distant California, escorted by the whole population to the water's edge, the final salvo of revolver-shots, and the brave face put upon the leave-taking. It is curious to read that Montenegrins and Albanians alike, who are never separated from their rifles, and whose blood feuds are as old as the hills, are yet indifferent marksmen, and could never hold their own in shooting competitions with their guest. The fact is that the deadly shot is almost invariably fired from ambush at the shortest range; ammunition is too valuable to waste, and it does not pay to miss.

Bird-life in such lands as these offers a fine field for the naturalist; it has been very little interfered with, except in the few instances where the market value of such species as the little egret and the great white heron has threatened them with extinction. As may be surmised, not much came amiss to Mr. Lodge in his double capacity of photographer and collector; it was often, indeed, a case of *embarras de richesses*, for he found it imperative not to lose sight of the main object of his quest. This was, in the first place, to discover the breeding quarters of the Dalmatian pelican (*Pelecanus crispus*), and the task proved far more arduous than he had anticipated. It took him on one occasion to a spot where the altered course of a river had left a tract of land in dispute between Albania and Montenegro, and here a dramatic collision between representatives of both races very nearly had serious results. A second disappointment succeeded this check. Then came a most welcome surprise in the form of a pressing invitation from the Austrian Consul at Durazzo in Albania, which he gladly accepted. Thus began an intimacy that soon proved of incalculable benefit to Mr. Lodge, for "B—," whose identity is betrayed in the Introduction, showed himself the keenest sportsman and the best companion that any naturalist could wish for. Even then Mr. Lodge's difficulties were by no means ended; the most promising clues were followed up unsuccessfully, till at last, with the aid of two unusually observant fishermen, a genuine colony of pelicans was discovered. Again and again Mr. Lodge was victimized by local guides incapable of distinguishing a little egret from a swan, or an eagle from a vulture. As it was, his success came almost too late for collecting purposes, only a few eggs in an advanced state of incubation being secured on this visit. Some interesting photographic records were, however, obtained, and equally valuable observations made at close quarters.

After this achievement Mr. Lodge's instructions sent him off on a quest as difficult—that of discovering the nesting ground of the great white heron. It cost him a whole month's arduous search through Albania and Montenegro before he was rewarded, after forlorn hopes had confronted him in turn with the common grey heron, the stork, and even the hooded crow, as specious substitutes. He had been wading about all day in thick reed-beds after many failures, and was quite exhausted when he stumbled upon a colony of great white herons, and eventually discovered a nest. He promptly went back for his camera, but on his return completely failed to retrace his steps. With the reeds towering over him, it was impossible to see more than a yard ahead. Only after two hours' search the next day did he succeed in refinding the spot. Another hour, and he would have been too late to obtain a single egg, for in but one nest were the eggs unhatched, and those were only saved as specimens by a prompt surgical operation with a knife. So extremely shy were these birds that Mr. Lodge spent the best part of six days standing waist-deep in water, without being able to expose more than a very few plates; the resulting photographs are remarkably good.

In 1907 Mr. Lodge was commissioned to revisit the same scenes in order to procure more eggs, and if possible to trace the other European pelican (*Pelecanus onocrotalus*) to its breeding-place in the Dobrudscha. The primary object of this expedition, however, failed—not, it may be imagined, for want of trying. It must have been singularly tantalizing to the author when he learnt, some months after his return to England, that an immense colony of these pelicans had been found by his recent companion in the search. Nor was an attempt to find a nest of the rare lammergeier any more successful, a depth of sixteen feet of snow making the mountain ranges impassable.

There is no cumulating point of interest in the latter half of the book; but since it is not a work of fiction, what anticlimax there is may be pardoned. Each chapter appears to have been written independently, and there is occasionally a little repetition; but there is not a dull page in the book. The opening scenes lie in the sierras and marismas of wildest Spain, and though, owing to a terrible drought, the resources of the marshes proved a failure, there was much exciting work among precipitous crags in search of vultures and eagles. Indeed, it is difficult to realize the wealth of raptorial birds in such lands as Andalusia, Albania, Montenegro, and Roumania. In the long list of species met with on these expeditions no fewer than eight sorts of eagles appear.

Mr. Lodge had a considerable amount of success, together with his fair share of failure, in attracting carrion-feeders to carcasses provided for them, while he secured their portraits from a hollow

tree-trunk or some equally uncomfortable place of concealment. The automatic camera with its electric release does not appear to have been productive of many good results. The book is profusely illustrated, the photographs, with very few exceptions, reaching a high level of excellence. Some wonderful photographs of the little bittern in characteristically bizarre attitudes please us as much as anything else.

We note the presence of an Index, and a useful Appendix summarizing the results obtained in Spain, Hungary, Roumania, Bosnia, Montenegro, Albania, Herzegovina, and Corfu. An occasional map of some of these little-known corners of Europe would not have been amiss.

BOOKS ON CHEMISTRY.

Technical Methods of Chemical Analysis. Vol. I. 2 parts. Edited by George Lunge, Ph.D. English Translation edited by C. A. Keane, D.Sc. (Gurney & Jackson.)—These two books, together exceeding 1,000 pages royal 8vo, constitute Vol. I. of Dr. Lunge's large work on chemical analysis for works and technical purposes, which is a development of Dr. F. Böckmann's 'Chemisch-technische Untersuchungsmethoden.' Two more volumes are to appear. In the preparation of the last German edition Dr. Lunge was in collaboration with a small army of experts in their own particular branches; and the present issue has been further adapted to English conditions of manufacture by two dozen English chemists of repute and great experience in their special lines, the whole being edited by Dr. Keane, the Principal and Head of the Chemical Department of the Sir John Cass Technical Institute.

The plan of the book consists in the treatment of the technical methods of analysis, applicable to different specific industries, in separate sections. All important industries, whether dealing with inorganic or organic materials, are included. A general introduction to analytical methods is given by Dr. Lunge, and revised by Dr. Keane; and in each section there are described in full detail such methods as have proved good and trustworthy in the hands of the writers of the section, or have been generally recognized as efficient.

The English translators and revisers have included references to English work and literature which add much to the value of the book.

A noticeable feature is the advance made in volumetric processes for use in work tending to the production of rapid and at the same time accurate results. Naturally in some cases, for technical purposes, there will be a sacrifice of extreme accuracy to obtain quick results, but the writers have not erred in that direction.

When we name among the revisers for the English edition, in addition to the editor in chief, Dr. C. A. Keane, such men as Dr. J. T. Conway, of the United Alkali Company; Mr. W. Burton, Director of Pilkingtons' Tile and Pottery Company; Dr. G. J. Fowler, Lecturer in Bacteriology in the University of Manchester; and Mr. A. D. Hall, who has revised the chapter on 'Soils,' it is evident that the work is of the highest excellence.

An Appendix comprises a series of about fifty tables of figures in use in gas analysis and for various other purposes in works and in the laboratory. The book is well printed

and has a good Index. It can be heartily recommended.

Recent Advances in Organic Chemistry. By A. W. Stewart, D.Sc. (Longmans & Co.)—The author has aimed at giving a general idea of the principal researches which have been carried out in organic chemistry within about the last ten years. Much of the material has not previously appeared in volume form, and he is to be thanked for collecting it from various memoirs and presenting it in a systematic way. The matter has been arranged from a synthetic point of view rather than a strictly historical, and this is a decided advantage, as it enables the reader to follow and criticize in a better manner the arguments brought forward. Also we have not a mere compilation of facts, but novel theories in organic chemistry are brought forward, and these will help to direct research and stimulate thought.

The first chapter deals with the main currents in which organic chemistry has been moving during the last half-century. Other chapters deal with the researches on such groups as the Polymethylenes, the Terpenes (monocyclic terpenes, dicyclic terpenes, and olefinic terpenes), the Synthetic Alkaloids, and the Polypeptides. The last-mentioned chapter might perhaps have been enlarged with advantage. Then we have chapters on the chemical action of light, on some theories of additional reactions, and on unsaturation. The final chapter deals with some hypotheses, and indicates the directions which future work should take in order to advance the theoretical side of organic chemistry: it was written at the suggestion of Prof. Norman Collie, who has also supplied a short Introduction. There are a bibliography and a good Index, as well as references to original papers. The book has been arranged with care and skill, and is likely to be extremely useful to workers in advanced organic chemistry.

General Chemistry for Schools and Colleges. By Alexander Smith, Ph.D. (Bell & Sons.)—The author is Professor of Chemistry and Director of General and Physical Chemistry in the University of Chicago, and has already issued an 'Introduction to General Inorganic Chemistry' on very similar lines to this. The present volume deals solely with inorganic chemistry, and virtually differs only from the somewhat larger work in being rather more condensed, and omitting some of the more advanced theoretical matters. It is intended for use in Schools of Medicine, Pharmacy, and Engineering, and in University Colleges for those classes which cannot give so much time to the subject as the larger work requires. It is a good and accurate textbook.

An Organic Chemistry. By A. E. Dunstan, B.Sc. (Methuen & Co.)—This book has not been prepared to meet the purposes of any special examination. This is in its favour: it "is intended for the use of higher forms of schools taking the Special Science Course, and as a first-year textbook in Technical Institutes." It does not divide compounds into aliphatic and aromatic compounds, "but endeavours to give a bird's-eye view of the more prominent features in the science." To this end, the author tells us in the Preface, "the work is arranged on a largely practical basis." In the introductory chapter organic chemistry is spoken of as an entirely new science (within the last hundred years), and inorganic chemistry as a sister science. It is nowhere plainly stated that organic chemistry is the chemistry

of carbon compounds, nor, we think, even that carbon is an essential element, though no doubt that is assumed. Surely it is better for the learner to know that the distinction between inorganic and organic chemistry is more a matter of convenience than of essentials.

The practical work and study of a few typical compounds start with the preparation of alcohol and the investigation of some of its properties, and no better starting-point for the object the author has set before him could be chosen. We must, however, point out that the information given on pp. 3 and 4 as to the production and composition of beer, wine, brandy, methylated spirit, &c., is scrappy in the extreme, and likely to be misleading. It is not even stated whether the percentages given are by volume or by weight; and there is no mention of proof spirit and rectified spirit, which are of importance to some, at least, of the "evening students who are occupied in chemical industries," and for whom the book is intended. The use of the formula $H.OH$ for water, and analogous formulæ, may sometimes be an advantage, but becomes confusing when two molecules of water are written $2H.OH$ (p. 9), and in similar cases. Two of the graphic formulæ given, on p. 52, to illustrate the possible, or impossible, constitution of acetic aldehyde are out of place and unnecessary, as they represent C_2H_4O , and not $C_2H_4O_2$.

Whilst there is much of value in this little book, it can be of use to only a limited number of students, who must possess a good deal of preliminary knowledge, and have an instructor constantly at hand to fill up lacunæ. On the whole, perhaps a bird's-eye view of a science is not the best view for a serious student to obtain at an early stage.

MEDICAL BOOKS.

Treatment of Consumption. By W. Camac Wilkinson. (Macmillan & Co.)—The presence or absence of tubercle bacilli in the expectoration has been used, until lately, as a sign of phthisis. It is now recognized that means exist for detecting the disease in an earlier stage, when, as yet, the tubercle bacilli have not escaped into the air passages, but are doing their deadly work in the tissues. The test for tubercle in this early stage consists in injecting a substance known as "tuberculin," which is a glycerine extract of the bacilli evaporated to one-tenth of its bulk in a water bath, and afterwards filtered through a Chamberland filter. Those who are free from tubercle show no symptoms when tuberculin is injected, whilst those who are already infected respond by a variety of characteristic symptoms. Dr. Camac Wilkinson as a pupil and fellow-worker with Prof. Robert Koch, the discoverer of tubercle bacilli, deals with the prophylaxis of tubercle. His book is designed to show the absolute truth of Koch's statements that (1) tuberculin is an invaluable and indispensable agent in the diagnosis of early tuberculosis, especially when it affects the lungs; (2) the early stage of pulmonary tuberculosis can be cured with certainty by means of tuberculin. Dr. Wilkinson writes as an enthusiast, and with but little respect for the work and feelings of those whom he calls "the other doctors," a class of men who have been less fortunate than himself in the results they have obtained from tuberculin as a means of cure. The chief value of the book lies in the fact that it makes the dispassionate reader reconsider the grounds for the diagnosis, prognosis, and treatment of a familiar and terrible disease.

The Problem of Age, Growth, and Death. By Charles S. Minot. (John Murray.)—Prof. C. S. Minot dedicates these lectures, issued as a volume of the "Progressive Science Series," to Prof. Mosso of Turin, with whom he was a fellow-student in Carl Ludwig's laboratory at Leipsic some thirty years ago. The lectures were delivered before a mixed audience at the Lowell Institute in March, 1907, and they defend the thesis that the growth and differentiation of protoplasm in a cell are the causes of old age, whilst rejuvenation depends upon an increase of the nuclei. An acceptance of these facts leads to the conclusions that natural death is the consequence of cellular differentiation, and to the apparent paradox that senescence is at its maximum in the very young stages of cellular and animal life, the rate of senescence diminishing with age, for the rate of growth depends on the degree of senescence.

Prof. Minot supports his contentions by a most interesting study of the life-history of cells in their biological and morphological aspects. He adduces, too, a large number of original observations dealing with the growth of rabbits, chickens, and guinea-pigs. His facts are conveyed in clear and precise language, which makes the book easy and pleasant to read. These and the figures upon which the statements are based show how large an amount of original work has been needed to arrive at a partial solution of the final problem of life. Although the book is not controversial, Prof. Minot does not hesitate to call attention to what he believes are fallacies in the teaching of Weismann and other writers on heredity. The book is well illustrated, and we notice a figure and description of a useful "age reckoner" for finding the dates at which an animal should be weighed when its rate of growth is being investigated. The need for such an apparatus is shown by elaborate appendixes dealing with the rate of growth in rabbits and chickens, the rate being calculated from the body weight at given age periods.

The Diagnosis of Smallpox. By T. F. Ricketts. (Cassell & Co.)—Every reader of eighteenth-century memoirs is familiar with the appalling loss of life and destruction of beauty which were caused by smallpox, whilst those who are still hardly beyond middle age remember how many seamed and pock-marked faces were to be seen in the streets when they were young. Thanks to Jenner and the modifying action of vaccination, smallpox has become a different disease, easier to suffer, but harder to distinguish. Indeed, a medical man may be highly qualified in his profession, and pass his whole life in active practice, without seeing a case of this malady. But for all that it is endemic, and, as recent events have shown, epidemics costing money and valuable lives may at any time occur. Dr. Ricketts is well advised, therefore, in publishing his book on the diagnosis of the subject, because he has served as medical superintendent of smallpox hospitals for many years, and has thus gained ample knowledge and experience. Dr. Ricketts is fortunate, too, in securing the co-operation of Dr. J. B. Byles, his senior medical officer, who has contributed no fewer than 121 plates to illustrate 147 pages of letterpress. The plates, with a single exception, are made from photographs, some simple, some stereoscopic, and some by the Sanger-Shepherd three-colour process. A loathsome disease is thus fully illustrated in such a manner as should make it impossible for a person to mistake it, even though he may have had but few opportunities of seeing cases.

Dr. Ricketts in his diagnosis lays special stress upon the distribution of the rash as a factor in diagnosis. He considers that the broad features of distribution are that the rash prefers the upper half of the body to the lower part; that it is a rash of the distal ends of the limbs rather than of the proximal, of the extensor surfaces rather than of the flexor aspects; and that it avoids the most pronounced flexures of the body. He then considers the life-history of the rash, and shows how death may occur from an overwhelming toxæmia at the very beginning of the disease, or from the blood-poisoning due to the suppuration at a later stage. But perhaps the most valuable part of the book is that which deals with the differential diagnosis. More than a thousand years ago the difference between smallpox and measles was recognized by Rhazes the Persian, but it was not until the time of Sydenham that smallpox, measles, and scarlet fever were clearly distinguished one from another, and even now the variety of affections certified to be smallpox shows how difficult may be the diagnosis.

Mind and its Disorders. By W. H. B. Stoddart. (H. K. Lewis.)—The textbooks on insanity by Bucknill and Tuke and by Maudsley served many generations of English medical students, not only for the material which they contained, but also for the style in which they were written. The advances made in the pathology of the nervous system rendered them obsolete, and for some years nothing was published to replace them. The last volume of "Lewis's Practical Series" does much to fill the gap. It is written by Dr. W. H. B. Stoddart, whose position as assistant-physician to Bethlem Royal Hospital has given him much experience in the various forms of insanity; whilst his scientific attainments are shown by the manner in which he has kept himself abreast of all that has been done, both at home and abroad, in connexion with the disorders of the mind.

The book is divided into three main parts: the first dealing with normal psychology; the second with the psychology of the insane; and the third with mental diseases. There are two appendixes and a good index, whilst the illustrations are well rendered. Dr. Stoddart takes a wide view of mental disease, for he devotes a chapter to neurasthenia, which he properly looks upon as a definite disease with definite symptoms, and he adds, "Once a neurasthenic, always a neurasthenic." Myxœdema, cretinism, and exophthalmic goitre are considered under the heading of mental disorders associated with disease of the thyroid gland; and there is an interesting chapter on mental disorders occurring in association with visceral disease.

Reminiscences, Personal, Professional, and Philanthropic. By John Blackwood, M.D. (Edinburgh, Andrew Elliot.)—These chronicles of an uneventful life are written by a medical man who has retired from the practice of his profession. Born in Edinburgh, the son of a Writer to the Signet, he was fortunate in securing the friendship of such men as Dr. John Brown, the author of 'Rab and his Friends'; Prof. Goodsir, and John Stuart Blackie, who moulded his youthful ideals into their own ways of thought and action. The author, who writes under the assumed name of Dr. "Blackwood," graduated in medicine at Edinburgh, married his cousin, the daughter of a doctor; and succeeded to the practice of his father-in-law, a general practitioner living within twenty miles of London. His opportunities for doing good would have seemed to be small, but the 'Reminiscences' show how much may be done by a gentleman of

refined tastes and strong religious convictions to educate his immediate circle in the fundamental laws of mental, moral, and physical health. Dr. "Blackwood" approximates nearly in real life and in England to the portrait which Anatole France has drawn of Dr. Bonnard in fiction and in France. Both are men of delicate sensibility and delightful simplicity, whose foibles and mistakes we readily forgive, even when, as in Dr. "Blackwood's" case, the pylorus is described as a part of the intestine "which measures nine inches in length."

PHYSIOLOGY.

The Body at Work. By Alex. Hill. (Edward Arnold.)—Few people are better qualified to write a treatise on the principles of physiology than Dr. Hill, the former Master of Downing College, Cambridge. A successful teacher of the subject in which he is a tried experimenter, a writer of no mean capacity, a highly qualified medical man, and a prominent member of a university which boasts one of the most original and enterprising physiological schools of the world, Dr. Hill is equipped at all points to carry out the task he has set himself. This task is to describe the phenomena of life in language which will be understood by persons who are not intimately acquainted with the sciences upon which physiology rests. The volume to which Dr. Hill has given the name 'The Body at Work' is in no sense a popular or superficial treatise upon physiology. It deals with the subject thoroughly in the light of the most recent investigations, and any one who reads carefully through it will have acquired a clear and accurate picture of the present state of a science which grows and changes daily. The information is conveyed easily, with a wealth of apt illustration from everyday life which is only possible from one who is a master of the subject upon which he is writing. Here is an example:—

"In thinking of the transformations which proteid substances undergo in the system, it is legitimate to regard their nitrogen as from the first united with hydrogen in the form of ammonia. Not that the grouping is so simple as this. An albumin is not an amide. But in the dance of atoms of its great molecule as it progresses through the system—forming part of the blood, taken up by the cells as floating protein, incorporated in the protoplasm of the cells, shaken into smaller aggregates in the muscles—nitrogen and hydrogen are partners. They leave the body hand in hand. Gusts of oxygen atoms enter through the lungs; use blood-corpuscles as carriages; dismounting, they traverse lymph, forcing their way into the interior of cells; they join the dance. With their strong arms they detach carbon atoms and hydrogen atoms from the huge albumin chain. As carbonic acid and water they bear them to the lungs. But nitrogen clings to hydrogen. Oxygen cannot detach the grasp. Out of the molecule of albumin this firmly united couple slips, without contributing anything to the energy which moves the body and keeps it warm. Nitrogen is not a source of energy. It even saves a portion of the hydrogen of albumin from combustion."

But if physiological processes are described in this lively manner, the difficulties are not shirked. The facts are stated; the reader is told why they present difficulties, and what is the most reasonable explanation. This is especially the case in connexion with the various problems presented by gout and the uric-acid hypothesis in its physiological aspect, for Dr. Hill recognizes the important fact that "modern medicine is in the fullest sense applied physiology, because physiological discoveries suggest treatment." The book is sufficiently illustrated with semi-diagrammatic drawings, and is provided with a good Index. It should be useful in many ways, and not less so because it passes over such sections of physiology as are

generally considered unsuitable for ordinary discussion.

The Cell as the Unit of Life, and other Lectures. By Allan Macfadyen. Edited by R. Tanner Hewlett. (J. & A. Churchill.)—It seems the irony of fate that the gifted author of these lectures, who had spent the best years of his life in an attempt to discover a cure or a prophylactic for some of the most dangerous infectious diseases, should at the last fall a victim to one of them. Dr. Macfadyen forms another of the long roll of martyrs to science, and one who could ill be spared. He died of typhoid fever as a result of accidental infection in the laboratory at the early age of forty-six, just as he seemed to be bringing his experiments on intracellular toxins to a successful conclusion. No one can read this book without becoming conscious of the great loss science has sustained by his early death, and the perusal of the chapters on toxins and antitoxins adds poignancy to the feeling of sorrow that one who knew so well the dangers and difficulties of the path should have been struck down before completing his task.

The volume consists of four courses of lectures delivered by Dr. Macfadyen at the Royal Institution, whilst he was Fullerian Professor of Physiology there. They are entitled 'The Cell as the Unit of Life,' 'Cellular Physiology,' 'Recent Methods and Results in Biological Inquiry,' and 'Toxins and Antitoxins.' A final lecture on 'The Effects of Physical Agents on Bacterial Life' is included. The whole series is characterized by clearness of thought and accuracy of statement, and the subject-matter is presented in an attractive form. Prof. Hewlett, of King's College, London, has edited the book, and has added a short biographical notice of Dr. Macfadyen's career.

The lectures are described as "an introduction to biology," and the key-note of the whole work is expressed in the title of the first course, viz., that the cell is the unit of life, and "that every physiological and every pathological problem is ultimately a cellular one."

The author deals with the morphology of the cell, the chemical composition and physical characters of protoplasm, its irritability and response to stimuli. Under 'Cellular Physiology' he enters into a study of the various ferments or enzymes manufactured by the cell and their mode of action. He shows that, though they must not be confounded with the specific vital forces of the cell, a knowledge of the nature of these ferments is essential in order to understand the main problems of animal and plant life. And he points out that they are not alone the products of special cells of the higher plants and animals, but are equally well formed by unicellular organisms.

In the lectures devoted to 'Recent Results in Biological Inquiry' the author outlines the knowledge already gained and the probable means of increasing it in the future, concluding with an account of the methods he had himself employed to obtain—unaltered—the intracellular toxins of some of the pathogenic bacteria. These researches brought to light the remarkable fact that micro-organisms could be subjected to the temperature of liquid air, and even of liquid hydrogen (about -250° Cent.), for a considerable time without in the least impairing the vital principle—the processes of life were suspended, not destroyed.

The explanation given of toxins and antitoxins and the various forms of immunity is an admirable example of how the salient points of a difficult subject can

be rendered clear to a beginner. A footnote, however, might have been inserted with advantage on p. 325, referring to recent work on opsonins.

It is some years since these lectures were delivered, but under the careful editorship of Prof. Hewlett they are as valuable now as when first uttered. The volume forms a fitting tribute to the memory of one who gave his life for his work.

Intracellular Enzymes. By H. M. Vernon. (John Murray.)—Life is dependent upon the power of an organism to assimilate food material, which does not often present itself in a fit state for immediate use. It is absolutely necessary, therefore, that every living substance should be endowed with the necessary power of transmuting non-assimilable foods into some form which is capable of ready absorption. Indeed, this power of transmutation is so vital as to be inherent in protoplasm itself, and the agents by which it is effected do not differ very greatly in animals and in plants. The changes are produced by certain bodies known as enzymes, or physiological ferments, about which very little has hitherto been known for certain. The progress of physiological chemistry, however, has enabled some progress to be made, and Dr. Vernon has given an account of the present state of our knowledge about them in a course of lectures delivered in the Physiological Laboratory at the University of London. The substance of this course of lectures is published in the present work on 'Intracellular Enzymes,' which will be read with interest by every physiologist. It contains the results of a large amount of research in addition to an accurate summary of what has been done by others in this branch of science. The general conclusion arrived at is that non-morphological ferments are protein-like bodies with smaller molecules than native proteids, and formed as side chains during the later stages of protoplasmic katabolism. The intimate relation of enzyme formation to protoplasmic change without any functional use is well shown in the case of rennet, of which Dr. Vernon says:—

"It seems probable that a rennetic enzyme invariably accompanies every proteolytic one, even though it may be impossible for it ever to exert its milk-coagulating power. Thus it is present in the stomach of fishes and the pancreas of many animals; in the fruits, seeds, and leaves of many plants, and in many micro-organisms."

We welcome the book not only for itself, but also as evidence that the medical school at Oxford is beginning to recover a position in the world of science to which it is entitled by a long and glorious inheritance, though it has long suffered eclipse.

Contributions to the Physiological Theory of Tuberculosis. By Charles Creighton. (Williams & Norgate.)—This book deals with some of the more difficult and debatable points in connexion with the subject of tuberculosis. Dr. Creighton advances the hypothesis that the tubercular neoplasm is built up from the substance of red corpuscles, and that caseation is its natural fate. This hypothesis is supplementary to the work of Baumgarten and Metchnikoff in accounting for the method by which the tubercle bacilli produce the unstable tissue of tubercle. Dr. Creighton brings forward much interesting work, and considers his problem from the standpoint both of experiment and of theory. He points out the remarkable analogies which exist between the tubercular neoplasm and certain plasmodial tissue in the placenta. It is the function of both tissues to get rid of disintegrated or reduced blood corpuscles.

He deals also with tubercle as it occurs experimentally in rodents, and spontaneously in cattle and human beings. The spontaneous form he considers especially as it attacks the lymphatic glands and serous membranes, giving also some account of meningeal and splenic tubercle. The last sections alone treat of pulmonary tubercle or phthisis.

The book is a scholarly piece of work on a side of tuberculosis which has not yet received sufficient attention from pathologists and physicians, who have often contented themselves with the anatomical aspects of tuberculosis, to the exclusion of the physiological factors which go to make up the disease.

RESEARCH NOTES.

THE importance of the study of colloids has been repeatedly insisted upon in these Notes, and a discovery lately communicated by Dr. A. Meisling to the Royal Academy of Science in Denmark goes far to confirm this view. For the last three years, according to the *Revue Générale des Sciences*, Dr. Meisling has been engaged, in collaboration with Dr. H. Oerum, on the investigation of the substance of the retina of the eyes of animals. In the course of these investigations they have discovered that the addition of certain substances, such as aniline dyes and chlorophyll, to a colloid such as gelatine renders the colloid sensitive to the light in the same way as does bichromate of potassium. By using erythrosine or auramine, the Danish scholars above named have succeeded in producing gelatinized paper which can be used for printing direct from a photographic negative without any further process; but the main interest of their discovery consists in the light cast by it on the microbe-killing power of the sun. According to them, all colloids possess this sensitiveness in a greater or less degree, and the erythrosine only acts as an intensifier of this quality. One of the effects of this is that exposure to light causes a colloid to become absolutely insoluble. But it is in the colloids with which the tissues of animal bodies are filled that the harmful microbes live and work; and it follows that the effect of their exposure to light is to cause the microbe to be surrounded by an insoluble substance in which it is, so to speak, mummified.

Most inquirers into the action of electricity upon the human organism have come across the experiment of Dubois-Reymond in which the subject grasps a bar of wood with the thumb and the first three fingers of each hand, while the little fingers dip into two insulated bowls of water containing wires connected with a galvanometer. The theory is that when the muscles of the arm are strongly contracted by gripping the wooden bar, the needle of the galvanometer will be deflected, and it is said that the current will pass backwards or forwards according to the arm that is chiefly employed. The experiment, however, is by no means always successful; and Dr. Heydweiller, who studied the subject six years ago in the *Annalen der Physik*, came to the conclusion not only that the human body was a very good conductor of electricity, but also that, contrary to the general idea, opposed currents of electricity of different tensions can traverse its tissues at the same time, these charges being, on the same authority, contained for the most part in the less conducting portions of the skin. Two Russian scholars, Messrs. Terechine and Georgievski, have now experimented on the same phenomenon, and give the result of their researches in the journal *Himmel und Erde*.

They used a vertical tube of glass fixed with paraffin wax on an insulated metal plate communicating with the quadrants of a Kelvin or Dolezalek electrometer, and this tube served as a support to the hand in some experiments, while in others the quadrants were directly connected with metal cylinders placed over the arms and legs of the subject. The result showed that, in the absence of clothing, the charge that could be developed by what they call self-electrification, or the movement of the muscles, is extremely slight, and much less than the ten or fifteen volts found by Dr. Heydweiller, and that the sign of the charge can be altered immediately by changing the clothing from silk to wool and vice versa, or altering the substance of the insulating stool employed. From these and other experiments they draw the conclusion that the power of electrification by muscular contraction does not exist, or—what amounts to the same thing—that the action of the muscles is not electrical in its nature.

A very readable article or 'Incandescence et Luminiscence,' by M. A. Berthier, who seems to be an engineer by profession, appears in a recent number of the *Revue Scientifique*. He mentions with much approval the ingenious system of lighting by means of Geissler tubes devised by Mr. Macfarlane Moore, which was some time since exhibited in this country as a laboratory curiosity. It consists in effect of an ordinary Ruhmkorff coil with a vibrating break working *in vacuo*, and is now said by M. Berthier to be capable of application to domestic use as a means of feeding Geissler tubes partly concealed behind the cornice of the ceiling. By this method it is claimed that the room or hall to which it is applied can be filled with a diffused light resembling that of the sun at a small cost, the output of light being about five times that of an ordinary incandescent lamp. As to the cost, opinions seem to differ; but it would apparently be difficult to use Ruhmkorff coils on a large scale, even if the contacts of the break did not become quickly oxidized in practice. The alternative method suggested, viz., that of connecting the tubes directly to a step-up transformer fed by an alternating current, would be free from this disadvantage, but would prove awkward except in places where an alternating current for other than lighting purposes is supplied by the municipality or generating source. Additional points of interest in M. Berthier's article are the use of an ultra-violet ray or "uviolet" lamp in the Colonies for the destruction of insects, on which the rays from the upper end of the spectrum are found to have a fatal effect, and the numerous instruments now made for the medical application of Röntgen, ultra-violet, and other rays. The writer is doubtless correct when he says that all such means of cure should be used with extreme caution.

The old method taught to officers of putting the muzzle of a rifle to the ground and of listening at the breech in order to detect the movements of distant bodies of cavalry has fallen into disuse with the adoption of magazine rifles, which do not readily lend themselves to use as telephones. The acoustole of M. Martel, lately described in *La Nature*, appears to be based on the same principle, and consists of a trumpet-shaped tube of about a metre in height, bearing within it a hollow central cone. It is said to be so sensitive that the tick of a watch can be heard at a distance of several hundred yards, and it is recommended that when used for listening to the vibrations of sound through the earth it should be placed in a hole dug for the purpose. It is protected by an external sheath against vibrations

coming from the outside, and can be used with a head-piece with two ears of the kind familiar to telephone operators.

Faraday showed a century ago that the three metals used as a standard of price, i.e., gold, silver, and copper, all become transparent when in sufficiently thin plates, the colour of gold being in those circumstances green, that of silver blue, and that of copper red. A recent communication by Mr. Bulby to the Royal Society, followed by another by Mr. Turner, shows that this phenomenon, as Faraday concluded, varies with the temperature, the transparency of gold beginning at 350° C., and that of silver at about 50° higher. Copper yields to a lower temperature than either, but the observation of the phenomenon is in that case difficult owing to the impossibility of preventing its oxidation in air. Silver also is not transparent in hydrogen or in illuminating gas. What is more extraordinary is that neither aluminium nor any of the other metals examined by Mr. Turner exhibit any transparency in a gaseous medium.

M. Laguesse, Professor of Histology at Lille, opens the extremely useful series of annual reviews of the progress of the different sciences in the *Revue Générale des Sciences* with a 'Revue d'Anatomie.' He lays great stress on the employment of ultra-microscopic methods on the system invented by Siedentopf and Zsigmondy, and perfected by MM. Cotton and Mouton in France. He declares that these have thrown a new light on histology, that the ultra-microscopic particles of the colloids of living tissues are now proved to be identical with the micelles of Nägeli, and that their automatic movements plainly correspond to the Brownian movements recently mentioned in these Notes, and particularly observable in the hydrosols of gold and silver. The death of protoplasm he considers to take place when the hydrosol is turned into a hydrogel, which leads to coagulation of the colloids, and the consequent arrest of the Brownian movement. This is evidently a subject on which the last word has not been said, but the quotations which he makes from the researches of the German biologists Gaidukow, Mayer, and Schäffer go some way towards proving his point. Other new details are to be found in his study of the parathyroid glands which have lately been discovered in all animals, notably in mammals and birds, and of the independence of the two lobes of the liver in the higher animals. The discovery of the parathyroid glands is still too recent for him to pronounce on their use. F. L.

SOCIETIES.

BRITISH ACADEMY.—Jan. 27.—Lord Reay in the chair.—Prof. A. A. Macdonell, Fellow of the Academy, read a paper on 'The Evolution of Ancient Indian Architecture.' He said that, owing to the total lack of works of an historical character in India from the rise of its literature (c. 1500 B.C.) to the Muhammadan conquest (c. 1000 A.D.), the study of archaeology was relatively more important in India than in perhaps any other country. But the archaeological remains had been steadily disappearing from the face of the land. Their destruction had been arrested by the Ancient Monuments Preservation Act passed by Lord Curzon in 1904. The lecturer had during a recent tour of six months in India many opportunities of observing the beneficial effects of the Act. His paper traced through a period of nearly 2,000 years the development of Indian architecture from its earliest forms down to the fixed types of later ages. In the pre-Buddhist period architecture was wooden, there being no temples or carved images of gods. The use of brick first appeared in the fifth century B.C., and from the middle of the third century B.C. the Buddhists began to build in stone.

Buddhist Architecture.—The history of Buddhist architecture might be divided into three periods: 250 B.C.—50 A.D.; 50—350 A.D.; 350—650 A.D. There were three classes of buildings: Stūpas (topes), Chaityas (assembly halls or churches), monasteries. The Stūpa, a development of the low sepulchral mound of earth, was originally a hemispherical structure erected to enclose relics of Buddha; on the top was an ornament (called a tee) ending in one or more umbrellas. It was shown how, by successive stages, both the Stūpa and the tee were elongated so as to assume the shape of a tower; the former then became attenuated, while the tee grew in height, the umbrellas becoming roofs, till it reached its final development in the nine-storied Chinese pagoda, in which the Stūpa portion had disappeared.

The Professor then traced the history of the assembly halls, wagon-headed structures with aisles and an apse, under which was placed a small Stūpa as an object of veneration. The earliest were rock-cut specimens dating from the third century B.C., and obviously imitating wooden buildings. The Stūpa, originally quite plain, had in later centuries a figure of Buddha carved on its front, and finally (about 600 A.D.) became a hollow cell with the figure inside. This marked the transition to Hindu architecture, in two early specimens of which the cell was semicircular at the back and square respectively.

The monasteries originally consisted of a square hall surrounded by a number of sleeping cubicles. Rock-cut specimens alone survived, there being altogether about 900. In the first period no figure sculpture appeared, and only towards its end four pillars supporting the ceiling were introduced. In the second period the number of pillars was gradually increased from 12 to 28; and a sanctuary containing a figure of Buddha was introduced at the back of the hall. The latest specimens at Ellora formed a transition to the earliest Hindu examples, from which they were hardly distinguishable.

The Dravidian Style.—All the evidence available tended to show that Hindu religious architecture was derived from earlier Buddhist types. The oldest specimens dated from about 600 A.D. Two styles could be clearly distinguished, each showing a definite type from the beginning: the Dravidian or South Indian, and the Indo-Aryan or North Indian. The Dravidian temple was derived from the Buddhist monastery. Its plan was a square base containing the cell in which the image was kept; the cell was surmounted by a pyramidal tower, always divided into stories, and surmounted by a small dome either circular or pyramidal. The later Dravidian temples stood in a court surrounded by a wall, a special feature of which was the Gopuram, or great gateway, which was opposite the temple, and was surmounted by a storied tower resembling that of the shrine itself. The best specimen was the great temple at Tanjore, erected in 1025 A.D. In still later specimens successive surrounding courts were added, each with its Gopuram. These gateways increased in size and height as one proceeded outwards, and thus entirely obscured the tower of the central shrine. The most notable example of this defect was the Srirangam temple near Trichinopoly, the largest in India. A feature of these South Indian temples consists of their tanks surrounded by colonnades. The great temple of Ramesvaram had magnificent corridors, one of them 700 ft. in length. These temples had very elaborate pillars, which by about 1300 A.D. acquired a permanent type with conventionalized animals and riders affixed to them. A variety of the South Indian style was the Chalukyan, the best specimens of which belonged to the twelfth and thirteenth centuries A.D.

The Indo-Aryan Style.—This style was found only north of the twentieth degree of latitude. Here the square cell was surmounted by a curvilinear spire with a vertical band running up each face. The top was finished off with a fluted ornament somewhat flattened. In the earliest specimens a porch was added in front of the cell, but was not essential. The spire, though curved, was square in section. The earliest specimens were found at Bhuvaneshvar in Orissa, beginning about 600 A.D., and coming down to 1100 A.D. A feature in the evolution of the northern temples was the gradual increase in the number of the porches to four. The origin of the Indo-Aryan spire had always been a puzzle to archaeologists. It could not have any connexion with the pyramidal Dravidian tower, nor with the long wagon-headed Buddhist assembly hall, which had no suggestion of a spire about it. Its prototype was to be found in the Stūpa. By the end of the Buddhist period, the Stūpa had become a hollow cell with a square base and an elongated dome. In the Indo-Aryan tower the dome was further elongated, and the corners

of the square base were carried up to the top on the curvilinear face, the horizontal section of which thus became square also. The remarkable conclusion was thus reached that on the one hand the evolution of the Buddhist Stūpa resulted in the Chinese pagoda and the Indo-Aryan temple, and that on the other the Buddhist monastery was the prototype from which was developed the Hindu temple of Southern India. The successive stages of these developments were traced with the aid of over 80 lantern-slides.

A discussion followed, in which Lord Reay and Mr. F. W. Thomas took part.

SOCIETY OF ANTIQUARIES.—*Jan. 28.*—Dr. C. H. Read, President, in the chair.—Mr. E. Neil Baynes read a paper on the excavation of two barrows at Ty'n-y-pwll, Llanddyfnan, Anglesey, in August and September last. The work was carried out at the expense of Lord Boston, to whom permission to excavate was accorded by Mr. Walter Vivian, the owner of Ty'n-y-pwll Farm. In the larger barrow, about 96 ft. in diameter and 7 ft. in height, were found seven cinerary urns, another urn of a different type which was empty, a cist with incinerated bones, and an extended skeleton near the edge of the mound. The cinerary urns all contained burnt bones, and in four of them bronze was found. Four or more of these urns were of the cordoned type which is usually found in North Britain. The largest urn, about 16 in. in height and 17½ in. in width, contained, besides a bronze celt, which was twisted owing to the action of fire, a perfect bronze knife-dagger, an elongated bronze implement nearly 4½ in. long and sharpened at each end, and a piece of stag's horn. The bronze in the other urns had passed through the fire, and in one case had been melted. There was no central interment. This barrow evidently belonged to the Bronze Age.

Two hundred feet distant was a smaller barrow, about 66 ft. in diameter and 4 ft. in height above the ground level. No urns were found here, but about 2 ft. 3 in. below the ground level, near the centre, a crouched skeleton was discovered in a cist composed of clay and stones, which was covered with a limestone slab about 5 ft. long, 3 ft. 6 in. wide, and 8 in. thick. A small flint knife was the only other object found in this cist. It seems that the body had been wrapped in a garment of skin or leather before interment. Prof. Keith, of the Royal College of Surgeons, who made a careful examination of the skull, believes that it belonged to a man of about thirty years of age. It is markedly dolichocephalic, and the low cranial capacity is explained by the small stature of the individual. He also considered that the skull belonged to the type described by Huxley as having been found in long barrows and river-bed deposits of England and Ireland and in the cist interments of Scotland. Huxley regarded them as Neolithic people. No urns or other interment were found in this barrow, which was earlier than the preceding one.—Dr. Arthur Evans, Prof. Gowland, and Mr. Reginald Smith joined in the discussion.

In a paper on 'The Music in the Painted Glass of the Beauchamp Chapel at Warwick' Mr. C. F. Hardy showed, by reference to Graduals of the thirteenth and fourteenth centuries, that the scrolls in the tracery of one of the windows contained—substantially in their original condition—the words and plainsong of the antiphon "gaudeamus," the first part of the introit as appointed for the mass on most of the feasts in honour of the Virgin. Similar antiphons or hymns seem to have been originally in the scrolls on three other windows, but have been replaced (probably since 1864), by glass bearing meaningless notes without words. A document cited by Dugdale, but imperfectly printed by him, and hitherto unexplained, was interpreted as describing the four sets of scrolls as "gaudes for Our Lady." Two pieces of glass interpolated in the east window were identified as part of the antiphon "Ave, Regina," which was probably one of the four gaudes. Features characteristic of certain slight differences between the uses of Sarum and Rome were pointed out in the "Gaudeamus" and the remains of the "Ave." In the east window there remained about half the original contents part of a plainsong setting of the "Gloria in excelsis" appointed for the mass on greater doubles, and partly adapted by Marbeck in his 'Common Prayer Noted.' This was illustrated by a MS. Gradual of the same period as the chapel (fifteenth century), containing a miniature which had certain features in common with the designs of the side windows, and included a scroll displaying the opening of the "Gloria" originally in the east window. This opening had now been replaced in the window by what seemed to be the mutilated remains of a two-part setting of the "Gloria" so far as contained in the text of St. Luke, written in measured

music. Photographs of the scrolls, manuscripts, &c., were shown on the screen; and the "Gaudeamus" was sung by Mr. E. W. Goldsmith and Mr. Falconer.

LINNEAN.—*Jan. 21.*—Dr. D. H. Scott, President, in the chair.—Miss Agnes Robertson was admitted a Fellow; and Mr. W. J. Vandenberghe elected a Fellow.—Dr. Otto Stapf exhibited male and female specimens of *Plagianthus helmsii*, F. Muell. and Tate, and demonstrated with the aid of lantern-slides their peculiar leaf and floral structure. Prof. Dendy, Mr. E. G. Baker, and Mr. T. A. Sprague took part in the discussion.—The first paper was by Mr. A. W. Hill, entitled 'The Genus *Nototriche*, Turcz.,' and was illustrated by specimens and lantern-slides. A discussion followed, the speakers being Mr. E. G. Baker, Dr. A. B. Rendle, Dr. Stapf, and Lieut.-Col. Prain.—The second paper, on the 'Longitudinal Symmetry of Centrospermae,' by Dr. Percy Groom, was also illustrated by curves shown on the screen. Dr. Rendle, Mr. L. A. Boodle and the President contributed some remarks.

ROYAL INSTITUTION.—*Feb. 1.*—Sir James Crichton-Browne, Treasurer and V.-P., in the chair.—Mr. W. E. Lake, Dr. A. Liversidge, Dr. K. C. E. von Martius, and Mr. F. J. Sharpe were elected Members.—The Treasurer announced that the sum of 10,000l. had been anonymously and unconditionally placed at the disposal of the Managers for the purposes of the Institution by a lady; and the members passed a resolution expressing their most grateful appreciation of her munificence.—The Honorary Secretary reported the decease of Dr. Francis Elgar, a late Manager, and a resolution of condolence with the family was passed.

HISTORICAL.—*Jan. 21.*—The Rev. W. Hunt, President, in the chair.—Mr. N. W. Freeman and Mr. A. M. Hyamson were elected Fellows.—A paper was read by Mr. C. L. Kingsford on Sir Otto de Grandison, Secretary and friend to Edward I. Mr. Vickers and the President spoke on the subject of the paper.

SOCIETY OF ENGINEERS.—*Feb. 1.*—Mr. J. W. Wilson, the President for 1908, first occupied the chair, and presented the premiums awarded for papers read during the year, viz., the President's Gold Medal to Prof. R. H. Smith for his paper on 'The Design and the Waste and Wear of Wheel Teeth'; the Bessemer Premium of Books to Mr. Herbert Chatley for his paper on 'Mechanical Flight'; a Society's Premium of Books to Mr. A. H. Allen for his paper on 'The Engineering Pros and Cons of the Metric System'; a Society's Premium of Books to Mr. H. Conradi for his paper on 'The History of Mechanical Traction on Tramways and Roads'; and a Society's Premium of Books to Mr. H. C. Duncan Scott for his paper on 'The Destruction of Arch Bridges.'—Mr. Wilson then introduced the President for 1909, Mr. Edward John Silcock, who proceeded to deliver his inaugural address, in which he gave a review of some of the more important features of municipal enterprise as affecting the engineering profession.

MEETINGS NEXT WEEK.

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| MON. | Royal Academy, 4.—'Gaillon and the Royal Buildings,' Prof. R. T. Blomfield. |
| — | London Institution, 5.—'The Use of Oxygen: Demonstration of Life-Saving Apparatus for use in Mines and Submarines,' Mr. L. Erskine Hill. |
| — | Surveyor's Institution, 8.—'The Irish Land Bill,' Mr. G. R. M. Hewson. |
| — | Geographical, 8.30.—'My Recent Expedition in Tibet,' Dr. Sven Hedin. |
| TUES. | Royal Institution, 3.—'The Architectural and Sculptural Antiquities of India,' Prof. A. A. Macdonell. |
| — | Asiatic, 4.—'Pythagoras and the Doctrine of Transmigration,' Mr. A. Berriedale Keith. |
| — | Colonial Institute, 8.—'Canada's New Trans-Continental Railway and the New Lands Opened Up,' Mr. E. B. Osborn. |
| — | Faraday, 8.—'Applications of Electrolytic Chlorine to Sewage Purification and Deodorization by the "Oxychlorides" Process,' Dr. S. Rideal; 'A New Electrical Hardening Furnace,' Mr. E. Sabersky. |
| — | Institution of Civil Engineers, 8.—Discussion on 'Heat-Flow and Temperature-Distribution in the Gas-Engine.' |
| — | Anthropological Institute, 8.15.—'Deneholes,' Rev. J. W. Hayes. |
| WED. | Geological, 7.15.—'Geological Features observable at the Carpalla China-Clay Pit in the Parish of St. Stephens, Cornwall,' Mr. J. A. Collins; 'Some Recent Observations on the Brighton-Cliff Formation,' Mr. E. A. Martin. |
| — | Society of Arts, 8.—'Bosnia and Herzegovina,' Mr. A. R. Colquhoun. |
| THURS. | Royal Institution, 3.—'The Revival of Modern Drama,' Lecture II., Mr. W. Archer. |
| — | Royal Academy, 4.—'Domestic Architecture to the Death of Francis I.,' Prof. R. T. Blomfield. |
| — | Royal Society, 4.30. |
| — | London Institution, 6.—'Dr. Samuel Pepys, Lover of Music,' Sir F. Bridge. |
| — | Institution of Electrical Engineers, 8.—'Use of Large Gas Engines for generating Power,' Messrs. L. Andrews and R. Porter. |
| — | Society of Antiquaries, 8.30. |
| FRI. | Astronomical 5.—Annual Meeting. |
| — | Institution of Civil Engineers, 8.—'The Design and Construction of Docks,' Lecture II., Sir Whately Elliot. (Students' Meeting: Vernon-Harcourt Lecture.) |
| — | Physical, 8.—Presidential Address. |
| — | Royal Institution, 9.—'The Electrical Properties of Flame,' Prof. Harold A. Wilson. |
| SAT. | Royal Institution, 3.—'Mendelssohn,' Sir A. C. Mackenzie. |

Science Gossip.

THE ROYAL GEOGRAPHICAL SOCIETY are holding a special meeting next Monday at Queen's Hall, at which Dr. Sven Hedin will read a paper on 'My Recent Expedition in Tibet.'

THE building of the new College of Science for Dublin is progressing rapidly. The College, which will be under the control of the Department of Agriculture and Technical Instruction for Ireland, will contain a large and fully equipped experimental laboratory, and it has been suggested that the students of the new University should take their science course in the College of Science. Trinity College already possesses fine laboratories, and it is pointed out that the affiliation of the new University with the College of Science would tend to the greater efficiency of both institutions.

THE Gold Medal of the Royal Astronomical Society has this year been awarded to Dr. Backlund, Director of the Central Nicolas Observatory, Pulkowa, and will be presented next Friday.

By the death of Mr. Wilfrid H. Hudleston, F.R.S., British geology has lost one of its most distinguished amateurs. He was born at York on June 2nd, 1828, and after studying at Cambridge devoted himself for many years to ornithology, observing and collecting birds in Lapland, Greece, North Africa, and elsewhere. Bibliographers should note that his early scientific papers were published under the name of Simpson: he was, indeed, the son of Dr. J. Simpson of Knaresborough, and changed his name in 1867.

GEOLOGY first seriously engaged his attention in the early sixties, largely through the influence of Prof. Morris; and he soon threw himself enthusiastically into the study of the Jurassic strata and their fossils, especially those of his native county. Whilst palæontology strongly attracted him, he did not neglect the chemical and petrological sides of geology, and was at the same time a careful stratigrapher. Mr. Hudleston visited India, wrote on the geology of Palestine, studied the fauna of Lake Tanganyika, and otherwise showed much versatility, while maintaining thoroughness in all his scientific work. He had been President and Wollaston Medallist of the Geological Society, as also President of the Geologists' Association. His death occurred suddenly on Friday, the 29th ult.

THE death is announced of Dr. John Duns, Emeritus Professor of Natural Science in the Free Church New College, Edinburgh, at the age of eighty-nine. In 1857 he was editor of *The North British Review*; and his publications included 'Memoir of Prof. Fleming, D.D.,' 'Things New and Old' (1857), 'Science and Christian Thought' (1866), and 'Memoir of Sir James Simpson' (1873).

THE ROYAL ACADEMY OF SCIENCE at Turin announces a prize of 9,300 lire, to be awarded to the person who, in the opinion of the Academy, has made the most striking and useful invention, or has published the most important work, in the field of physical and experimental science, natural history, geology, pure and applied mathematics, chemistry, physiology, history, geography, or statistics. The competition is open till the end of 1910.

DR. W. H. LANG, Lecturer in Botany in the University of Glasgow, who has travelled in the Malay Peninsula and Ceylon, collecting and studying, has been appointed to the new Chair of Cryptogamic Botany in the University of Manchester.

FINE ARTS

OUR LIBRARY TABLE.

Some Old Devon Churches. By John Stabb. (Simpkin, Marshall & Co.)—Ecclesiologists at large, as well as those who appreciate the general interest pertaining to the furniture of many of the Devonshire churches, ought to welcome heartily the 126 good photographic plates of old screens, pulpits, fonts, and a few other details from Mr. Stabb's camera. The wealth of rood-screens and parcloes possessed by this important Western county is well known, and a fine variety are here figured. Some—such as those of Atherington, Berry-Pomeroy, Dartmouth, Haberton, and Hartland, are fairly familiar to visitors to Devon, and have been not infrequently illustrated; but many others—such as the parcloes of Aveton Gifford, Combe Martin, Kingsbridge, and Ugborough, or the rood-screens of Brushford, Calverleigh, Chilvelstone, Cockington, and Willand, presenting unusual varieties of the screen-maker's skill—will be specially welcomed by students of England's mediæval art. It would perhaps have been more satisfactory if the pictures had been confined to screens; these predominate, but a large number of Devonshire screens, particularly in the south-east of the county, are unrepresented, among which we note those of Feniton, Peyhembury, Northleigh, Clyst St. Lawrence, Talaton, and Awlesbury, the screen at the last-named church being of stone.

Mr. Stabb has put together a few notes concerning the churches from which his photographs are taken, but they are of no particular value. His five pages of introductory matter about rood-screens does not impress us. We learn that the Epistle and Gospel were read from them, and penitents thence absolved, and that "the exposition of the Blessed Sacrament was generally on the rood-loft"!

It is a pity, too, that Mr. Stabb was not content with giving plates of the interesting Norman font of St. Mary Church, near Torquay, with its seven rudely carved circles of figures, and supplying the briefest particulars as to their nature. He wastes, however, several pages in setting forth the fantastic notions of three lady writers respecting the age of the carvings and their imaginary symbolism. One of these ladies asserts that this font is far older than Saxon times, and contains "a valuable record of the religious and physical history of the Phœnicians and Cimmerians"! There are many other early Norman fonts up and down England with just as strange sculptures. All such theorists would do well to study carefully Romilly Allen's 'Early Christian Symbolism.'

The Towers of Oxford from the Bell Tower of Magdalen College. By Edmund Hort New. (The Author.)

Ye fretted pinnacles, ye fanes sublime,
Ye towers that wear the mossy vest of Time,
wrote Tom Warton, in an eloquent apostrophe to his beloved Oxford, a hundred and fifty years ago. Standing on Magdalen Tower to-day, he would find his fretted pinnacles almost or quite unchanged. A few novelties, introduced within living memory, would meet his eye: the new Schools, the massive Wolsey Tower, the Martyrs' Memorial and its inharmonious classic neighbour, the delicate Sainte Chapelle of Exeter, with one or two slight spires of a Wesleyan chapel or a parish church; but the rest stand out in Mr. New's artistic grouping exactly as Warton

would have seen them, high above the tram and motor which disfigure the reality to-day. No doubt he knew the Tower summit well: few men long resident in Oxford have failed to attend once at least the affecting May Day ceremony which for four centuries it has witnessed annually. The present reviewer remembers how in 1849 at 5 A.M. he climbed the rugged stairs to emerge upon the leaded platform, where stood the surpliced choir with mediæval Bloxam at their head, about to sing "Te Deum Patrem colimus," audible, it was said, like music from the spheres, for a quarter of a mile around. But the view which met the eye was no less unique than were the strains which thrilled the ear. Eastward stretched the Cherwell bridge and meadows, above the Christchurch trees Isis showing here and there in silver streaks as it flowed past Iffley Church, Bagley Wood bounding the horizon. To the west, compacted yet distinct, were ranged the fifteen tallest domes and spires, interspersed with lower pinnacles and towers, all bright and glittering in the smokeless air. Near at hand were Merton and Norman St. Peter's; beyond them Robert D'Oily's grim old Castle keep, which guarded primitive Oxford on the south as St. Michael's Saxon fortress belfry, surmounting the Bocardo Gate, protected it on the north. Far away the view was closed by the Wytham woods and Cumnor Hurst, near which might be seen with a glass the Scholar's Tree of Matthew Arnold.

The hymn had ceased; but before we left the Tower the bells below rang out, and, instructed to fix our eyes upon some slightly distant object, we felt and saw the rocking of the mighty mass beneath our feet—a proof, as we were told, of its perfectly constructed masonry. The year is attested by the fact that one spectator held and exhibited the opening number of 'David Copperfield,' published on that day, and exposed in Macpherson's shop the day before. On the May Day following was present an illustrious American visitor, Cleveland Cox, who has recorded his impression in a charming poem.

Both in design and execution Mr. New's drawing is worthy of his subject. It required some courage to sacrifice the loveliest of all the towers, the Magdalen Campanile itself; yet from no other standpoint could the buildings have been grouped so unconsciously, and so closely. They appear to be truthfully rendered as regards both position and height, though a photograph taken from the same spot might not exactly tally. The treatment is archaic, a resuscitation, apparently, of the architectural style which prevailed in France during the Louis XIV. period. It is, we think, an ideal representation.

THE SOCIETY OF WOMEN ARTISTS.

It cannot be said that the fifty-fourth exhibition of this Society contains much work of sufficient quality to justify its existence—still less that the show has any charm which we are not accustomed to in other exhibitions. The woman artist exhibits no special coquetry or daintiness in the display of her talents, but is, like the majority of modern exhibitors, undistinguished, yielding easily to the temptation of superficial imitation of current work, but lacking the determination to make even that imitation thorough.

To lack initiative and individual research is not necessarily fatal to the painter. We know that there have been artists in plenty who have even owed some of their compact, highly professional talent to the conservatism

which allows other people to make experiments, and is content itself cautiously to take advantage of those which prove useful. The ruck of modern painters, however, are not imitators of this shrewd character, but hasty "nibblers," half trying every misunderstood theory or novel trick of technique, and thus evolving a kind of painting more formless and inchoate than any that has preceded it.

Work of this uncertain intention (painted, apparently, in a dream without continuity) forms the *fond* of almost all modern mixed exhibitions. Here little emerges sufficiently to demand a separate category. Miss Foord, however, in her conventional drawing of *Wistaria* (349) shows a welcome reserve and a reasonable competence of draughtsmanship. She has the ambition of design, but does not take up the chase so hotly as we could wish, the leading motive of form being somewhat obscured in over-realistic detail, as though she had engaged on a theme too complex for her, and become tired before it was through. Two etchings—*The Egret* (385), by Miss Winifred Austen, and a *Portrait* (388), by Miss Mary Sloane—have something of the same wise preference for doing a simple thing nicely, and it would be well if women artists more frequently remained within limitations which thus give concentration and style to their work. One or two of Miss Streatfeild's drawings, such as the *Study of a Girl* (328) and *The Mushroom Hat* (332), may be adduced as further examples.

The added freedom of paint offers, above all, a greater liberty of floundering, and concerning the majority of the pictures silence is the truest gallantry. Miss Dorothea Sharp may be noticed as the most capable exponent of the formless, rather aimless sketching most in vogue. Her *Saturday* (223) shows a healthy feeling for light and air which might have developed to better things had circumstances offered to the artist severer ideals. Miss Jessie Algie's flower pieces (270 and 274) are also among the better pictures of the show; and *At the Piano* (257), by Miss B. Schebsman, and a water-colour by Mrs. E. Fuller Maitland, *Market Hall, Brittany* (19), have some little sense of style.

OTHER EXHIBITIONS.

THE NEW ASSOCIATION OF ARTISTS, showing at the Goupil Gallery, keeps a rather better average of quality than the show in Suffolk Street, but there is the same absence of really important things. Mr. Harry Becker's *Potato-Gatherers* (53) is the most masculine work—a sketch only, but tersely expressed. It would have been more acceptable on a smaller scale. Mr. Paul Paul has two soundly painted studies (44 and 51); and among the water-colours the best are those of Mr. Lamorna Birch (25 and 26).

At the Dowdeswell Galleries Mr. Gwelo Goodman gambols among bright pigments with little discretion. A modest little sketch, *The Brown Cow, Hawkeshead* (24), is the highwater-mark of his achievement. Here for once he is harmonious in conventional fashion.

THE BRITISH SCHOOL AT ATHENS.

MR. F. W. HASLUCK laid before an audience on January 22nd the results of a short visit to Ænos in Thrace, made with the special object of examining the mediæval inscriptions and heraldry of the Genoese family of Gattilusi, who held the town from 1384 to 1456. His discoveries render necessary

several important corrections in the genealogical tree of the family as drawn up by Hopf.

The Director (Mr. R. M. Dawkins) described the results of last season's excavation at the sanctuary of Artemis Orthia at Sparta. In order to reach the level of the original pavement of the sacred enclosure, a considerable portion of the Roman amphitheatre was removed; several inscribed stelæ, including one showing the façade of the archaic temple (6th cent.) in relief, were discovered during the process. Slightly south of the archaic temple were found remains of a still older building, which had crude-brick walls and a *cella* divided lengthwise by a single row of wooden columns. Small objects from the early strata proved, as in former years, numerous and interesting. They include terra-cottas, lead figurines, carved ivories, and pottery, the last being of especial importance as showing the evolution on Laconian soil of the ware hitherto called Cyrenaic. The effect of the military constitution of Sparta is reflected in the decadence of the industrial arts during the sixth and fifth centuries B.C., the finest work dating rather from the seventh and sixth.

Fine-Art Gossip.

MRS. MARTIN COLNAGHI has presented to the National Gallery the 'Portrait of Mr. Martin Colnaghi' (No. 2286) by J. C. Horsley, R.A. The picture is at present hung on a screen in Room XXI. Mrs. Leicester has presented a 'Head of Dante' by Seymour Kirkup after Giotto. It was made from a tracing taken by "the first promoter of the discovery" from the original fresco in the Bargello before it was restored. The same lady has also presented a 'Head of Dante' copied by Arthur Hughes "from an ancient painting." These two heads now hang in one of the Arundel Rooms on the ground floor.

A SUITABLE frame has lately been procured for that important acquisition, the 'Family Group' (No. 2285) by Frans Hals. The canvas has been well set back in the frame, and is now seen to great advantage.

THE LEICESTER GALLERIES, at which 'Mr. Punch's Pageant' closes to-day, will open next Saturday with water-colours and sketches by the late William Callow, and "pastorals" by Mr. Alfred Parsons.

A SOCIÉTÉ POUR LA REPRODUCTION DES DESSINS DE MAÎTRES has been organized in Paris on the lines of the English Vasari Society. It proposes to publish drawings by ancient and modern masters in private and public collections which are little known to the general student.

At the recent meeting of the French Académie des Inscriptions et Belles-Lettres, M. Maurice Roy, Conseiller à la Cour des Comptes, read an important paper on 'Les deux Jean Cousin.' Hitherto only one artist of that name has been recognized, but M. Roy maintained that there were two men of the same name—relations, but in what degree is not yet known.

MADAME BIXIO has presented to the Musée Carnavalet, Paris, a portrait of Prosper Mérimée, painted in 1852 by Simon Jacques Rochard, who for many years lived in England and exhibited at the Royal Academy.

COQUELIN AÎNÉ, with whose career we deal elsewhere to-day, was a frequent visitor at the Hôtel Drouot, the famous auction mart in Paris. His last purchase there was at the sale of his friend Ranc.

He was a keen collector of pictures, and has left a number of important works by Bastien-Lepage, Besnard, Cazin, and other contemporary artists. He began by acquiring pictures of the artists of the 1830 School, but these were dispersed at auction some two years ago. The sale was described as "La Collection de M. C. . . ." but the identity of the owner was no secret.

THE *Chronique des Arts* announces the proposed formation of a vast library in Paris for the exclusive use of artists, art-historians, and collectors.

THE regulation by which the Fitzwilliam Museum was closed on Fridays to all but members of the University and friends accompanying them has been rescinded, and the Museum will henceforth be open free to the public on Fridays as on other days.

In the last number of the *Bolletino della R. Deputazione di Storia patria per l'Umbria* Cav. Magherini-Graziani of Città di Castello publishes two documents which may throw a new and important light upon the early training of Raphael, namely, the contract (December 10th, 1500) and payment (September 13th, 1501) for the altarpiece of the Coronation of S. Niccolò da Tolentino, a work produced, as is well known, for the church of S. Agostino at Città di Castello. The contracting parties, according to these newly discovered records, were Andrea di Tomaso Baronico on the one part, and the painters Evangelista di Andrea da Pian di Meleto and Raffael di Giovanni Santi da Urbino on the other, who agree to furnish the altarpiece for the sum of thirty-three gold ducats.

New documents relating to this much-discussed lost work will be welcomed by all art-historians, but the circumstance that Raphael is here mentioned in connexion with Evangelista da Pian di Meleto, his senior by many years, is of the highest interest, for this painter is known to have been an assistant in the workshop of Giovanni Santi as early as 1483, and in subsequent years was intimately associated with Timoteo Viti. The significance of these facts for students of Raphael is obvious. Should any critic now be fortunate enough to discover authentic works by this forgotten artist, Evangelista da Pian di Meleto, there is every reason to hope that much light will be thrown on the question of Raphael's early training.

A DISCOVERY has recently been made at Cologne. The wings of the world-renowned "Claren altar" in the Cathedral have been proved to be the work of a nineteenth-century restorer. The altarpiece has always been regarded as one of the most important and representative examples of the Early School of the Lower Rhine, but, owing to its position in the Cathedral and to other causes, it has never been easy of access, and apparently no close and searching examination of the surface and technique of these panels has been attempted of late years.

SOME months ago, however, they were removed to the studio of the Cologne painter and restorer Herr Heinrich Fridt. It was then found that the surface painting on which students of the School of Cologne had for generations pinned their faith, was altogether modern in character. This was removed without difficulty; beneath the nineteenth-century repainting the work of earlier restorers was found; but at length the original compositions were reached. Here the importance of the discovery comes in, for the whole character of this work proves, it is said, that the paintings belong to an earlier period of art than that usually

assigned to this altarpiece. Moreover, the types are said to show the closest connexion with certain heads in the Wallraf-Richartz Museum, i.e., the prophets from the Hansa-saal of the Rathaus. Thus there is some ground for connecting these fragments with the name of the mythical Meister Wilhelm. Are we within measurable distance of a solution of that much-debated question? It seems not improbable.

MUCH of what has been written during the last twenty years on the subject is likely to be overthrown by this unexpected development. On the other hand, the school of Cologne is likely to take a far higher place than that hitherto assigned to it among schools of painting; and its importance in the history of German art can scarcely be gainsaid if it can be established that an altarpiece of such magnitude, and such technical and artistic excellence, was produced by a master of the school at so early a date as circa 1370.

PROF. DÖRPFELD will, it is stated, retain his post in Athens till the end of this year, when he intends to return to Germany, and will probably devote himself to publishing the results of his excavations, which have extended over thirty years.

EXHIBITIONS.

SAT. (Feb. 6).—New Society of Water-Colour Painters, First Spring Exhibition, Private View, New Dudley Gallery.
— Original Etchings by E. M. Synge, A.R.E., Eugène Bujot, R.E., Nathaniel Sparks, A.R.E., G. Hayes, A.R.E., and others, Private View, Messrs. Connell's Galleries.
— Paintings and Drawings by the late Henry Osipov; Arild Rosenkrantz's Drawings illustrating Poe; Paintings by Mary McCrossan, Private View, Baillie Gallery.

MUSIC

THE WEEK.

MENDELSSOHN CENTENARY CELEBRATIONS. THE first of the London commemorations of the hundredth anniversary of the birthday of Felix Mendelssohn-Bartholdy took place on Tuesday evening. At the fourth concert of the Philharmonic Society, at Queen's Hall, the greater part of the programme was devoted to him. A crisp, clear performance of the 'Scotch' Symphony was given under the direction of M. Camille Chevillard. In the book we were reminded that all the movements, closely connected, "are intended to run one into the other," yet breaks were made. The conductor, by raising his baton, might have shown his desire to respect the composer's intention, even though the public interrupted by applause. M. Pugno did all he could to infuse life into the G minor Pianoforte Concerto; but the music is old-fashioned, and not in any way representative of Mendelssohn at his best. The Violin Concerto ought to have been selected in preference. The pianist also played two of the 'Songs without Words' and the Capriccio in E minor.

An Orchestral Ballad, 'Grey Galloway,' by Mr. J. B. McEwen, was given for the first time. The composer had a kind of programme in his mind, connected with scenery in a corner of Scotland. The principal theme is bold and rugged, and a second, of soft character, romantic; while the short lively Finale, is quaint. On the whole, however, the music did not create a strong impression.

On Wednesday afternoon a special concert was given at Queen's Hall in honour of Mendelssohn, who was repre-

sented by his 'Midsummer Night's Dream' Overture, and the 'Hymn of Praise,' in the latter of which the Sheffield Amateur Musical Society took part. Their voices were bright and resonant, and under the stimulating direction of Mr. Henry J. Wood an excellent rendering was given of the choruses. The soloists were Mrs. Henry J. Wood, Miss Edith Miller, and Mr. Gervase Elwes. The programme included Sir Edward Elgar's Symphony, and the interpretation of the work, for the first time under the direction of Mr. Wood—independent as regards *tempi*, and occasionally overcharged with sentiment—was highly interesting.

In the evening the London Choral Society, under the direction of Mr. Arthur Fagge, gave a thoroughly sound performance of 'Elijah,' assisted by the London Symphony Orchestra. Sir Charles Santley sang the "Prophet" music with marked dramatic power and fervour; moreover, his voice was in very good order.

Musical Gossip.

LAST Saturday afternoon at the Symphony Concert, Queen's Hall, Mr. Granville Bantock conducted the first London performance of his Fantastic Poem 'The Pierrot of the Minute,' a work of which we noted the skill and charm, enhanced by masterly orchestration, when it was produced last autumn at the Worcester Festival. Madame Teresa Carreño played Beethoven's E flat Concerto with breadth and feeling, though at first there was a little uncertainty in the matter of technique.

MR. JOSEPH BENNETT published in *The Daily Telegraph* on Wednesday some fresh and interesting details concerning Mendelssohn. It is known that the composer, when in London in 1837, consulted with his friend Klingemann respecting a libretto for an oratorio on the subject of 'Elijah,' and Mr. Bennett has obtained from Prof. Mendelssohn-Bartholdy the contents of a draft libretto drawn up by Klingemann as the result of the consultation mentioned above. The superscription in Mendelssohn's hand is as follows: "Elijah (Klingemann) London, Sept., 1837. Draft." Mr. Bennett thinks that the insertion of Klingemann's name may have been "a sportive exaggeration of his services." We think he is right, for in a letter from Mendelssohn to Klingemann (January 9th, 1838), given in Mr. F. G. Edwards's 'History of Mendelssohn's "Elijah,"' the composer asks his friend to turn "our sketch" into verse, or, at any rate, to send "our 'plan' or 'sketch,' as we made it when last we met (with all remarks), copied."

WITH regard to the opera on 'The Tempest' which Lumley, director of Her Majesty's Theatre, in his prospectus of 1847, announced, with libretto by Scribe and music by Mendelssohn, a letter is given from Lumley to the composer (January 12th, 1847) in which the writer says: "I have forwarded your wishes to Scribe." It is known that Mendelssohn was dissatisfied with the liberties taken by Scribe with the poet's play, and therefore did not set music to it. Lumley in his letter says: "I am delighted you intend to end the first act with the chorus"; and that was evidently one of the composer's "wishes." He was also delighted at the plan of a Prologue and two acts. Now Scribe's libretto was set to music by Halévy, and produced at

Her Majesty's Theatre in 1850, and the opera book published on that occasion consists of a Prologue and three acts; moreover, the first act does *not* end with the chorus; so this was no doubt the libretto submitted to Mendelssohn. In the opera book of 1850 is published a letter from Scribe to Lumley, Paris, December 24th, 1846, in which the former says: "I have done the utmost to respect the inspirations of your immortal Author," though the text scarcely bears out that statement. Again he remarks: "I have no doubt that this poem, confided, as it will be, by you to some eminent composer, will afford an occasion for an exalted and very great musical success." What Mendelssohn would have done with it we cannot say; Halévy's opera was a failure.

WE recently spoke of M. Édouard Fétis, son of F. J. Fétis, compiler of the 'Biographie Universelle des Musiciens.' The former, although aged ninety-eight, was until very recently in good health. On January 24th he slipped on frozen snow, and fell, sustaining injuries which unfortunately proved fatal. He died on the 31st.

PERFORMANCES NEXT WEEK.

- SEN. Concert, 3.30, Royal Albert Hall.
 — Sunday Society Concert, 3.30, Queen's Hall.
 — Sunday League Concert, 7, Queen's Hall.
 MON.-SAT. (except Friday), Royal Opera, Covent Garden.
 TUES. Mr. Willy Burmeister's Violin Recital, 3, Queen's Hall.
 — Misses Lillian Griffith's and Monique Poole's Chamber Concert, 8.15, Steinway Hall.
 — Miss Helene Yung and Mr. R. Thynne's Vocal and Pianoforte Recital, 8.30, Bechstein Hall.
 WED. Misses Ward-Meyer's Violin and Pianoforte Recital, 8.15, Bechstein Hall.
 — Mr. Philip Cathie's Violin Recital, 8.15, St. James's Hall.
 — Mr. Donald Tovey's Concert, 8.30, Chelsea Town Hall.
 THURS. Broadwood Concert, 8.30, Aeolian Hall.
 — Miss Muriel Marcy's Concert, 8.30, Steinway Hall.
 FRI. Bohemian Concert, 8, Queen's Hall.
 — Miss Hélène Dolmetsch and Mr. Healey's Concert, 8, Aeolian Hall.
 SAT. Miss Elena Gerhardt's Vocal Recital, 3, Bechstein Hall.
 — Queen's Hall Orchestra, 3, Queen's Hall.
 — Mr. Donald Tovey's Concert, 3.30, Chelsea Town Hall.

DRAMA

THE WEEK.

WYNDHAM'S.—*An Englishman's Home: a Play in Three Acts.* By a Patriot.

POPULAR sentiment is not mistaken over the play which Major Guy Du Maurier, under the pen-name of "A Patriot," has written round the questions of national defence and the possibility of invasion. The piece does not depend for its appeal simply upon the patriotic emotions which it arouses, or upon the political and military problems which it offers to the playgoer. He would be a poor Englishman who was not impressed by the spectacle that it presents of a home in this island of ours overrun and shelled by foreign troops—of a purblind, but dogged English citizen shot, under martial law, for daring, though a civilian, to take up arms in defence of his hearth and country. He would be a strange patriot who did not weigh the moral it enforces as to the danger of leaving the protection of the nation to volunteer effort, or failed to give at least a hearing to what seems like a plea for universal service. But apart from such considerations this story of 'An Englishman's Home' has a claim on public attention because it deals with live ideas and with actual life, and makes out of a situation that is conceivable drama of a particularly tense kind.

Not for years have we had on our stage a play so impressive in its atmosphere of reality. Its strength depends on a

rather horrible irony—on the contrast it draws between the apathy and facetiousness of a household given over to trifles, and the grimness of the fate that can be seen approaching, and finally overwhelming, these indifferentists. The family of the Browns, with their preoccupation with sport, their contempt for the volunteer soldier, their idea of the army as paid to save the civilian trouble, stands as a symbol of a current spirit in England; and their frivolity in the first act only sets in relief their blustering helplessness, and invitation of disaster in the later sections of the play. Here is a group of people whose leisure hours are entirely taken up with the prosecution of athletics, and the reading of football news and sporting records—whose attitude towards serious topics is expressed by an elderly householder who thinks the payment of taxes exhausts his duties to the State, and a young clerk always ready to air his Cockney humour at the expense of the one thoughtful member of the set—a citizen soldier. These are the persons whom Destiny, as understood by the dramatist, selects to be the victims of invasion—of what appears to them at first to be a preposterous joke; and it is the clerk who, with some sorry jest on his lips, tumbles down the first sacrifice to the furies of war.

The play no doubt is open to criticism on several points. It is possible to complain of the unfairness with which its author pictures the incompetence of a Volunteer force confronted with real enemies. It is easy to protest that not even in a dense fog could an army of invaders land in sufficient force on the coast of Essex. Experts may be left to settle these questions. It may also be urged that a youth so vulgar of soul, so objectionable in manners, as Major Du Maurier's clerk, belongs to a lower social grade than the comfort-loving Browns, and would scarcely have been admitted to their society. But what is certain is that the author has produced a drama that contains real types of English character, movement which is majestic amid all its farcical accessories, and scenes of pathos the force of which is heightened by the very homeliness, not to say grotesqueness, of their setting.

The piece obtains admirable interpretation at the hands of Mr. Charles Rock as the father of the family, Miss Elaine Inescourt, as his sympathetic daughter, Mr. Lawrence Grossmith as the clerk, Mr. Wontner as the citizen soldier, and Mr. E. W. Garden as a Volunteer officer no less fussy than incapable. But so good is the stage-management, so carefully is every detail of "business" arranged, that the play seems almost to act itself.

M. COQUELIN AINÉ.

FATE has dealt rather cruelly with M. Coquelin in the time which it has selected for his death. For seven or eight years he who was so great a talker had talked of hardly anything but 'Chantecler' and the glorious climax which his performance in M. Rostand's long-promised play was to provide for his career. 'Cyrano de Ber-

gerac' had won him worldwide renown; 'Chantecler' was to round off his many triumphs. The dilatory poet had at last handed in his manuscript; the piece had already been put into rehearsal at the Porte St. Martin Theatre; and M. Coquelin, whose indisposition was not regarded seriously even by his doctors, was expected to join the company within a few days. He was staying at Pont aux Dames, that home for aged and impoverished actors on which, with characteristic munificence, he had lavished so much care and wealth; and it was there, on the 27th of last month, two days after his sixty-eighth birthday, that he succumbed to heart failure. So he was denied the chance which, as he once laughingly remarked, the part of Chantecler would offer, of making his exit with the rising sun.

Full as his stage life was of success, Benoit Constant Coquelin had to fight against considerable handicaps. The son of a provincial tradesman—his father had a baker's business in Boulogne-sur-Mer—there was always a certain bourgeois appearance about him, and to the end of his days he had a trick of putting his thumbs in the armholes of his waistcoat as he walked in the street. Nor was he favoured with good looks. The plainness of his features must have been a sore trial to him when young, especially that "nez en trompette" which was to be so serviceable in the part of Cyrano. But when once he reached the Conservatoire, where he joined Regnier's class, his progress was rapid. He made his début at the Comédie Française, as Gros-René in 'Dépit Amoureux,' when he was only nineteen years of age, and four years later he became a sociétaire. His earliest achievements were connected with the plays of Molière, and he boasted in later days that out of the full thirty he had appeared in twenty-seven. It was his Mascarille—that gloriously full-blooded example of the valet in masquerade—which established his reputation in Paris; but his Tartuffe, his Harpagon, and his Monsieur Jourdain were no less popular impersonations this side of the Channel—indeed, Molière's name for us had become inextricably associated with the art of M. Coquelin; his performances we came to regard as classical. But later authors owed him no less a debt than the master of comedy. He played Figaro and Don César de Bazan. He figured in M. Bergerat's 'Plus que Reine,' and gave a portrait of the unhappy poet-hero of M. Catulle Mendès's 'Scarron.' Sardou wrote for him his 'Thermidor'; and only a little while ago Coquelin made his last appearances in this country as the Abbé of another Sardou drama, 'L'Affaire des Poisons.' But if popularity supplies any test of an artist's efforts, then M. Rostand may claim in Cyrano to have furnished the comedian with his greatest part.

Comedian is surely the right term for M. Coquelin, though there have been many to hail him, on the strength of his Cyrano, as a romantic actor. In that part his astonishingly finished and varied elocution; his ringing, clarion-like voice, which could sink to a whisper and yet be heard; his suppleness and mastery of his resources; his energy and high spirits, cast a glamour on his audience; but on consideration few can think that he brought out all the emotional value of the later scenes. The interpreter deftly left the playgoer to supply the imagination and the pathos. It was the contention of Mr. Coquelin that the actor should always preserve his self-control and self-consciousness on the stage, and never allow himself to be mastered by his

material, should be able to express sentiments which he did not feel. The profession of the player is divided over this question, but even opponents of Coquelin's views would admit that complete abandonment is only possible if you can count on the automatic action of the will. Coquelin never lost himself in his parts; the quality of his playing was intellectual, not emotional; he had rhetoric, but no passion; his genius was that of the comedian. An essential difference in methods and theories of acting doubtless accounted for Sarah Bernhardt's incisive judgment that Coquelin was a great actor rather than a great artist. Coquelin was an artist; as a character-actor and a humorist he had no rival in his age; in these capacities he certainly had magnetism. His critical faculty, his very self-detachment, helped him to build up his portraiture the more cunningly, and throughout his work there showed an abounding, almost boyish vitality. It was Coquelin who emerged from under every disguise, but a Coquelin exuberant and tingling with life. It is difficult to think of death in connexion with so vigorous a personality.

Dramatic Gossip.

MOLIÈRE'S 'L'Avare,' in a free English translation by Lady Gregory, was produced last week at the Abbey Theatre, Dublin. As in her former renderings of Molière's comedies, Lady Gregory has been successful in conveying the humour and the flavour of the original to a remarkable degree. The play was well acted by the Abbey Company, Miss Sarah Allgood appearing as Frosine.

CANON BEECHING points out that the words "schools and schoolmasters," quoted by us in our review of his book last week, should read "schools or schoolmasters," the point being made to distinguish Jonson and Drayton.

'THE GREEN-ROOM BOOK; OR, WHO'S WHO ON THE STAGE' for 1909, edited by Mr. John Parker, will make its appearance early this month. It is still increasing in bulk, and is a very useful book of reference. It will be published, as usual, by Messrs. Sealey Clark & Co.

TO CORRESPONDENTS.—J. R. D.—W. J. T.—R. M. T.—H. B. F.—J. L'H.—A. W.—F. M. P.—Received.

P. L. S.—Not suitable for us. E. P.—Noted.

No notice can be taken of anonymous communications.

We do not undertake to give the value of books, china, pictures, &c.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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SATURDAY, FEBRUARY 13, 1909.

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LITERATURE

Joseph and his Brethren. By Charles Wells. (Frowde.)

MORE than thirty years have now gone by since Charles Wells, at the age of seventy-six, came up a second time for judgment with his dangerous credentials in his hand, and was admitted by good judges to a reserved seat among the immortals. Dangerous the credentials certainly were, however convincing they might be destined to prove to the ultimate judgment of his fellow-men. An anonymous volume of 'Stories after Nature,' betraying a careful study of Boccaccio and Bandello and too strong a leaning to some of the characteristics of poetry for a safe prose style, he himself did not again submit to public judgment after the treasurable little book had failed ignominiously in 1822; but 'Joseph and his Brethren' he was prevailed upon to offer a second time, notwithstanding the stone-deaf indifference to its unusual merits shown by his coevals in 1824 on its pseudonymous first appearance. There the danger lay in the ostensible subject and the very title—'Joseph and his Brethren, a Scriptural Drama'; for who could expect to find in a "Scriptural Drama" a transfiguration of the would-be adulteress known as Potiphar's Wife into a figure of such splendour as to recall to more than one critic the name of Shakespeare, and also to point once more the moral that in the eye of what our forefathers called "the Muse," as in the eye of Mother Nature herself, there is no such thing as absolute evil or absolute good?

However, on this occasion the power and grace of that sublime miscreant whom Wells created and called Phraxanor—qualities which had carried no convic-

tion in 1824—were destined to go home to the mark; for when, in words which he wrote to a friend, he "determined to try Phraxy again," being counselled thereto by very high authorities, the breadth and distinction of the book were generally recognized; and Wells took his place among the English poets. As Matthew Arnold said of another poet intimately acquainted with Wells in his youth, "he is with Shakespeare"; and Wells is similarly placed by a great poet. It is true that Wells's second advent had been marked by significant premonitions: in literal verity there had been for years one voice—scarcely more—crying in the wilderness that a lost poet was waiting to be, not so much found as manifested to all English-speaking people; it is true that, though never echoed from the housetops, that solitary voice had penetrated many hundreds of voiceless souls, and had been taken up and echoed from the high places whence those to whom the direction of the public taste belongs, or should belong, are wont to make themselves heard; but these premonitions by no means discount the certainty of Wells's permanence in English literature; in reality they enhance it, unless the proverbial phrase "to make assurance doubly sure" be after all as empty of meaning as it is popular.

The voice crying in the wilderness was that of Gabriel Rossetti; but according to Mr. Watts-Dunton it was the clarion of a younger poet—one who, by the by, had dedicated his own first volume to the elder—that carried conviction to the heart of a publisher when it had failed to convince the editor of a monthly magazine no less distinguished than *Fraser's*. In the interests of the just apportionment of glory let us say at once that the publisher was Mr. Andrew Chatto, then the young successor of John Camden Hotten, and the editor James Anthony Froude.

It is interesting to learn that Mr. Chatto, on seeing in manuscript the now celebrated essay by Mr. Swinburne on Wells, told Mr. Watts-Dunton that the scheme of republishing 'Joseph,' which had been broached to him, would be materially assisted if the aforesaid clarion were sounded through the medium of the press; and we do not doubt that Lord Morley counts among his honours that of having given a place to Mr. Swinburne's paper in *The Fortnightly Review*. There, at all events, it appeared, in the number for February, 1875, from the pages of which it was transferred to the second edition of 'Joseph and his Brethren,' published by Messrs. Chatto & Windus in the early part of 1876.

The time has passed, and the generation has well-nigh passed, to which belonged the duty of reviewing formally Wells's poem as revised after half a century of neglect. That agreeable duty was performed, so far as our own columns are concerned, in the issue of February 5th, 1876; and in that of April 8th, 1876, we had the pleasure of printing an interesting signed communication from Mr. Theodore Watts (now Watts-Dunton) on the resuscitated poem and its author.

Much of that contribution has been absorbed into the forty pages headed 'Rossetti and Charles Wells: Reminiscence of Kelmscott Manor,' which Mr. Henry Frowde has secured, together with the permission to reissue Mr. Swinburne's introduction, in adding to "The World's Classics," not strictly a new edition of 'Joseph and his Brethren,' but a handy reissue of the long out of print and now expensive edition of 1876. We heartily congratulate Mr. Frowde and the multitude for which he caters upon this No. CXLIII.: we do not hesitate to predict that the present generation, whom Mr. Watts-Dunton accuses of knowing nothing of 'Joseph and his Brethren,' are going to receive gladly a book which at its lumpiest—for it is issued in several styles—can be slipped into almost any reasonable pocket, and acquired for a shilling.

We think Mr. Watts-Dunton is a little too sweeping in his statement of the case against the present generation if he really means to convey that 'Joseph' has gone under again. But if he only means that the book is "a Shibboleth no longer" in the literary circles which have followed those of 1876, well and good. The 'Joseph' of 1824 did not sell at all—went, so to speak, to the knacker's yard for literary failures: the very scarcity thus created was among the influences that made the poem itself a Shibboleth in the third quarter of last century; but the complete absorption of the 1876 'Joseph,' which made it in its turn a book not quite easy to get, implies that it has been a living influence spread about amongst two generations of book-makers, book-buyers, and book-readers. With the remnant of the generation of Josephites of that third quarter, 'Joseph' wears well: Mr. Swinburne, whose extraordinarily instructed enthusiasm or enthusiastic erudition—we know not which term to prefer—guided him when quite a youngster straight to the verity about the relations of 'Joseph' to other literary phenomena, stands by his early deliverance now that, over seventy years of age, he holds unquestioned supremacy among our living poets; for here we have his introductory essay scarcely modified, if at all. Mr. Watts-Dunton is as enthusiastic about Wells as ever; and Mr. Buxton Forman (whose revision and editorship of the 1876 'Joseph' are chronicled in this new edition as the work of "the best of all authorities upon subjects pertaining to Wells, or indeed to any member of his remarkable set") is, we believe, contemplating, with unabated admiration of the poem, the issue at no very distant time of a version embodying the remarkable additions made by Wells between 1876 and his death in 1879.

Mr. Watts-Dunton's contribution to the book adds to the pages in which he has revived the familiar talk of a brilliant circle. We might cull many delightful passages from these Rossetti reminiscences. The following epigram of the poet-painter is so apt and instructive that we need not name the man concerning whom it

fell from Rossetti's lips: "The finest *raconteur* has often to be the finest liar to keep up his credit." Hear, O noble army of fine *raconteurs*: believe and tremble! Then there is a charming story about Rossetti's reception of the news that Potiphar's wife was more or less whitewashed at the hands of Jâmi and other Persian writers; about his refusal to touch the subject even from the Persian point of view, and his speculation whether Morris could do anything with it—which, indeed, Morris in a certain sense did in 'The Glittering Plain,' where the legend of the dream-lover of a certain princess is exquisitely rendered. But all readers of any pretension to thorough acquaintance with English poetry should get this little pocket 'Joseph' and assimilate its contents at first hand. One word of caution: there is a change in the text at p. 130 which we are not disposed to pass unchallenged. In the editions of 1824 and 1876 Phraxanor calls Joseph

Thou laughable affection of man's form!

Mr. Watts-Dunton, true to a criticism of his own when reviewing the 1876 book in *The Examiner*, nearly thirty-three years ago, substitutes "affectation" for "affection." Now when Wells prepared the copy for the 1876 edition, using the 1824 print as a basis, he had been very busy all round that line: the printed page (139) is full of manuscript alterations; and much of this important scene is interpolated in small manuscript papers laboriously written. He must clearly have read the scene over and over again; yet he let "affectation" stand. Again when he went over the 1876 volume for the unpublished third edition, he worked extensively on the scene, and once more the printed page (140) containing this line has a good deal written upon it. The passage in Phraxanor's speech stands finally thus, with three new lines:—

Thou laughable affection of man's form!
A snail is less tenacious of his horns
Involving and dissolving in themselves
Sloth, and his pace swifter than you to love.

It seems to us characteristic of Wells's primæval instinct to use the word "affectation" in this place in the old sense in which it was especially applied to "the assumption and ostentatious display of deceitful appearances."

Mr. Watts-Dunton touches on the relations between Wells and Keats, both strained and unstrained—as regards the strained, very lightly. We doubt whether it is any longer needful or even desirable to use any softening disguise about the bitterness of Keats's feelings towards Wells after the villainous practical joke which the younger man—Wells was five years younger than Keats—played upon the elder's brother Tom. The case was notoriously one of unfeeling and unprincipled deception. Keats not only cut Wells, but also vowed vengeance on him. The elaborately "cruel hoax" of the bogus lady ("Amena") in love with Tom, the discovery of which had so desperate an effect on the consumptive boy, stands recorded in Keats's letters as published

literally from the holographs; he did "not think death too bad for the villain," but he said that the world would "call it a frolic," so he would be "prudently revengeful." "I will harm him all I possibly can," he says; and again, "Let us leave him to his misery alone except when we can throw in a little more." We cannot but regard this episode as discreditable to Wells.

Mr. Watts-Dunton at the close of his reminiscences describes the author of 'Joseph' as "a deeply religious man," and mentions, on the authority of Smith Williams, that Wells developed about the middle of last century (when he was some fifty years old) a faculty "rare among modern poets," creating "a great sensation in Brittany by raising from the dead, through prayer, a young lady of a distinguished family"—how long "dead" we are not informed, nor are we greatly inquisitive on the point. But is the real faculty implied in the tale so very rare? Is it not, on the contrary, the widespread, but none the less precious gift of credulity—not only the common credulity of the comfortable multitude, but also that specific form of credulity which affects the person imposing on the multitude with a belief or half-belief in his own imposture? Perhaps Mr. Watts-Dunton is a little sarcastic at the middle-aged poet's expense, however unflawed his admiration, nay reverence, for the veteran poet's astonishing work in the 1876 resurrection of his buried child of 1824. As for the girl in Brittany, of course we are not expected to believe that Wells raised a corpse by praying over it, any more than that he conjured the bogus Amena into a form of flesh and blood; but perhaps he may even have thought that his Brittany praying had in fact revived a girl—not realizing that she was in a trance. What, again, has heredity to say to the peculiar form of imposture that believes or half-believes itself to be honest? Was Wells's "eminent engineer" son, after all, a man of that type? And is it to point a grim moral that Mr. Watts-Dunton closes with a short paragraph wherein he mentions that "Wells had a son, an eminent engineer"? Perhaps the time has not come for the elucidation of that point; but the fact remains that in a well-known collection of books and documents, one part of which is mentioned familiarly in a small circle as "the Wells archives," there are two letters, each signed by a Charles Wells of the generation following that of the poet. One is from the engineer's office in Paris which was the address of Wells's son for a time, the other from one of the London addresses of "the man who broke the bank at Monte Carlo"; and experts pronounce the signatures to be from the same hand.

Let us remember that practical joking such as that of the lad Wells at the cost of the lad Tom Keats is of the nature of imposture—imposture of an indefensible kind. Wells was a prince of jocularly when over eighty and bedridden

—a kind of cross between Falstaff and Prince Hal in that respect. A man of profound religious convictions and strenuous religious activity may be an inveterate practical joker: Sir Arthur Blackwood was, albeit in the main a noble character and incapable of deliberate cruelty. Were Wells's miracles after all a recrudescence of the practical-joke period in which he lost, and deserved to lose, John Keats's friendship? It is a speculation worth study, and one thing is certain—that nothing resulting from the study could affect his place in English literature. He sits among our poets beyond dispute or cavil; and we can afford to learn and tell the truth about him without fear of injury to his title to the subjective immortality of the illustrious.

The Victoria History of Shropshire. Edited by William Page. Vol. I. (Constable & Co.)

THERE is ample room for a thorough history of Shropshire, for although the late Mr. Eyton bestowed infinite labour upon the twelve volumes of the 'Antiquities of Shropshire,' which he completed in 1861, that scholarly work treats chiefly of the period of Domesday and of the Anglo-Norman kings. There is nothing else worthy of the name of a county history, but this first volume gives evidence that a trustworthy work will be accomplished.

It deals in the first place with various branches of natural history, beginning with geology, and passing on from palæontology to botany and zoology. We do not propose at present to say anything more than that these different sections appear to have fallen into the hands of capable experts. To Prebendary Auden has been entrusted the subject of 'Early Man,' which is dealt with in a brief but comprehensive illustrated article. Shropshire has no traces of the Palæolithic period, when England was joined to the Continent and the conditions of climate were very different from what subsequently prevailed. The theory that no remains of the first inhabitants of Britain are likely to be found north of a line drawn through Derbyshire seems to be still generally maintained. In that early era when the Palæolithic hunter roamed the forests of Southern Britain in pursuit of mammoth or elk, Shropshire was probably either submerged or had too rigorous a climate for human habitation. The remains of Neolithic times are distributed pretty generally throughout the county, and this is also the case with bronze implements and with Late Celtic antiquities. Their respective prevalence and position are distinctly shown on a special prehistoric map.

The treatise on Romano-British Shropshire is from the authoritative pen of Prof. Haverfield. He deals consecutively with the station or town of Wroxeter, the various smaller sites of country houses or villas, the mines, and

the roads, and concludes with a topographical index of all the finds hitherto recorded. Shropshire antiquaries have much yet to do. The disused lead mines still await the explorer, whilst barely a hundredth part of the area of the great county town of Viroconium, now Wroxeter, has been uncovered. The area of Wroxeter is 170 acres, or two-thirds as large again as Silchester, to which such careful attention has been lately directed; but much is known with accuracy of the outline of its history. In the earlier years of the Roman conquest, probably about A.D. 44-5, a Roman fortress was established here, garrisoned by the Fourteenth Legion; a few tombstones of its soldiers are still extant. Prof. Haverfield feels confident that the troops did not stay here for any long period; the neighbouring fortress of Chester, occupied soon after A.D. 50 at latest, superseded that of Viroconium, and became the chief place of arms in this part of Britain. The subsequent history of Viroconium does not appear to have been in any way military, but rather that of a settled Romano-British country town on the same lines as that of Silchester. No doubt it had its Forum and Basilica and its public bath, of which certain traces were found during the discoveries of 1860. The excavations of that date disclosed abundant ashes, as of a conflagration, and many skeletons, some in the streets, and several even in the hypocausts of the bath buildings:—

"The meaning is plain. The town was stormed and burnt; its citizens were massacred in the open, or met a perhaps more lingering death in the hiding-places to which they fled. The disaster was decisive. When it was past, none cared to pick up the dead bodies, to clean out the hypocausts, to sweep away the ashes from the streets or rooms. From that day Wroxeter lay desolate. For generations no man dwelt within the circuit of its walls."

A clue to the date of this devastation is afforded by a small hoard of 132 copper coins found near one of the skeletons in the hypocaust, and by a still smaller hoard at the entrance of a shop near the baths. The period of these coins suggests that the city was destroyed by Anglo-Saxon invaders in the fifth century. The article is a good critical piece of work, and well illustrated with plans, drawings, and photographs.

In the introduction to the Domesday Survey we miss Dr. Round's masterly hand, but Prof. James Tait has dealt skilfully with its main contents. There is a most able article, covering some sixty pages, by Mr. J. Charles Wall, on the 'Ancient Earthworks' of the county, illustrated by a wealth of plans.

The industries are dealt with by Mr. John Randall; their discussion involves several points of interest. Broseley has for centuries been known throughout the Midlands for its tobacco-pipes; in fact, a clay pipe is frequently termed in Shropshire "a Broseley." Dated examples of these small pipes have been found as early as 1600. Some have

supposed from the shape of the pipes themselves, as well as the places where they have been found, that they were used before the introduction of tobacco in Elizabeth's reign, for native herbs or plants, medicinally or otherwise; but this is highly improbable. An interesting account is given of the rise and development of Caughley and Coalport porcelain. The ironworks and chain-making of the county receive special attention.

The last article in this volume is on 'Forestry,' by the Rev. Dr. Cox. A great deal of valuable and hitherto unrecorded information as to the early forestry of the county is here set forth from documents in the Public Record Office and other original sources. We observe one mistake. With reference to the frequency with which hayes, or enclosures for the capture of roedeer in the woodland or forest districts of Shropshire, are mentioned in Domesday, it is stated that they exceeded in number those of any other county. This is not the case: there were about sixty hayes in Shropshire, but over ninety in the neighbouring county of Chester.

Letters of James Boswell to the Rev. W. J. Temple. (Sidgwick & Jackson.)

BOSWELL's letters, revived for us by a new firm of publishers, enjoy the advantage of a mysterious history. They were written between 1758 and 1795, not without a view to publication, but were lost for more than fifty years. At Boulogne in 1850 Major Stone, of the East India Company, had the fortunate curiosity to examine a scrap of paper in which was wrapped some small purchase; it turned out to be a letter signed by James Boswell, and was traced to the store of an itinerant paper-vendor, where the letters published in 1856 were discovered. The anonymous editor of this issue is conjectured—with good reason, as we think—by Mr. Seccombe, who introduces the volume before us, to have been a Philip Francis of the Middle Temple who became later Sir Philip of the Supreme Consular Court of the Levant; but this matter also is obscure. The strangest mystery of all, however, is that these interesting, entertaining, in fact delightful letters, though appreciated by good judges of the day, till last December had never been reprinted.

The volume before us is a reprint from the first edition, the introduction by Mr. Seccombe being substituted for that of the original editor. We wish that Mr. Seccombe had been less modest—less conservative at any rate. With his view that "the editing was admirably done" we cannot agree entirely. Francis, who has intercalated blocks of exegesis and comment between the letters, writes good, straightforward prose, and appears to have been a sensible man; he admired Carlyle, and has enlivened his editorial labours with irruptions of legal facetiousness and sagacious reflections; but his lack of subtlety and the bluntness of his

perceptions make him incapable of appreciating the character of Boswell. Passages in the letters which seemed to him ridiculous he, in his solicitude for the reader's enjoyment, has been careful to print in italics; for it is difficult to suppose that Boswell underlined them. The original letters are again lost; should the passages in question be really underlined, it would follow that Boswell was not unintentionally or unconsciously ridiculous; that all his life he practised an elaborate mystification; that he succeeded in hoodwinking the world; that he enlightened Temple alone, who nevertheless appears to have treated him as though he were what the world took him for; and that Francis, who saw these underlined manuscripts, and yet persisted in the conventional view of Boswell, was not a Mid-Victorian prig, but an imbecile. It is true that he has been stupid enough to mangle and emasculate the letters that he was employed to publish; an officious prude unquestionably he was, but no fool, much less an idiot.

To discuss the character of Boswell has ever been a delicate, not to say dangerous, undertaking; but at least we may affirm that those who, judging him from the 'Life of Johnson,' are dissatisfied with the ordinary, unfavourable view, will find their estimate notably confirmed by these letters. They will find the popular "Bozzy" ridiculous, vain, and a little vulgar, something of a snob, of a sycophant even, with an undignified zeal for notoriety and an imperfect moral sense; but also they will find Boswell, the friend of Hume and Johnson, who had a passion for excellence, a generous nature, a good understanding, and a genius for observation. They will see how Boswell expresses thoughts and feelings, often sufficiently commonplace, in words so astonishingly appropriate that we are almost blinded by the sheer truth of the self-revelation; and they may even conjecture that some of Boswell's performances, which have been lightly attributed to dull self-complacency or a defective sense of proportion, are more probably the effects of a whimsical and fantastic mind through which ran a gloomy strain of madness. Be that as it may, we now select for quotation a few characteristic passages, leaving the reader to decide for himself when and how far Boswell is laughing at "Bozzy."

The correspondence with Temple, a fellow-student at Edinburgh, began in 1758, when Boswell was eighteen; for the first eight years, however, he was too busy making acquaintance with Johnson, travelling on the Continent, and conducting his famous Corsican adventure, to be a very prolific letter-writer. In 1766 he settled down in Edinburgh to the law, which he found intolerably dreary, and a love-affair, which he found too exciting. "The dear infidel," as he called her, besides being another man's wife, seems to have been an extravagant and disreputable young woman:

"In a former part of this letter I have talked a great deal of my sweet little mis-

tress; I am, however, uneasy about her. Furnishing a house and maintaining her with a maid will cost me a great deal of money, and it is too like marriage, or too much a settled plan of licentiousness; but what can I do?"

"Besides, she is ill-bred, quite a rompish girl. She debases my dignity; she has no refinement, but she is very handsome and very lively."

What he did was to break with her; four weeks later he writes:—

"My life is one of the most romantic that I believe either you or I really know of; and yet I am a very sensible, good sort of man. What is the meaning of this, Temple? You may depend upon it that very soon my follies will be at an end, and I shall turn out an admirable member of society. Now that I have given my mind the turn, I am totally emancipated from my charmer, as much as from the gardener's daughter who now puts on my fire and performs menial offices like any other wench; and yet just this time twelvemonth I was so madly in love as to think of marrying her."

The frequency and solemnity of Boswell's resolutions to amend his ways are extraordinary, though the fact that his correspondent was a curate suggests an explanation; in carrying them out he was perfectly normal.

Boswell tells us that he "looks with horror on adultery," and the love-affairs with which his letters overflow appear, for the most part, to have been innocent; for an "Italian angel," Zelide (whom he knew at Utrecht), Miss Bosville, and "La Belle Irlandaise" he cherished at different times a chaste flame; while Miss Blair, a neighbour and lady of fortune, very nearly caught him. But Boswell decided that he would not have a "Scots lass." "You cannot say how fine a woman I may marry; perhaps a Howard or some other of the noblest in the kingdom." "Rouse me, my friend!" he cries; "Kate has not fire enough; she does not know the value of her lover!" Nevertheless, he was to have a "Scots lass" after all, for in the autumn of 1769 he married Miss Margaret Montgomerie, "a true Montgomerie, whom I esteem, whom I love, after fifteen years, as on the day when she gave me her hand" ('Letter to the People of Scotland').

After his marriage Boswell's life continued agitated and desultory: he practised at the Scotch Bar, without much success, and was called to the English; almost every year he visited London, where he cultivated Johnson, enjoyed good company and fine, made the most of his social and literary importance, and revelled in the genuine and flattering friendship of Paoli, who seems to have made him free of his house: "I felt more dignity when I had several servants at my devotion, a large apartment, and the convenience and state of a coach."

It was absurd of him, no doubt, to say, "Am I not fortunate in having something about me that interests most people at first sight in my favour?" but it seems to have been near the truth. "I am really the great man now. I have had David Hume in the forenoon, and

Mr. Johnson in the afternoon." These great men were interested somehow, and so, one must suppose, was Miss Silverton:

"There is a Miss Silverton in the Fly with me, an amiable creature, who has been in France. I can unite little fondnesses with perfect conjugal love."

There was, too, "an agreeable young widow" who, also in a fly, "nursed me, and supported my lame foot on her knee."

Boswell's life in Edinburgh was not altogether happy; he hated the rough society of Scotch lawyers, and quarrelled with his father, the Laird of Auchinleck, who seems to have been an unsympathetic old man. The Laird died in 1782, and seven years later Boswell lost his "valuable wife." His story becomes melancholy: money troubles and family perplexities beset him (he was left with five children); his breaking health appears to have aggravated his terrible disorder. After his wife's death he came to London for good. Already he had taken a house in Queen Anne Street, and here he worked hard at 'The Life,' comforted a little by his assurance that it would be a masterpiece:

"I am absolutely certain that my mode of biography, which gives not only a *History* of Johnson's *visible* progress through the world, and of his publications, but a *view* of his mind in his letters and conversations, is the most perfect that can be conceived, and will be more of a Life than any work that has ever yet appeared."

With this proud but just prophecy we may leave him; he died in 1795.

There are misprints on pp. 52, 141, 214, and a blunder carelessly reprinted from the 1856 edition on p. 165, which should be rectified in a second edition.

Introduction to the Natural History of Language. By T. G. Tucker. (Blackie & Son.)

THIS interesting treatise gives a fair general idea of the present position of the study which the author would prefer to call "glottology," had not the term "misses that acceptance which seems to denote ideal aptness." For an Introduction it is rather bulky, but more than two-thirds of the space is devoted to the Classification and Distribution of Languages—departments of the subject which can be skipped, and referred to only as required.

With regard to the nature and origin of speech and other general topics treated by W. D. Whitney, the author is in substantial agreement with that soundest of comparative philologists, though the title suggests Max Müller's classification of linguistic study as a physical science.

Prof. Tucker makes laudable efforts, which are only occasionally unsuccessful, to resist the influence of preconceptions which embarrass so many philologists, owing to "an instinctive aim of the human intellect to arrive as far as possible at unity, whether of origin or principle, in the phenomena which it encounters." He accepts as approximately correct Friedrich Müller's estimate of the number of apparently unconnected groups of

languages, namely, about a hundred. The development of languages and dialects is on the whole admirably delineated, the exposition being made easy by ingenious diagrams. After the prevalent dogmatism in respect to the causes of phonetic change the following sentence is refreshing:—

"It seems possible to detect the influence of unconscious psychological operations, which cause one displacement to be followed by others throughout a series. It seems hardly probable that the wholesale shifting of the long vowels in English, *bōt* to *boat*, *fēt* to *feet*, *mȳs* to *mice*, *bōt* to *boot*, *mūs* to *mouse*, should have been brought about simply by physical causes, inasmuch as there is no avoidance of the several vowel-sounds as such, but only a progressive transposition of them."

We might add that in such shifting of sounds the instinctive appreciation of difference between heard sounds and the instinctive tendency to imitate the appreciated difference seem to have persisted, while the imitation of one or other sound of a series grew less and less accurate. Several obvious causes of phonetic change—such as a general increase or diminution in the average speed of connected speech in a community—are left unnoticed or too much in the background.

With respect to the unsubstantiated contraction of Latin "-orum" to "-um," erroneously assumed to explain the genitive plural "deum," we are told that "such a contraction is impossible"; though the ascertained facts of phonetics give far too much trouble to leave time for the contemplation of possibilities. In linguistic matters universal propositions, whether positive or negative, whether expressed or implied, are seldom or never safe. The pair of doublets "peruke" and "periwig" is enough to invalidate the following statements: "It will be found that such doublets differ materially in sense" (from another page may be added "in all such cases"). "There would, indeed, otherwise be no room for both." Here we have an unsubstantiated psychological reason given for an untenable proposition. Doublets, do, of course, differ in sense in a large percentage of cases.

Some ingenious arguments are urged against the notions that "language began with inseparable irregular conglomerations (similar to those in the holophrastic tongues), and that the component elements subsequently disentangled themselves; but their force is impaired by the inapt selection of the illustrative phrase in the following sentence:—

"It is impossible to comprehend a genesis of compounds or conglomerations forming such predications as 'dog barks,' if the components were not previously in existence and ready to combine for the purpose."

The phrase "man eats," instead of "dog barks," should have been repeated from the previous page. For if the bark of a dog sounds so that two human beings are likely to hear it, and if one of the two utters "bow-wow," the other must grasp some such meaning as "Does dog bark?" or "dog barks," the action being expressed, the agent inseparably implied, and the grammar inferred. The easy dis-

entanglement—"bow," the dog, "wow," barks—may have occurred somewhere at some time.

However, in view of the vastness and intricacy of the subject and the eccentricities of many of his authorities, Prof. Tucker has made surprisingly few false steps, and a little judicious pruning would raise his work to a high grade of excellence.

NEW NOVELS.

Septimus. By William J. Locke. (John Murray.)

IN 'Septimus' Mr. Locke develops the fantastic strain in him of which he has recently given rather overwhelming evidence. He began his career as a novelist with a serious aim, and his art then and later was delicately sexual. We are not sure whether he did not reach his highest level in this genre with 'Where Love Is.' The creator of Marcus Ordeyne is quite another person. Started on the lines of genuine sentimental comedy, he soon acquired pace and ease and—extravagance. Through 'The Beloved Vagabond,' whimsical enough and unreal, he progressed to extravaganza such as he threw into dramatic form in 'The Palace of Pleasure,' and such as he has given us in this his latest book. 'Septimus' is to be considered as one of Mr. Locke's fantastic pirouettes; and as such it is amusing, and witty and entertaining enough. It is, we should judge, a determined exercise in the bizarre. Septimus is no human being at all, but a creature of faëry; and Clem Sypher, the proprietor of a patent pill, is broadly farcical. It is probable that this story was written with one eye on the stage; Sypher and Septimus and their respective drolleries were meant to be shown off by the footlights. Looked at from that point of view, it is clear that Sypher and Septimus must pair off with heroines suitably and happily, as they do; and that the reader must not murmur at the sentimental turn that fun and extravaganza take. It is all Mr. Locke's huge joke, and it is good fun.

The Two Goodwins. By R. Murray Gilchrist. (John Milne.)

THIS is as charming a country idyll as we have seen for a long day. It belongs somehow to the sphere of 'Under the Greenwood Tree,' though it lacks Mr. Hardy's humour and sense of fate. The two Goodwins are William and Charlotte, children of a well-to-do retired tanner; and the book is concerned with their love-stories. We confess to finding Charlotte's colourless, for her young man is not definitely or interestingly limned for us. William's tale, on the other hand, is spirited and faithful. But the best of the work is compassed in the character-sketch of a grandmother, an admirable study on which the reader's interest centres very early. Mr. Gilchrist's pretty pastoral shows once more his intimate knowledge of Derbyshire and Derby folk.

The New Andromeda. By Carlton Dawe. (Eveleigh Nash.)

MR. DAWE'S comparison may pass, though it would have been more to the point if Cepheus had been the monster petrified by Perseus as well as the man who chained Andromeda to the rock. Mr. Dawe's monster is a mad English baronet who strips his wife and ties her to a tree about five miles from Guildford. Her rescuer is a poetic motorist, who, falling short of the achievement of Perseus, fails to prevent the commission of a horrible crime. A mild facetiousness is developed from Andromeda's need of clothes, and the author frolics prettily with platonic friendship until Andromeda relents, and romance is given its due. The dialogue, sometimes attractive in its disdain of conventionality and the freshness of its criticism of life, is occasionally deficient in colloquial flavour.

Fatality. By G. G. Chatterton. (John Long.)

THE one attractive thing about this story is the heroine. Esterelle Townsend, to whom Fate is uncommonly hard, is a pleasing figure, brave, tender, and cheerful among all the misfortunes that assail her. Alan Harcourt, the young officer who wins her heart; Sir Frederick Delacour, the wealthy, abnormally reserved, middle-aged baronet whom she is forced into marrying; Nurse Wilson, the deeply wronged, vindictive woman who poisons the baronet in circumstances which cause Esterelle to be suspected of the crime—these conventional figures are ill-fitting companions for so delicately fashioned a heroine. The incidents of the story are much too artificial to convey the idea of fatality. Mr. Chatterton writes with ease, and possesses a descriptive power that is most effectively used in some Cornish scenes; but he is scarcely of the order of novelists who can ignore the popular liking for a happy ending.

The Adventures of Louis Blake. By Louis Becke. (Werner Laurie.)

THE adventures of Louis Blake read very much as though they were the adventures of Louis Becke, and in good part they probably were. This does not at all detract from the interest and sense of reality. We follow the hero's career from his school days in the beautiful capital of New South Wales, through various ups and downs in California, to a trading expedition among the South Sea islands, which ends with his successful establishment as an island trader, with a schooner of his own and a large circle of native friends and retainers. Those who know Mr. Becke's other work will rightly surmise that such a narrative affords him excellent scope for the utilization of his wide and varied experience of the islands of the South Pacific. There is beachlore enough in this story to supply half a dozen globe-trotters' books of travel.

The Faith of his Fathers. By A. E. Jacomb. (Melrose.)

MISS JACOMB-HOOD'S story is an interesting, if rather laborious study of the disastrous effects which an uncompromising Puritanism in a person of authority may have upon his immediate surroundings. Mr. Atkinson, a leading brother in the Wesleyan society of a Midland town, is also the father of a family, and though a kindly, affectionate man, he, like Abraham, unflinchingly offers up his only son Stephen upon the altar of his faith. No angel intervening (for Mary Wilson, equally narrow and unbending in her religion, stands aside at this crisis from the man she loves), Stephen's life is destined to be ruined in company with the barmaid whom he has been forced to marry, and whom he ultimately kills in a fit of temper. His sister Rachel, more fortunate, defies her father, and marries an intelligent man who is regarded as an atheist. A really pathetic figure, as she is also the most attractive in the book, is Mrs. Atkinson, the sweet, placid wife and mother, the slow undermining of whose confidence in her husband's judgment results in the loss of her reason. The story is carefully written, and gives a realistic, but not too highly coloured picture of a certain class of provincial society.

The Thunder of the Hoofs. By William H. Lang. (John Long.)

THE man who sported on an Australian station the circus dress worn (according to the picture on its front cover) by the hero of this ingenuous story would be mercilessly chaffed and see the error of his ways. But, absurdly unreal though the picture is, the story is well enough, for those who like this kind of thing, and written clearly by one whose love of cricket, horse flesh, and the sporting life generally is as genuine as his literary style is unpretentious. It is not Whyte-Melville, but it is simple, cheerful narrative on Whyte-Melville lines, the background chosen being for the one half Scotch, and for the other Australian.

HISTORY AND BIOGRAPHY.

State and Family in Early Rome. By Charles W. L. Launspach. (Bell & Sons.)—This book, dealing to a considerable extent with prehistoric matters (including in that term whatever antecedes credible annals), is, as the author confesses, "a bold effort of synthesis," not so much, as he says in the next clause, "calculated to stimulate the imagination" as to exhibit the value of it in any historian worthy the name. We think the volume, professedly sober and legal, a good specimen of this kind of historic imagination, and if we find reason to criticize it, we find such reason rather in its assumptions than in its method of reasoning from them.

Concerning the largest problem of all, and one which cannot but influence his whole account of primitive Roman society, the author seems to have antiquated notions. Ihering's studies on early Aryan history, quoted as his

main authority, were published in 1894, and since that time ideas of what the Aryans found when they came into Southern Europe have been completely changed. We no longer think that the Aryans brought a hitherto unknown civilization into nomadic or semi-nomadic Europe, but believe that they, a late arrival in the history of Europe, found old and well-developed culture in many parts of their new conquest. Relies not only of the civilization, but also of the barbarism of these earlier occupants were not infrequent in early historic times. Thus when Cæsar, to the author's surprise, speaks of polyandry still existing in Britain, we may conceive this custom not among its Aryan possessors, but rather among the older population, which they conquered, but did not extirpate. Without further investigation, and further exploration, we cannot tell how far such previous inhabitants in Italy may not have coloured even Roman institutions. One of these non-Aryan populations, which seems to have immigrated by way of the sea, at a not very distant time, survived and influenced the Romans greatly. This was the Etruscan, which our author is out of date in holding to have been an Aryan race. Corssen's wonderful attempt to prove this by their language proved a disastrous failure. The origin of this strange people was discussed with great acuteness and learning at the Roman Historical Congress of 1903, with the result of confirming Herodotus's account of their Asianic origin.

Our author speaks with confidence not only of the general character, but also of the special provisions of the XII. Tables, and yet he tells us that we only know them through quotations from far later writers, on whose accuracy (we will add) we cannot depend. How much this code (he will hardly call it a code) owes to the influence of the Greeks he nowhere discusses, but who can tell that on such a question as that of Testaments the Romans may not have borrowed from Greek practice?

Mr. Launspach knows perfectly well that Livy's account of the King of Rome is hardly historical, yet he quotes that account for details regarding the election of the various kings, and the consequent prehistoric powers of the *comitia curiata*. He repeats the vulgar saying that representative government was unknown to the ancients. That is not true either in theory or practice. The Amphictiony at Delphi was managed by a strictly representative body, but it often passed from its proper religious sphere into politics. The Achæan League was nominally governed by a direct assembly, but in practice by the richer or idler members of each city, who attended its occasional parliaments.

These and some other criticisms have suggested themselves to us, not because we seek to diminish thereby our general estimate of the book, but because it is in the main an excellent piece of work, clear and temperate, written with a close attention to the object in hand, and excluding "the merely dramatic or picturesque." It is a lawyer's treatment of one department of Roman law—the relation of the family to the State; and we know not where an intelligent student could find a better exposition in brief of a long and thorny subject. The author's style is cold and clear, but not beyond cavil. We do not like "to voice," still less "to antagonize," or "thrived" instead of *throve*, though such things are defensible. We also object to the epithet "exuberant" for the imagination of the Greeks, which was great just because it was kept from being exuberant. But these are only trifles. We congratulate the author on his sound and sensible book.

Select Cases concerning the Law Merchant, A.D. 1270-1638.—Vol. I. *Local Courts.* Edited by Charles Gross. (Quaritch.)—The solid merits of Prof. Gross's edition of 'Select Cases from the Coroners' Rolls,' published in 1895 for the Selden Society, are so well known that the Society must be congratulated on having induced the learned Harvard professor to undertake two more volumes for it. It is the more happy a circumstance since Dr. Gross has entered on a work which brings him back to the history of mediæval municipal institutions, the subject in which he first made his reputation. Of the two volumes of 'Select Cases concerning the Law Merchant' the first is now before us, while a second, dealing with the Law Merchant in the superior courts, is reserved for a future date. In this first instalment Prof. Gross limits himself to commercial cases tried in local courts, and particularly in those rapid, unceremonious, but effective aids to business, the special market and fair courts, quaintly called "Courts of Pie Powder." Such summary tribunals seem to have been common throughout Western Christendom, and with us they took their name from the dusty wandering trader, the "pede pulverisatus" for whose benefit they were expressly set up. But though itinerant traders were called "pede pulverisati" on the Continent, it was only in England that the courts which entitled them to recover their debts before they sped on to the next fair were called after them. And it is only in England that any records of these humble market courts have been preserved. The contents of these records have, however, been very little studied, though F. W. Maitland led the way, as usual, by publishing some early rolls of the St. Ives Market Court. The very interesting St. Ives series are now extensively drawn upon by Dr. Gross, and constitute the early part of his present volume. He has, moreover, gathered material from all parts of the country and all types of market courts—from Carnarvon to Norwich, from Northwich and Halton to Exeter and Wye. Nearly all his matter is from the Public Record Office. A short Introduction adequately calls our attention to the chief features of the fair courts, defines their relations to the ordinary borough courts, and describes Prof. Gross's methods of editing. He has given us careful glossaries and indexes, and has not grudged the weary labour of translation which the Selden Society imposes upon its editors. Sometimes, perhaps, Prof. Gross has neglected opportunities in identifying his personal and proper names, and on rare occasions has not given us the normal form. "Lisle" and "Poperingen" are curious variants from the ordinary spellings of two well-known Flemish towns; "Mabelyn" (p. 108) is "Elyn's son," not a surname; and why should "Colebou" be "Colomby," a form unknown to Norman topography? As a mere guess we should prefer "Quillebeuf." But these identifications are troublesome and uncertain, and their unravelling would have taken Prof. Gross far afield from the "Law Merchant."

Auto de Fé and Jew. By Elkan N. Adler. (Frowde.)—The greater part of Dr. Adler's work has already appeared in *The Jewish Quarterly Review*; but, as he supplements Dr. Lea's invaluable 'History of the Inquisition of Spain,' it is convenient to have his articles expanded in book form. Dr. Adler owes nothing to the literary graces, and even ventures to say (p. 69) of Leo X. that "his Holiness sat on the fence" till

Charles V. disclosed his policy. However, he is a sound judge of evidence, has ample knowledge of his subject, and certainly proves that the number of *autos* has been greatly under-estimated. Two or three slips need correction. Juan Alfonso de Baena may possibly have been of Jewish descent, as Dr. Adler believes (p. 15); yet the chief reason for thinking so is that the word "iudino" is applied to him in his "Cancionero," as printed by Pidal, and a glance at the manuscript shows that "iudino" is a misreading of *indino*. "Relacions" (p. 17) "Don Deza" (p. 63), and "Rivista" (p. 163) are incorrect; and St. Theresa was not a seventeenth-century mystic (p. 94). Apart from these occasional lapses, Dr. Adler is eminently trustworthy.

Two English Queens and Philip. By Martin Hume. (Methuen & Co.)—This volume forms one of a series of historical biographies or biographical histories edited by Major Hume under the general title of "Romantic History." The publishers claim for the series a special appeal to the modern reader as exhibiting a method which "is as different from biography as it is from the old-fashioned impersonal history," as

"a humanisation of the past, an attempt to bring back, not a knowledge of events alone, but also the atmosphere in which they happened."

This method risks loss of perspective, from the necessity of grouping; but in able hands it certainly proves effective.

In spite of its "popular" appeal this volume is essentially a work of specialization, and the author's handling of authorities is evident on every page. The book naturally resolves itself into a character-study of Philip:—

"a slow, laborious, unimaginative, morbidly conscientious man, a good son, a good husband, and, according to his lights, a good father; kind and indulgent to his servants, patient under adversity and humble in success: indeed, a man endowed with most of the elements of righteousness; and yet with a sense of right so blunted by his zeal as to think that he might do God's work with the weapons of the devil, and turn enemies into friends by fear."

Major Hume is concerned in developing this view of Philip's character in his relations, we may say, with three queens—Mary Tudor, the devoted and despairing wife whom he married in the very spirit of martyrdom; Elizabeth, with whom he fought for over thirty years a duel of diplomacy, and, at last, of war; and Mary Stuart, who was, after all, but a pawn in his game.

The "setting" involves a study of the relations between the European Powers during a period when the rivalry between France and Spain formed still the central drama in European politics, and England played more conspicuously and emphatically the "balancing" part which the early Tudors had chosen for her. The chief merit of this volume is the eminently clear and interesting unravelling of the subtle and complex diplomacy which protracted the drama of the times. Every motive and factor receives due appraisal, yet the narrative is never wearisome. The author's keen appreciation of character leads to a more sympathetic and impartial exposition than is usual of characters like Mary Tudor or Philip himself.

The theme itself is severe rather than "romantic," and the immense space to be covered necessarily precludes much picturesque detail, and this in spite of the glimpse of the pageantry of the times in the description of Philip's magnificence in dress and equipment on his first coming to England as Mary's bridegroom. Again, the darker sides of the life of the time—the persecutions under Mary and Elizabeth

alike, the bitter feeling underlying the plots against the life and throne of Elizabeth—necessarily fall into subordination to the story of diplomacy.

From this continuous and concentrated narrative the reader can see, as he hardly would from general histories, how very real the Spanish danger was from the time when Mary Tudor was ready to lay England at the feet of Philip, throughout the reign of Elizabeth. The great scheme by which Mary, Queen of Scots, after her marriage with Darnley, was with the help of Spain to win the crown of England failed mainly through Philip's cautiousness, which also, together with his distrust of allies, prevented his giving whole-hearted support to the series of plots in Mary's favour during the whole period of her imprisonment in England. The story of these forms good reading.

It is a pity that the author allows certain affectations to mar an otherwise pleasant style of writing. The illustrations are eminently interesting and well chosen.

History of South Africa since September, 1795. By George McCall Theal. Vol. I. (Swan Sonnenschein.)—Dr. Theal's 'History' has by this time attained to the position of a standard work, so that a detailed notice of this new edition is uncalled for. As now recast, the earlier part of the old edition has been expanded into three volumes, forming a complete whole in themselves, under the title of 'History and Ethnography of South Africa'; while the 'History of South Africa since 1795,' of which the first instalment is before us, will be an independent whole in five volumes. On comparing the new vol. i. with the edition of 1891, we find that the chapters have been to a certain extent rearranged, and that many additional details have been inserted; while some have been corrected, e.g., in the account of the Slachter's Nek episode, pp. 229-41, where also some expressions of opinion have been toned down. The volume closes with the arrival of Sir Lowry Cole as Governor (September 7th, 1828), the sixteen chapters embraced in it thus being equal to seven and a half in the old edition. The chapters on the Bantu tribes (xv., xvi.) have been entirely remodelled. We should be glad to know Dr. Theal's reason for writing "Unandi" for Umnandi, and "Swangendaba" for Zwangendaba; in the latter case Zulu etymology ("Know by hearsay") shows the form with Z to be correct.

Concerning Lafcadio Hearn. By George M. Gould. (Fisher Unwin.)—This is the latest of several books about Lafcadio Hearn, whose death occurred only in September, 1904; and like its predecessors, it comes from America. Dr. Gould's position is somewhat odd. He knew Hearn from 1889 onwards, and was obviously on terms of intimacy with him; yet he seems to have disapproved of his friend thoroughly in many ways, and he can, and does, take the coldest views of him in these biographical notes. For Dr. Gould expressly repudiates the idea of writing a life of Hearn. In his Preface he says bluntly: "Of Lafcadio Hearn there has been, and there will be, no excuse for any biography whatever." Dr. Gould thinks that "a properly edited volume of his letters, and, perhaps, a critical estimate of the methods and development of his imaginative power are... most desirable." This collection of notes is designed as a contribution to that end. It is a strange contribution. Dr. Gould is astonishingly dispassionate, and would appear to be removed from Hearn's outlook by infinite differences. Hearn was nothing if not passionate and wayward; his critic reminds

us rather of a scientific man who has caught a specimen, which may or may not be of value, but which requires investigation. Not that Dr. Gould does not admire Hearn; as a writer of letters he admires him profoundly, and he is manifestly interested in his literary progress. Yet he writes with detachment:—

"He has been spoken of as 'a great man,' which, of course, he was not. Two talents he had, but these were far from constituting personal greatness. Deprived by nature, by the necessities of his life, or by conscious intention, of religion, morality, scholarship, magnanimity, loyalty, character, benevolence, and other constituents of personal greatness, it is more than folly to endeavour to place him thus wrongly before the world."

This seems to abolish Hearn in a sentence. Further we read that he was absorbed by "blood, sensualism, and fiendishness" in his literary work, and that he revelled in the horrible. Dr. Gould, it seems, endeavoured to demonstrate to Hearn the existence of Deity, and Hearn declared that he "gave him a soul." Moreover, it was Dr. Gould who persuaded him to go to Japan, for which feat he modestly claims credit:—

"It is plain that the Japanese period and work crowns his life-labours splendidly, and that his masterful pictures of Japanese characters, traditions, and religion now constitute one of our most precious literary treasures. They have also been of profound service to Japan."

It is contended by some Japanese authorities that Hearn's work is by no means illuminative of Japan. Dr. Gould states that, despite the fact that he lived over a dozen years in the country and married a Japanese wife, he was unable to read a Japanese newspaper or speak a word of the language. Dr. Gould's admiration of the writer is distinctly limited by his statement that Hearn was incapable of doing more than transmit impressions. Apparently this destroys his creativeness. Hearn deserted his friends, and turned on those who had been kind to him. If this account of him be correct—it is attacked in the current *Nineteenth Century*—his conduct was in some respects particularly noisome. To a mixed ancestry may be due incongruities of many sorts in his character. All the American books about him appear to make a mystery of his parentage, and Dr. Gould thinks it unlikely that anything definite and of value will be discovered on the subject. As members of the family are still living there is no reason why this should be, if there is any real necessity to learn more. The fact is that the apotheosis of Hearn is being overdone. He owes much of his posthumous fame, as we have said before, to the fact that he ended life as a naturalized Japanese, and expounded the East to the West at a time when the latter was getting interested in the former. Hearn had a quick and lively fancy and a nervous imagination. He took up impressions easily and swiftly, and he wrote with a vivid pen. Thus he will take his place among literary figures of our times. Dr. Gould's book contains an elaborate bibliography, which has been compiled by Miss Stedman.

OUR LIBRARY TABLE.

MR. JOHN MURRAY publishes the *Life of Lord Norton*, by Mr. William S. Child-Pemberton, who has done better with a topic of less romantic interest than he did in his memoirs of Baroness de Bode. Mr. Child-Pemberton could hardly be expected to rake up a rude speech by Bright at Birmingham, in which he put more crudely that unfavourable judgment of Sir Charles Adderley, afterwards Lord Norton, which

is recorded here in a letter. The posts held in the course of a long life by the subject of the memoir made it inevitable that we should have a regular biography, in which, indeed, are some interesting passages.

Although Adderley's Colonial policy has been prominent in earlier books, it still attracts the attention of the reader. No one can wonder at the preference given, among Adderley's varied opinions on Colonial government, to those which were sound and are now accepted. It is, however, to be noted that the views put forth by Adderley in his writings of 1861 were received with delight by the school who reject with horror some of Lord Norton's ultimate declarations upon the subject. Moreover, there was a time when Disraeli, acting with Cobden against Palmerston, expressed on behalf of the Tory party historic adherence to doctrines for which his later admirers have apologized or sought excuse. The view that the Colonies were "a millstone round our neck" was entertained by many who afterwards took a different view and fell in with that popular belief of earlier days which they had condemned as ignorant. Writing in support of Adderley's pamphlet on the 'Relations of England with the Colonies,' dedicated to the Conservative leader in 1861, Disraeli expressed complete agreement, but declared "the theme beyond the domain of reasoning," on account of the excitement of "the passions of the people." The Cecil who was afterwards, as Lord Salisbury, Disraeli's successor, differed, and, writing before he had read the pamphlet, made use of the prudent phrase, "From what I know of your uncompromising doctrines I cannot hope that I shall agree." Both Salisbury's letter and that of Lowe, who was on the Adderley-Disraeli side, assumed that we were at war with the United States. Salisbury on the 20th of December wrote: "The present war, if it comes to that, will draw a good deal of attention to the question of Colonial Empire, whether it be worth having or at what price." Lowe's words, penned as late as the last day of the year, were: "A state of war is not a good time for raising these questions." In reviewing other memoirs we have lately had occasion to note the curious calm, if not indifference, with which British statesmen contemplated at the end of 1861 a war with the United States, for which our preparation was only that which Panmure and Queen Victoria have described. Disraeli's letters on Colonial subjects in 1864 are curiously like those of Bright at the same date. The Conservative leader declares that "the country has" been "long accustomed to the idea of what they call Colonial Empire, and the power and profit which they erroneously associate with their obsolete conceptions." Bright thought that there was "a more reasonable temper" than formerly prevailed, "and the evil principles so long taught by Lord Palmerston seem to be losing their influence." He was willing to serve on a Colonial Committee for which he recommended Baxter, afterwards Secretary of the Treasury, and, in the language of the present day, a representative "Little Englander." Adderley is entitled to credit for having followed "his friend Godley, the originator of his Colonial policy," in the sound views as to Colonial self-government with which he began and ended his association with Colonial affairs.

"OLD-FASHIONED" is the only description that suits Mr. W. B. Woodgate and the greater portion of his *Reminiscences of an Old Sportsman* (Eveleigh Nash). He and his book are, indeed, old-fashioned, both in the good and in the bad sense of the term. We shall not dwell upon cat-killing, or a

taste for cock-fighting and dog-fighting, and a desire to witness public hangings; but prefer to consider the pleasanter side. Towards his rivals, as towards his friends, Mr. Woodgate is a kind "old oar"; and hardly any one is attacked by him except the Bishop of Hereford, when, as Dr. Percival, he was the head of a college or a school, and Mr. Winston Churchill, who is, we suppose, fair game. Mr. Woodgate's politics are as easygoing generally as his old-fashioned Toryism allows; and the virulence of his language about Mr. Winston Churchill, showing as it does power in the oarsman to conquer the "bargee," is mainly based upon the fact that Mr. Churchill had changed sides. It is unnecessary to ask Mr. Woodgate how we were to carry out the policy towards Germany which he blames Mr. Balfour's Cabinet for not pursuing: "We should have firmly intimated to her that we intended to sink what she had already got if she proceeded to extend her navy." Even Nelson could not sink the Toulon fleet while it stayed at home. Mr. Woodgate is so persuasive in his frankness and transparent honesty that, far from resenting such epithets as "parasite" or "vermin," Mr. Winston Churchill will probably feel sorry for the author that his first attempt to witness a hanging was spoilt by a friend's long sleep, similar to that described in the case of the Lord Tomnoddy of 'The Ingoldsby Legends.' So, too, with the scholarship of Mr. Woodgate. He displays such interest in literary and classical points that we shall not ask disagreeable questions as to the exact nature of his hypothetical resemblance to "Cassandra" as "a prophet of ill omen."

There are pleasant anecdotes of many of his contemporaries. A courageous speech addressed to college authorities by another great oarsman, "W. Wightman Wood, now County Court Judge," is magnificent, and we learn with pleasure that

"Wood carried the day; and Plumptre adjusted his spectacles and gave judgment off-hand without condescending to consult his juniors, the other dons. He had been much impressed, he said, by the force of Mr. Wood's arguments, and the college would not be sent down."

Another anecdote—let us hope apocryphal, but full of detail—describes the great "John Morley of Lincoln...who was anything but a betting man," laying "100 to 1" on a cricket score, and losing the rash bet. Such is the frankness of Mr. Woodgate that he explains how, when a Radley school-boy, he used to poach pheasants and consign the game by a carrier to himself as though a present from fond parents. He also tells us how at a much later period he earned guineas by writing sermons for clergymen, who were under the belief that he, too, was in holy orders.

Mr. Woodgate is a man who, like all popular oarsmen, has had many nicknames in his day. One of them was episcopal, and another we believe theological. The only one which he explains is based upon a very different accomplishment, and goes back to the time when, as a freshman of light weight, Mr. Woodgate played "the part of Lady Barbara in 'The Little Savage.'" It seems difficult to believe, after scanning the many portraits of the author in this volume, that he was indeed "very effeminate in appearance." Mr. Woodgate has some sound observations on the recklessness with which University "colours" or "Blues" have been conferred of late times; and others, as wise and learned as would be expected of the author of a good volume in the Badminton series, upon the reason why professionals, while always inferior as oarsmen to amateurs, are invariably superior

as scullers in racing boats. The fact is generally known, but we do not remember that any earlier writer has shown the cause. So, too, was it left for a recent essayist to explain the simple mental process by which the best of civilized dogs is forced to bite the postman.

Stalks Abroad: being some Account of the Sport obtained during a Two Years' Tour of the World, by Harold Frank Wallace (Longmans & Co.), is a pleasant description of the sporting side of a holiday. Part of the book has appeared in *Country Life*, and it is amply illustrated by reproductions from photographs and drawings by the author, which in treatment resemble similar work by Mr. J. G. Millais, and are of much merit.

America is first described, the author being attracted thereto by a description of the Yellowstone Park surreptitiously perused during French lessons at Eton. The Park and its inhabitants, Wyoming, British Columbia, and the Rocky Mountains were visited, and varieties of game were hunted. Of the Rocky Mountain goat, which we know as *Haploceros montanus*, here called Oreamnos, Mr. Wallace says that

"he is an anachronism; an unfortunate animal antedated for the age in which he lives, bearing to the mammals of his country the same relationship as does the pelican to the birds. They both in their respective spheres look as prehistoric as a non-bridgite at a fashionable dinner-party."

Next, New Zealand red deer come in for notice, and it is said that in places their outlook for the future is far from promising. Overstocking and bad management have led to deterioration, and the number of poor heads and malformations is excessive. These remarks may be commended to the persons in control of the forests.

Then there is a chapter on Japan, "a vurry hypnotic place," describing a deer drive in order to dishorn the stags; and another on small-game in India, as the casual sportsman without friends at court has but slender opportunities for big game.

Perhaps the trip to British East Africa made amends, for plenty of shots were obtained, the chief victims being the generally ungainly and ungamelike antelopes. Lions, though often heard, were not to be got; and the only elephant shot, and lost at the time, was, when recovered, found to have undersized tusks, which were confiscated by Government.

The Revolt of the Potemkin. By Constantine Feldmann. Translated by Constance Garnett. (Heinemann.)—Few people can have forgotten the announcement which appeared in the newspapers some four years ago, when Russia was in the midst of her disastrous struggles at home and abroad, that the Prince Potemkin Tavrichesky, the most powerful ironclad of the Black Sea Fleet, had suddenly mutinied. It was a dramatic incident, though its results were not proportionate to the expectations raised in some minds by its commencement; a few days sufficed to show that the revolt thus inaugurated was not destined to spread, and among the mass of English readers, at least, it soon ceased to excite any special interest. In the present volume Constantine Feldmann, a Social Democrat, who happened to be at Odessa when the Potemkin arrived there just after its revolt, and who went on board and played a prominent part in the subsequent proceedings, describes what actually took place in that strange effort of insurrection. He gives a brief account of the mutiny of the crew and the slaughter of the officers, and then traces the development of the situation day by day until the final surrender of the vessel a week later. Success could hardly have attended such a rising, sanguine though its leaders were at the

beginning; it was expected that the rest of the squadron would join in the revolt, but this did not take place; the plans formed by the crew were variable and conflicting; there was a general lack of organization; no one of sufficiently commanding genius appeared to direct the movement; and there was inevitably present a large element of distrust and treachery. Feldmann himself ascribes the failure mainly to "the insufficient development of the revolution on shore," but the detached—and possibly ignorant—reader will probably regard that as only one of many causes. However that may be, the clear and vivid account here given of the whole incident is of engrossing interest. Feldmann manages to enlist our sympathies for the revolutionists, and the story of their high hopes and forlorn endeavours inspires both pity and admiration.

The second portion of the volume presents a narrative of the author's imprisonment and eventual escape, and is in its own way no less interesting than the first. Altogether the book thoroughly deserved to be made accessible to English readers, and is well translated.

The Practical Wisdom of the Bible. Edited by J. St. Loe Strachey. (Pitman.)—We do not much care for books of this kind, but we suppose that some people find them attractive. Mr. Strachey's competence for the task is undoubted, except that he leans always to the side of respectability. More use might have been made of the denunciation of the rich by St. James and our Lord. We do not say that this side is wholly ignored, but Mr. Strachey tends rather to emphasize what he calls a wise conservatism.

The Library (Moring) for the current quarter opens with an account of the bibliography of Milton by Mr. A. W. Pollard, who calls attention to the significance of the variations in the verses to Shakespeare as printed in the Second Folio and in Milton's works in 1645. He refers to the fact that the title of 'Comus' has not the author's authority, and quotes Lamb's remarks on the manuscript of 'Lycidas.' A full account of the various states of the first edition of 'Paradise Lost' is given, with notes of the later editions. The article is the most complete bibliography of Milton's first editions yet compiled. The will of George Thomason, whose collection of pamphlets is our best authority for Commonwealth history, is reprinted in full. Mr. H. I. Bell contributes an account of the poems of Dafydd ab Gwilym, so highly praised by Borrow, with prose translations of several of them. Miss Lee, in her article on 'Recent Foreign Literature,' writes at some length on the Penguins. It would be a good test for the man who thinks he knows something of nineteenth-century literature to take the list of writers given by Kummer as quoted by Miss Lee, and write down the names of their chief works. An article on 'Simplified Spelling from the Printer's Standpoint' estimates that the silent letters in English words cost about 20,000,000*l.* annually—half of this in printing. Mr. Beck publishes the details of a new Ipswich book printed in 1548 by John Oswen. Mr. Plomer traces some dealings of the Long Parliament with the press, in which he gives an account of a number of suppressed pamphlets, &c., from 1642 to 1645. We learn from the paper that the usual number of an edition of a pamphlet was 1,000. Mr. Scholderer contributes a note on 'Ludwig Hohenwang's Second Press,' and Mr. R. L. Steele one on 'Printers and Books in Chancery,' in which a case is mentioned in which Dr. John Dee was concerned, and another, part of the litigation concerning the Latin stock of the Stationers' Company.

H. R. FOX BOURNE.

MR. FOX BOURNE had not been a strong man for some time, but his death on Wednesday week last at Torquay came as a shock to his friends and associates. Of recent years he had worked with untiring zeal and enthusiasm as secretary of the Aborigines' Protection Society. A host of books and pamphlets—including 'The Other Side of the Emin Pasha Expedition' (1891), 'Matabeleland and Chartered Company' (1897), 'The Bechuana Troubles: Story of Pledge-Breaking, Rebel-Making, and Slave-Making in a British Colony' (1898), 'Blacks and Whites in South Africa,' second edition (1900), and 'Civilisation in Congoland: a Story of International Wrongdoing' (1903)—indicate the strong appeal he made for the native races of Africa. Holding decided views, and expressing those views strongly, Mr. Fox Bourne did not give way to sensationalism, and his writings won him the respect and regard of those who differed from him.

He was well known as an author and journalist before he took up his African work. Attracted by the enterprise of commerce, he published 'Famous London Merchants' (1872), 'The Romance of Trade' (1876), 'English Merchants' Memoirs: Progress of Commerce' (1886), and 'The Story of our Colonies,' new edition (1888). He also produced an excellent life of 'Sir Philip Sidney' in the "Heroes of the Nations" Series (1891), and two volumes on 'English Newspapers' (1887), which were a great advance on the work of James Grant on 'The Newspaper Press.' To this book he contributed a good deal of his own knowledge. He was editor both of *The Examiner* and *The Weekly Dispatch*, and his dismissal from the latter and claim for a year's salary were the subject of a legal decision of considerable importance to journalists, six months' notice being settled as usual.

Mr. Fox Bourne was a writer of marked fluency and ability, with a wide knowledge of English history and letters, pleasant to work with, and always trustworthy. Untainted by the prevailing commercialism of to-day, devoted to his work, and ever ready to help others, he will be much missed by his friends and all who know the importance of the work he did so well. His modesty prevented him from taking the place in the public eye occupied by several persons of inferior talents who do not object to self-advertisement.

THE BRITISH MUSEUM READING-ROOM.

Wimbledon Park, Feb. 2, 1909.

As one of the most ancient among those persons who enjoy the privileges of admission to the Reading-Room of the British Museum, I beg the favour of your giving insertion in an early number of *The Athenæum* to this my protest against the tone adopted by "An Editor and Author" in his letter appearing in your issue of the 30th ult., regarding the treatment of students of the Library. Your correspondent airs his grievances under two heads.

First.—That being a reader of long standing and well known to the officials of the Reading-Room, it was an unnecessary and offensive action on the part of a responsible janitor to require "An Editor and Author" to produce his ticket of admission on a certain occasion. The reply to this complaint is that admission to the Library is only granted on the express conditions, printed on the face of the ticket, that the same "must be carefully preserved by the

reader; it must be produced when asked for at the Museum, and must be returned on expiry, or when no longer required." However eminent the "Editor and Author" may be, it is clear he has no ground for pretending to be exempted from the operation of these most necessary, but simple requirements; and if he is so careless or forgetful on this point, he has only himself to blame, and has no more claim to our sympathy than one of those querulous and annoying persons who as railway or tramway passengers so frequently create scenes by refusing to show their travelling vouchers. Having due regard to the known danger of persons who are not duly authorized finding their way among the priceless treasures of the Library, it is obvious that any one custodian who allowed a person not in possession of the requisite permit to pass into the Library, would be unworthy of the post of janitor.

Second.—As to this, the most offensive of the charges made by "Editor and Author," I beg to state that although I have not the honour of being personally acquainted with the eminent Director-General of the Museum, or with any of his highly trained subordinates of the Library, I confidently and without reserve attest that the same ready courtesy and assistance to readers on the part of all ranks engaged in the control and service of the Library, which was extended to me as a reader from my first admission about the year 1858, is still manifested to readers by all of the overworked officials of whom "Editor and Author" writes so strangely. H. W. B.

THE letter of "An Editor and Author" in *The Athenæum* of January 30th calls attention to the existence of a real grievance, and one which the Trustees should take steps to remove. The case of "An Editor and Author" is by no means an isolated case. I have been a reader in the National Library for over forty years. During this period I have continuously used the Library, and have but once (some years ago) been asked if I had a ticket, when I replied in the affirmative. For the last two years I have been engaged almost exclusively in the MS. Department, but in December last, after leaving this department, wished to consult a work in the Printed Book Department, and proceeded to the door of entrance to the General Library. Here I was stopped by a demand to produce my ticket. Though I come to London every few weeks, I do not carry about a ticket issued forty years ago, and never previously demanded. I have never renewed my forty years' old ticket, conceiving that the regulations as to renewals were not applicable to the early tickets issued not subject to any such restriction or limitation. In short, I was refused admittance, and am never likely to visit the Library again. I am personally known to several of the Trustees, to the Principal Librarian, and to many of the senior officials; but as I am not known to the "man with buttons," my word as to being a reader is disregarded.

It is clear the official mind does not realize the true position, or grasp the fact that literary men (and I venture humbly to claim to come under this description as an author of some forty or fifty different works), and men of established position, will not submit to be treated in the childish way which officialism favours. I care not for myself, for it is rarely indeed that I need trouble the authorities in respect of any printed book; but there are many not so happily placed, and I fail to see why well-known men using the Library for the

benefit of the nation and the public, which after all supplies the funds by which the work of the great institution is efficiently carried on, should not by the authorities of the British Museum be treated with that courtesy and consideration they almost invariably meet with elsewhere.

ANOTHER EDITOR AND AUTHOR.

I WAS somewhat surprised in reading, in your issue of January 30th, your correspondent's protest against the rules regarding the Reading-Room of the British Museum. "An Editor and Author" objects to being asked by the attendant to produce his ticket of admission, inasmuch as, having been a reader for thirty years, he *ought* to be well known. I have not any doubt of the wisdom of the rules made by the authorities, and of the necessity of these rules being from time to time amended, and enforced. I have been a reader for fifty-one years, and yet I was questioned, and asked to show my ticket, which unfortunately had, during absence in the country, gone astray. I was not perturbed. Upon giving the approximate date of my first admission as a reader, I was promptly identified, and furnished with a fresh ticket. One must make allowance for the feelings of "An Editor and Author." In my case it did not matter.

However, there is something amusing in the assumed capabilities of the attendant who *ought* to know. A wonderful individual must he be; his retentive powers almost beyond conception! Again, the attendant is not immortal; a man of many years' standing is succeeded by another, and the work of recognition begins afresh. The convenience of readers seems to me to be studied in every particular, and I think authors would endorse this. The Reading-Room is an immense boon, and I would say is as near perfection as such an institution can be. If there are no safeguards, what would it be? J. S. L.

M. CATULLE MENDES.

SOME ONE has happily said "Les poètes n'ont pas d'âge," and Catulle Mendès, whose accidental death was announced on Monday, preserved up to almost the last the joyousness and effervescence of youth, as witness his charming little notice in *Le Journal* on Sunday of 'Gavotte,' by M. Croze, with music by M. Camille Saint-Saëns, revived at the Opéra on Saturday. A man of many talents, a novelist, a storyteller, a poet and dramatist, an accomplished critic of literature, drama, and music, Catulle Mendès just fell short of greatness in most of these, just as he failed to obtain election to the Académie Française—the greatest of French literary distinctions. The last of the "Parnassiens," he survived Coppée by only a few months, but had produced a greater quantity and variety of literary work than any of his early friends and contemporaries—Albert Glatigny, Villiers de l'Isle-Adam, Coppée, Sully-Prudhomme, Heredia, and Verlaine.

Born at Bordeaux on May 22nd, 1841, he went to Paris at the age of eighteen, and immediately started writing. He founded in 1861 *La Revue Fantaisiste*, with Coppée, Villiers de l'Isle-Adam, and other Parnassians as contributors; and one of his own poems, 'Le Roman d'une Nuit,' procured him celebrity in the form of a 500-franc fine and a month in prison. His first volume of verse, 'Philomela,' appeared in 1864, and in the succeeding forty-five years the stream of his literary productions has never ceased; sometimes one a year and sometimes more. His first book of

verse was followed in 1869 by a poem entitled 'Hespérus,' obviously and admittedly inspired by a study of Swedenborg; and this was rapidly followed by 'Contes épiques' (1870), 'Odelette guerrière,' and 'La Colère d'un Franc-tireur,' both of which appeared in *l'année terrible* of 1871. Before this he had turned his attention to working for the stage, and had dramatized Théophile Gautier's 'Le Capitaine Fracasse,' which, with music by Émile Pessard, was produced at the Opéra Comique. 'La Partie du Roi,' a one-act comedy in verse, was published in 1872. In the interval the Franco-German War had given him fresh material for his pen, and we have a vivid picture of the siege in 'Les 73 Journées de la Commune du 12 mars au 29 mai, 1871,' which appeared in 1871. From about 1877 he issued a long series of novels and short stories, most of which had appeared serially, and all of which indicated a vivid and almost inexhaustible wealth of imagination—though they were unfit for the reading of *la jeune fille*. There can hardly be any doubt that these stories did much to keep the author outside the pale of the Académie.

In addition to his numerous novels and collections of stories, he published in 1884 'La Légende du Parnasse contemporain,' a volume of literary and historical studies which will always rank high as the history of an interesting literary movement in which the author was one of the chief figures. As showing his versatility, it may also be mentioned that in 1881 he published, under the title of 'La divine Adventure,' a translation of the 'Confessions' of Cagliostro. In the eighties of the last century a number of his plays were staged. His most important piece 'Les Mères ennemies,' a drama, was produced at the Ambigu Comique in November, 1882. Others were 'Le Châtiment,' also a drama in verse (1887); 'Gwendoline,' an opera, with music by Emmanuel Chabrier (1886); 'La Femme de Tabarin,' a *comédie-parade* (Théâtre Libre, 1887); 'Isoline' (Renaissance, 1888); 'Fiamette' (Théâtre Libre, 1889); 'Le Docteur Blanc,' which achieved a great success at the Menus-Plaisirs; 'Les Frères d'Armes,' a drama produced at the Cluny; 'La Maison de la Vieille,' and so forth. Quite recently one of his plays was staged in Paris with success; and he was shortly to have read at the Théâtre Réjane a new play on the subject of Napoleon with the title 'L'Ile d'Elbe.'

If Mendès knocked in vain at the doors of the Académie, he at least enjoyed one official success, for in July, 1895, he was *décoré*, and given a banquet by his friends and admirers—Silvestre, Dierx, Coppée, and Heredia among others. From his speech on this occasion the following passage is well worth quoting:—

"D'ailleurs, l'amour des Lettres, la fervente passion de la Beauté, ne faisait pas de moi une exception dans la groupe aujourd'hui immémoriale qu'on appela tour à tour les Fantaisistes, les Impassibles, les Parnassiens; nous nous donnions l'un à l'autre l'exemple de la Foi en notre art, comme nous donnions l'un à l'autre l'exemple de la loyale, de la tendre camaraderie. Nous fûmes des poètes qui aimaient bien la poésie et qui s'aimaient bien entre eux."

Mendès married Mlle. Judith Gautier, daughter of Théophile Gautier, an accomplished woman, who has written a good deal, and survives her husband. The marriage was not a happy one.

W. R.

AN ARABIC AUTOGRAPH AT LINCOLN'S INN.

IN an old Admission Book of Lincoln's Inn is an inscription in Arabic as to which

a strangely false tradition has grown up—false as to its date and as to its writer, and incorrect as to its matter. This inscription was reproduced with admirable exactness in Lane's 'Student's Guide through Lincoln's Inn'—the first edition of which appeared in 1803—and the following explanatory note was appended:—

"This [plate] contains the signatures of Charles the Second and his suite, who became members of Lincoln's Inn in 1671. Among the persons who accompanied his majesty on that day was the Turkish Ambassador, who, as is common with Mussulmans, has prefaced his signature with the usual profession of faith and invocation for mercy. These seem to be written in a Turko-Arabic dialect, which is found very difficult at the present time to understand: the letters, too, are not clearly formed. The following translation, however (which was procured from the India Office), we doubt not will be found correct:—

"Praise to the one God. The signature of the humble Alhajh Allah Mohammed, the son of Mohammed-Sahy Allah, son of Abukerâi. God be merciful to him."

This translation has been copied from Lane's 'Guide' into the margin of the Lincoln's Inn Admission Book, and so has, to this extent, received the official sanction of the Inn. Now the first thing to be said about this autograph is that it is not on the same page as the signatures of King Charles II. and his suite, as it would appear to be from Lane's reproduction. It bears no date, and there is nothing whatever to connect it with the other signatures. Lane's facsimile of the autograph was reproduced in the Appendix to the printed transcript of the 'Black Books' of Lincoln's Inn, and Mr. W. Paley Baildon, in his note on it, expresses more than a doubt as to the correctness of Lane's story. He says that there is no record of any Turkish Ambassador having been in England in 1682; and, on the authority of a passage in Luttrell's 'Diary,' suggests that the autograph was probably that of the Moorish Ambassador then accredited to the English Court.

That I may without breach of continuity say all that I have to say about this autograph, I will here for a moment interrupt myself to note that the Moorish Ambassador—or Morocco Ambassador, as he was always called—was undoubtedly admitted a member of the Royal Society about this time. The 'Journal Book' of the Society states, under the date of April 26th, 1682, that the whole time of the meeting on that day was spent in entertaining the Morocco Ambassador, and that "He was pleased to inscribe his name in the book among the Fellows of the Society in a fair character in Arabic."* For this and other information concerning the Ambassador in connexion with the Royal Society, and also for the privilege of examining his autograph in the Roll of the Society, I am indebted to the courtesy of Mr. R. W. F. Harrison, the Society's Assistant Secretary and Librarian. Prof. Arnold (Professor of Arabic in the University of London, and Librarian of the India Office) has, at my request, very kindly given a great deal of time and trouble to the study and comparison of these two inscriptions in the books of Lincoln's Inn and the Royal Society. In the first place, he tells me that they are both undoubtedly written by the same hand. This certainly identifies the writer of the autograph at Lincoln's Inn as the Morocco Ambassador, even if we had no other proofs. But we know from an old newspaper—*The Loyal Protestant and True Domestic Intelligence*—that the Morocco Ambassador visited Lincoln's Inn on March 4th, 1682, and wrote his name

* "May 31st, 1682. The Morocco Ambassador being admitted an honorary member of the Royal Society, and subscribing his name and titles in Arabic, I was deputed by the Council to go and compliment him."—Evelyn's 'Diary.'

in the same book in which Charles II. and his suite had done the "Society the Honour to enter their names in heretofore."

Prof. Arnold entirely confirms the statement of his predecessor at the India Office as to the difficulties presented in the Ambassador's script. He says that the character of the writing in both the Lincoln's Inn and the Royal Society books gives him the impression that the Ambassador was writing with an instrument to the use of which he was not accustomed—with a goose-quill, probably, instead of his native reed-pen.

Before I go on to Prof. Arnold's translations of the two inscriptions, I must say a word or two as to the Ambassador's name. It is a matter of deep mystery. It apparently was so from the beginning. I have already quoted the earlier India Office translation as given by Lane, and that supplies us with one version of his Excellency's name. The Royal Society has an engraved portrait of the Ambassador, which is inscribed "His excellency Hamet Ben Hamet Ben Haddu, Ottoman Ambassador Extraordinary from the Emperor of Morocco to His Majesty of Great Britain in the year 1682." The editor of Evelyn's 'Diary' (William Bray) says the Ambassador's name was Hamet. Anthony Wood says that on his Excellency's portrait at Oxford the name carved on a brass plate was Hamet ben Hamet ben Haddu Ottur; but this, he adds with prompt discouragement, is false. On a separate slip of paper he has noted:—

"Mohamed son of Mohamed son of Haddu, of the province of Ohtor, of the family of Bahamvâr, of the kingdom of Sus—this is the name of the Morocco ambassador in England in 1682, as in the King's letters to the Universitie or vicechancellor for his reception."

Unfortunately, this letter from the King cannot now be found at Oxford, neither can the Ambassador's portrait. My thanks are due to Mr. A. Cowley, of the Oriental department of the Bodleian Library, for kindly searching for them.

The Ambassador visited Cambridge also; and at Trinity College "he called for a Pen and Ink," an old journal tells us, "and wrote his name, and the name of his master the Emperor with all his Titles and Dominions, in the Arabick Language, which was Interpreted by the Secretary into Spanish, which is kept in the said university amongst their Antiquities."

This seems to have been the only autograph of the Ambassador accompanied by a translation into a European language; and it would probably have been decisive as to his Excellency's name if it could have been found. Prof. E. G. Browne, Prof. A. A. Bevan, and Dr. A. W. Verrall—to all of whom I here record my thanks—have searched every place where it was at all likely to be found, and have consulted every one who was at all likely to know anything about it; but it cannot be traced.

I now come to Prof. Arnold's translation of the Lincoln's Inn autograph. It is, he tells me, as follows:—

"Praise be to God alone! Written by the servant of the wise, the pilgrim to God, Muhammad the son of Muhammad the son of Haddu, belonging to Sûs, the Bahamwâni. May God be gracious unto him! Amen."

Or, he adds, the name may be literally transcribed "Muhammed ibn Muhammed ibn Haddu, al-Sûsî, al Bahamwâni." "You will notice," he writes,

"that where my predecessor has 'the humble,' I translate 'the servant of the wise.' These words are very difficult to decipher in the Lincoln's Inn entry, but appear clearly in the Royal Society's Charter Book."

He adds his reasons for differing in other respects from the earlier India Office translation, which I need not detail here. "The inscription in the Royal Society's Charter Book," Prof. Arnold continues,

"is somewhat different. 'Praise be to God alone. This entry (?) is written by the servant of the wise, . . . Muhammad ibn Muhammad ibn Haddu al-Bahamwānī, in the year . . . one thousand and ninety three.' Two or three words of this inscription are still obscure to me, so I have had to omit them. . . . There is nothing in either of the Arabic inscriptions that at all corresponds to Ohtor or Ottor."

Though Prof. Arnold has consulted some of the ablest Arabic scholars, as well English as native-born, he has been unable to fill up the gaps in the Royal Society's inscription. A.D. 1682 is equivalent to A.H. 1093.

I should add, while I am speaking of these inscriptions, that on the same page in the Lincoln's Inn book which contains the Ambassador's autograph there follows, with some little intervening blank space, this signature in ordinary script: "Alhajh Mahamed Lacos (?) Abençerahe." It has been believed that this was an English transliteration of the Ambassador's name, written by some one at Lincoln's Inn at the time of his visit there, as some sort of key to the identity of the writer of the Arabic autograph. I am strongly inclined to think, however, that it is the signature of the Ambassador's secretary. Abençerahe or Abençerahe is the name of a well-known Moorish family that was long domiciled in Spain; and we know from the account of his Excellency's visit to Cambridge that he was accompanied by a secretary who wrote Spanish. "As to the English signature in the Lincoln's Inn book," says Prof. Arnold, meaning this autograph in the ordinary script, "I do not think that it can possibly be the same name as in the Arabic inscription."

I cannot conclude this note without recording my thanks to Prof. Arnold for all the valuable help he has given me, and the kindly willingness with which he has given it.

W. C. BOLLAND.

"MRS. SHAXSPERE" IN THE LAW COURTS.

It is well known that William Shakespeare, his family, and his friends were frequently connected with lawsuits in Stratford-on-Avon; but it has not yet been noted that his mother also appeared, in one case at least, under conditions not quite clear.

Among the Miscellaneous Documents, Stratford-on-Avon, Vol. VI., is a narrow strip of paper numbered 168. It begins:—

"Jurie between Robert Reed, plaintiff, and John Sadler, defendant, in a pley of trespas committed."

"List of Jury: Phyllyp Grene; Ralph Lourd; Valentyne Taunt, Jur.; Robert Byddell, Jur.; Rycharde Dyxon; William Wyat, Jur.; Rycharde Boyse; Hough Piggon, Jur.; Edmund Watt; Rycharde Taylor, Jur.; Nycholas James, Jur.; George Perey; Thomas Sharpe, Jur.; Humphrey Wheeler; Thomas Brydges; Jullyan Shawe, Jur.; Robert Wylson; John Knyght; William Tether-ton; Rycharde Pinck; George Mase, Jur.; Wyl-iam Slater, Jur.; George Rose, Jur.; Thomas More, Jur."

At the foot of the page, apparently unconnected with the above, is another entry: "Capiat Rycharde Jumpe at the suit of John Coocke in assumpsion for cecurrtie for iiii^{li} vi^s viii^d to paye at Stratford fair next."

Endorsed upside down, and hence on the back of the later entry, appears—

"Maria Shaxspere, Jur.
Jone Reade.
Jane Baker, Jur."

Now can it be taken that these women were also on the jury, or were they

only sworn witnesses? One of these they must have been. Of the three women's names, one was apparently ruled out, Jone Reade, probably related to Robert Reed, plaintiff. The case is undated, and one gathers no clues from the calendar. I have looked up the dates of all the names mentioned in the Stratford Registers, and find that it cannot have been heard later than 1597, as Robert Bydell was buried December 28th, 1597. Of the others, Thomas Sharpe was buried August 18th, 1608, and "Marye Shaxspere, Wydowe," on September 9th: "Jane, daughter of Richard Baker, Shoemaker, 23rd Sept., 1613," though the entry might really refer to Jone, wife of Daniel Baker, who was buried May 16th, 1600.

It seems almost certain that this Maria was the wife of John Shakespeare and the mother of William. There is not another of the name in the Stratford Register; and had she been one of the Rowington Shakespeares, her place of residence would naturally have been mentioned as a distinction. It is therefore possible that the poet learnt some of his knowledge of law terms from the experience of his mother.

CHARLOTTE C. STOPES.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Beet (J. A.), *The New Testament, its Authorship, Date, and Worth*, 1/6 net.
Bigg (C.), *The Spirit of Christ in Common Life: Addresses and Sermons*, 6/ net. Selected and edited by the Dean of Christ Church, with an introduction by the Bishop of Oxford.
Brewster (E. J.), *Memorials of a Past Ministry: Sermons*, 3 vols., 2/6 each.
Carnegie (Rev. W. H.), *Churchmanship and Character*, 3/6 net. Consists of three years' teaching in Birmingham Cathedral.
Eps (F. S. and M. B. van), *Rejoice Always; or, Happiness is for You*.
Ford (Rev. H.), *The Art of Preaching; or, The Secret of Pulpit-Power*, 2/6. With preface by the Archdeacon of London. New Edition.
Irwin (Rev. C. H.), *John Calvin, the Man and his Work*, 2/6. With portraits and numerous other illustrations.
Lewis (F. Warburton), *The Work of Christ*, 2/6 net. A series of sermons. In the Methodist Pulpit Library.
Slack (S. B.), *Early Christianity*, 1/ net. In Religions Ancient and Modern.
Wilkins (Rev. H. J.), *Faith Healing*, 1/ net. A plea for greater recognition in the Church and by the medical profession.

Law.

- Oppenheimer (H.), *Criminal Responsibility of Lunatics*, 10/6 net.
Wade-Evans (A. W.), *Welsh Medieval Law*, 8/6 net. The text of the laws of Howel the Good.

Fine Art and Archaeology.

- Berks, Bucks, and Oxon Archaeological Journal, January, 1/6. Edited by the Rev. P. H. Ditchfield.
Conwentz (H.), *The Care of Natural Monuments, with Special Reference to Great Britain and Germany*, 2/6 net.
Coxhead (A. C.), *Thomas Stothard, R.A.: his Life and Work*, 8/6 net. Illustrated.
Hughes (H.) and North (H. L.), *The Old Cottages of Snowdonia*, 3/6 net. With numerous illustrations.
Konody (P. G.), Brockwell (M. W.), and Lippmann (F. W.), *The National Gallery, Part 7*, 1/ net.
Mortimer (P. J.) and Coulthurst (S. L.), *The Oil and Bromoil Processes*, 1/ net. No. XXXI. of the Amateur Photographer Library.
Nature Pictures: a Portfolio of Photographs from Life, 7/6 net.
Pottier (E.), *Douris and the Painters of Greek Vases*, 7/6 net. With 25 illustrations.

Poetry and the Drama.

- Bell (Mackenzie), *Poems*, 2/6 net.
Datta (Roby), *Echoes from East and West, to which are added Stray Notes of Mine Own*, 5/ net. Besides touching on many Indian subjects, the book ranges from Homer to Robert of Gloucester and Scandinavian mythology.
Fyvie (J.), *Tragedy Queens of the Georgian Era*, 12/6 net. Accounts of actresses from Mrs. Barry to Lady Becher, with 16 illustrations.
Graham-Burr, *Thoughts in Solitude: The Story of the Bramble, and other Poems*, 4/6 net.
Ingleby (H.), *Wenceslaus and Sabra*, 2/6 net. A poem.
Oliphant (W. Elwin), *The Story of German Song*, 3/6 net.
Shakespeare, *The Tempest*, 2/6 net. Edited by F. J. Furnivall in the Old Spelling Edition.
Wolfe (C.), *The Burial of Sir John Moore, and other Poems*, 1/ net. With a colotype facsimile of the original manuscript of 'The Burial of Sir John Moore,' and an introductory memoir by C. Litton Falkiner.

Music.

- Brahms (Johannes), 10/6 net. Deals with the Herzogenberg correspondence, edited by Max Kalbeck, translated by Hannah Bryant, with portrait.

Philosophy.

- Brackett (E. A.), *The World We Live In*, 2/ net. Essays on the relations between this world and the unseen.
Butler (A.), *A Dictionary of Philosophical Terms*, 1/ net. In the Miniature Reference Library.
Desertis (V. C.), *Psychic Philosophy as the Foundation of a Religion of Natural Law*, 4/6 net. With introductory note by Alfred Russel Wallace.
Eckartshausen (Karl von), *The Cloud upon the Sanctuary*, 3/6 net. Third Edition. Translated and annotated by Isabelle de Steiger, with an introduction by Arthur Edward Waite.
Hudson (W. H.), *Herbert Spencer*, 1/ net. In Philosophies Ancient and Modern.
Prichard (H. A.), *Kant's Theory of Knowledge*, 6/6 net. An attempt to think out the nature and tenability of Kant's Transcendental Idealism.
Reade (W. H. V.), *The Moral System of Dante's Inferno*, 12/6 net.
Sidis (Boris), *Psychopathological Researches: Studies in Mental Dissociation*, 8/6 net. With text figures and 10 plates.

Political Economy.

- Dutt (R. C.), *Famines and Land Assessment in India*, 3/6 net.
George (W. L.), *Labour and Housing at Port Sunlight*, 3/6 net. With several illustrations.
Withers (H.), *The Meaning of Money*, 7/6 net. The object of the author is to explain a matter of positive, practical fact, which is important, dull, and little understood, and to do so as clearly as may be.

History and Biography.

- Alford Family Notes, Ancient and Modern, compiled by Josiah George Alford, and edited by W. P. W. Phillimore.
Birrell (Augustine), *Selected Essays 1884-1907*, 1/ net. Includes the essays on Milton, Dr. Johnson, Gibbon, and Cowper. New Edition. In Nelson's Shilling Library.
Canning, George, and his Friends, 2 vols., 30/ net. Contains hitherto unpublished letters, &c., edited by Capt. Joceline Bagot, with illustrations.
Hitchcock (F. R. Montgomery), *The Midland Septs and the Pale*, 3/6. An account of the early Septs and later settlers of the King's County, and of life in the English Pale.
Inquisitions and Assessments relating to Feudal Aids, with other Analogous Documents preserved in the Public Record Office, 1284-1431: Vol. V. Stafford-Worcester.
Journal of John Mayne, 12/6 net. Deals with a tour on the Continent upon its reopening after the fall of Napoleon, 1814, edited by his grandson, John Mayne Colles, with numerous illustrations.
MacNutt (F. A.), *Bartholomew De Las Casas, his Life, &c.*, 15/ net.
South African Who's Who, 1909, 21/ net.

Geography and Travel.

- Daniels (H. G.), *Chelmsford with its Surroundings*, 1/. In the Homeland Handbooks, No. 67.
Hyatt (A. H.), *The Charm of Paris*, 2/6 net. An anthology, in large type, fine paper edition.
Pennell (T. L.), *Among the Wild Tribes of the Afghan Frontier*, 16/ net. Being a record of sixteen years' close intercourse with the natives of the Indian Marshes, with an introduction by Earl Roberts, and 37 illustrations and 2 maps.

Sports and Pastimes.

- Benson (E. F.), *English Figure Skating*, 1/ net. A guide to the theory and practice of skating in the English style.
Hutchinson (General W. N.), *Dog Breaking*, 2/6 net. Popular edition.

Education.

- Eliot (C. W.), *University Administration*, 6/ net. A book on American universities.

Philology.

- Farmer (J. S.) and Henley (W. E.), *Slang and its Analogues. Past and Present. Revised edition, Vol. I. Parts II. and III.*
Gray (T.), *A Concordance to the English Poems of*, 10/6 net. Edited by Albert S. Cook.
Menardos (Simos), *The Value of Byzantine and Modern Greek in Hellenic Studies*, 1/ net.

School-Books.

- Bell's Literature Readers: Fenimore Cooper's Last of the Mohicans; Mrs. Ewing's Six to Sixteen; Mrs. Gatty's Parables from Nature; Kingsley's Water Babies; Harriet Martineau's Feats on the Fiord, 1/ each.
Johnson (A. H.), *The Age of the Enlightened Despot, 1660-1789*, 2/6. With 11 maps. In Six Ages of European History.
Sainte-Beuve (C. A.), *Causeries du Lundi*, 1/ net. Translated, with an introduction and notes, by E. J. Treshmann.
Scott's Tales of a Grandfather, 1/4. Edited, with introduction and notes, by P. Giles. In English Literature for Schools.
Senter (G.), *Outlines of Physical Chemistry*, 3/6.
Shakespeare's Merchant of Venice, Midsummer Night's Dream, edited by K. Harvey, 1/ net each.
Stevenson (R. L.), *Kidnapped*, 1/6. Edited, with introduction and notes, by J. Harold Boardman.

Science.

- Balfour (A.), *Third Report of the Wellcome Research Laboratories at the Gordon Memorial College, Khartoum*, 21/ net.
Bennett (Sir William), *Injuries and Diseases of the Knee-joint considered from the Clinical Aspect*, 5/ net. Relates the experience of one who has had somewhat extensive opportunities for becoming familiar with the subject.
Crèvecoeur (J. H. St. John), *Letters from an American Farmer*, 6/ net. Reprinted from the original edition of 1782, with preface by W. P. Trent, and introduction by Ludwig Lewisohn.
Finn (F.), *Wild Beasts of the World, Part IX.*, 1/ net. With coloured illustrations by L. Sargent, C. E. Swan, and W. Austen.
Hancock (E. L.), *Applied Mechanics for Engineers*, 8/6 net.
Hepburn (E. B.), *Artificial Waterways and Commercial Development*, 4/ net.

* This seems to be the case described in the same volume of Miscellaneous Documents, VI. No. 176. Robert Reade was a surgeon. John Gibbes was dangerously wounded June 10th, 37 Eliz. John Sadler, his intimate friend and neighbour, summoned Robert Reade, and promised him 10l. if he should cure Gibbes. This sum Sadler refused to pay after the cure had been effected.

Hobart (H. M.), Heavy Electrical Engineering, 16/ net.
 Ibbetson (W. S.), The Theory and Practice of Electric Wiring, 5/ net.
 Skinner (Walter R.), The Mining Manual, 1909, 15/ net.
 Spitta (Edmund J.), Microscopy, 12/6 net. Treats of the construction, theory, and use of the microscope. Illustrated.
 Spurzheim (J. G.), Phrenology, 12/6 net.
 Stubbs (L. P.), Consider the Butterflies, How They Grow, 3/6 net. With 7 illustrations.
 Watson (F. S.) and Cunningham (J. H.), Diseases and Surgery of the Genito-Urinary System, 2 vols., 63/ net.
 Wharton (Sir W. J. L.), Hydrographical Surveying, 21/ net. A description of means and methods employed in constructing marine charts, with diagrams and illustrations. New Edition, revised and enlarged by Rear-Admiral Mostyn Field.
 Wright (H. J. and W. P.), Beautiful Flowers and How to Grow Them, Part VIII., 1/ net. With coloured illustrations.

Fiction.

Bailey (H. C.), Springtime, 7d. net. In Nelson's Library.
 Barr (Robert), Stranleigh's Millions, 6/. A series of episodes showing the wonderful uses to which the millions were put.
 Dalby (W.), Captain Vanion's Business. Tells of a scoundrel's dealings with natives under cover of philanthropy.
 Field (C.), Tales of the Caliphs, 2/6 net. In the Romance of the East Series.
 Fisk (May I.), With Powder Puff and Dagger, 6/. A series of short stories and society sketches.
 Herbert (A.), The Measure of our Youth, 6/. A story of modern life.
 Hood (A.), The Mind of the Duchess, 1/. A story of smart society.
 Hill (Haden), Links in the Chain, 6/. An "atmosphere of black mystery" is attained.
 Iddesleigh (Earl of), Ione Chaloner, 6/. A tale of Jacobite and Hanoverian intrigue.
 Morrison (A.), Green Ginger, 6/. A series of short stories.
 Murray (David Christie), His Father's Honour, 6/. With illustrations. A story of blackmail.
 Pain (Barry), The Gifted Family, 6/. Deals with the careers of three talented people. The scene is laid at a bookseller's shop in the Finchley Road.
 Perrin (Alice), Idolatry, 6/. Depicts the struggle between the World and the Spirit, as portrayed in the two central characters of the book.
 Pedmore (C. T.), The Fault, 6/. A story of passion and temptation.
 Snaith (J. C.), Araminta, 6/. A comedy of a country cousin in Mayfair.
 Tynan (Katharine), Peggy the Daughter, 6/
 Wells (H. G.), Tono-Bungay 6/. The hero's philosophy of life, founded upon his sombre experiences, is expounded towards the close.

General Literature.

Avebury (Lord), Peace and Happiness, 6/. A series of short essays dealing with happiness, the body, the mind, aspiration, &c.
 Edwards (E.), Personal Information for Young Men, 1/ net.
 Grayson (Victor) and Taylor (G. R. S.), The Problem of Parliament, 6d. net. A criticism and a remedy.
 Mulholland (J. Shaw), The Predominant Partner, his Rights and his Duties, 2/6 net. A book on the relations between Ireland and England.
 Reformers' Year-Book, 1909, 1/ net. Edited by Clifford D. Sharp. The present volume, besides containing much fresh matter, has undergone rearrangement and modification.
 Stelzle (C.), Principles of Successful Church Advertising, 5/ net.
 Stephen (Leslie), Hours in a Library, 3 vols, 3/6 net each. New Edition.
 Weale (B. L. Putnam), The Coming Struggle in Eastern Asia, 12/6 net.
 Ziegler (H.), We Germans and our British Cousins, 6d. net. A German business man's point of view.

Pamphlets.

London County Council: Indication of Houses of Historical Interest in London, Part XXIII., 1d.
 Smith (G. C. Moore), Marlowe at Cambridge. Reprinted from *The Modern Language Review*.
 Swinton (A. A. C.), The Occlusion of the Residual Gas and the Fluorescence of the Glass Walls of Crookes Tubes. Reprinted from the *Proceedings of the Royal Society*.

FOREIGN.

History and Biography.

Dutrait-Crozon (H.), Précis de l'Affaire Dreyfus, 6 fr.
 Lemoine (J.) et Lichtenberger (A.), Trois Familiers du grand Condot : l'Abbé Bourdelot, le Père Talon, le Père Tixier, 5 fr.
 Martens (F. de), Recueil des Traités et Conventions conclus par la Russie avec les Puissances étrangères : Vol. XV. Traités avec la France, 1822-1906. Supplies both Russian and French text.
 Nouaillac (J.), Villeroy, 1543-1610, 10 fr.
 Waliszewski (K.), Le Berceau d'une Dynastie : les premiers Romanov, 1613-82, 8 fr.

Fiction.

Foleij (C.) Tuteur, 3 fr. 50
 Tinseau (L. de), Sur les deux Rives, 3 fr. 50
 Waltz (Madame R.), La Vie intérieure, 3 fr. 50

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

'A BISHOP IN THE ROUGH,' which Messrs. Smith & Elder will publish towards the end of this month, is the record of eight adventurous years in the early

life of Dr. Sheepshanks, the present Bishop of Norwich. Pioneer priest in British Columbia, missionary to gold miners and aboriginal Indians, he was also a notable traveller. The book is edited and supplemented by the Rev. D. Wallace Duthie, and has a Preface by the Bishop, and several illustrations.

MR. UNWIN will publish this spring a volume by Prof. Hugo Münsterberg of Harvard on 'Psychology and Crime.' Its object is to draw attention to the field in which psychology and law come into contact. It deals mainly with the mind of the man in the witness-box. Among the subjects discussed are: Illusions, The Memory of the Witness, The Detection of Crime, Traces of Emotions, Untrue Confessions, Suggestions in Court, Hypnotism and Crime, and The Prevention of Crime.

MESSRS. METHUEN are publishing 'The Last King of Poland and his Contemporaries,' by Mr. R. Nisbet Bain, and 'The Conflict of Religions in the Early Roman Empire,' by Mr. T. R. Glover, who attempts to treat Christian and Pagan with equal goodwill and honesty.

DR. MAHAFFY'S Boston (Lowell) lectures will presently be published by Messrs. Putnam of New York. The author has been selected by the Governing Board of Trinity College, Dublin, to represent the University at the quinqucentenary celebration to be held at Leipsic next July.

THE REV. JOHN WILLCOCK, author of the Life of the Earl of Argyll who co-operated with Monmouth, is engaged upon a 'Life of Clarendon,' in which he will utilize the extensive materials in connexion with the period which have come to light since Lister's 'Life' was published. A special feature of the work will be the treatment of Clarendon's ecclesiastical policy after the Restoration and its effect upon the history of the Church of England.

DR. J. N. FIGGIS has now concluded his Hulsean Lectures at Cambridge, which have attracted a good deal of attention. They are to be published with additions by Messrs. Longman, under the title of 'The Gospel and Human Needs.'

THE March issue of *Chambers's Journal* includes the third instalment of Mr. A. Stodart Walker's 'Celebrities I Have Known.' Mr. E. Bruce Low writes on 'The Threefold Victory in Roslin Glen'; Mr. E. Reynolds-Ball on 'Mogador: a Potential Winter Resort'; while one who knew Stevenson furnishes 'A Reminiscence of R. L. S.'

SINCE Lord Rosebery's address to the Old Edinburgh Club the membership has mounted to over 220. A membership of 300 is desired, and seems likely soon to be achieved.

NEXT Wednesday there is an important sale of books at Gravesend. There are some three thousand volumes of general literature; also nearly a thousand lots of scarce books dealing with Kent, Essex, and other parts of the country, chiefly the East, South-East, and North. In addition there are some rare specimens of early printing, not all of them to be found in the British Museum.

IN the March *Sunday at Home* Sir Oliver Lodge, Mr. William Watson, Profs. Cheyne, Dowden, and Driver, the Bishop of Truro, Mr. A. C. Benson, Sir Donald MacAlister, and others discuss the question, "Which is the most magnificent passage in the Bible?" Principal Fairbairn writes on Calvin; and Miss A. E. Keeton on 'Compton and G. F. Watts.' An article on 'The Gambling Mania among the Working Classes' is contributed by a writer who has mingled with operatives in our great cities.

THE INTERNATIONAL ASSOCIATION OF ANTIQUARIAN BOOKSELLERS seems to be making satisfactory progress. At the annual meeting, held at Anderton's Hotel on the 4th inst., a membership of 237 was reported, including many well-known booksellers on the Continent and in America. Mr. W. J. Leighton was elected President for 1909, and Mr. Frank Karslake of 35, Pond Street, Hampstead (to whom all communications respecting the Association should be addressed), was re-elected Hon. Secretary.

THE LONDON TOPOGRAPHICAL SOCIETY will hold their tenth annual meeting in the Lecture Theatre, Burlington Gardens, next Friday afternoon. Lord Rosebery, as President of the Society, will deliver an address.

THE LORD MAYOR will preside at the nineteenth Readers' Dinner, to be held at the Holborn Restaurant on Saturday, March 20th. Sir George Wyatt Truscott is the head of the well-known City printing firm.

THE AUTHORS' CLUB have arranged a banquet at the Hôtel Métropole on March 1st to celebrate the centenary of Edgar Allan Poe. Sir A. Conan Doyle will preside, and the chief guests will be the American Ambassador and Capt. Poe, the senior living representative of the poet's family. Recitations from Poe's works will be given, and an Ode for the occasion written by Mr. Herbert Trench.

THE annual meeting of the members of the Booksellers' Provident Institution will be held at Stationers' Hall on March 16th. The meeting will be followed by a *Conversazione*, at which the Lord Mayor has kindly promised to deliver an address.

It is proposed to erect a memorial tablet at Castle-Douglas, and another at Newton Stewart to Joseph Train, the friend of Walter Scott.

THE philologist Dr. Johann von Kelle, whose death at the age of eighty-one is announced from Prague, was Professor of German Language and Literature at the German University of that town from 1857 to 1898. He was one of the last surviving pupils of the brothers Grimm, under whom he studied at Berlin. His extensive knowledge and thoroughness are exemplified in his edition of Otfried's 'Evangelienharmonie,' which includes a translation and a glossary, and on which he worked for twenty-six years. Among his other works is a 'Geschichte der deutschen Literatur von der ältesten Zeit bis zum dreizehnten Jahrhundert.'

SCIENCE

BOOKS ON BIRDS.

The Birds of Tierra del Fuego. By Richard Crawshay. (Quaritch.)—It is eminently fitting that the work of describing the birds of what Capt. Crawshay calls this "land of mystery" should have been undertaken by a naturalist so capable of doing justice to the theme. Given the opportunity of a six months' stay in the island in the breeding season, another man with sufficient enthusiasm for exploring the forgotten by-ways of the earth might have shown the same ardour in surmounting the difficulties in the way of the collector, and might even have been fortunate enough to obtain as good results; but few indeed could have written as Capt. Crawshay has done of the scenes of his labours. As a piece of descriptive writing the twenty-seven pages of preface are as good as anything we have read for a long time. "For weaklings," he says,

"and for those who cling to luxury it is no country. To the robust, reasonably optimistic, and open-minded, I commend it in all confidence—above all, to those who would realize the Earth as God created her. In Tierra del Fuego, man is face to face with Nature and her greatest forces untamed and unrestrained, to an extent perhaps unequalled anywhere else in the world."

He is ready to endorse the judgment of Sir John Narborough, who in 1670 testified that "a man hath an excellent stomach here. I can eat Foxes and Kites as savourily as if it were Mutton. Nothing comes amiss to our stomachs." To many "the wind from the everlasting snows and glaciers, always blowing with terrific force and with cutting keenness, yet how invigorating and fragrant with forest and peat and seaweed!" might seem a sufficiently appalling accompaniment to the unutterable desolation of this storm-ridden land. Yet there are numerous favourable testimonies to it.

Capt. Crawshay enters a vehement protest against the prevailing idea that the natives are the most degraded of mankind. The Onas, at any rate, he describes as a magnificent race. These are some of his first impressions on seeing one of them:—

"A gigantic form robed in shaggy furs from head to foot—erect, motionless, silent—regarding me with a gaze so impressive and intense, that as I encountered it, my whole being experienced a shock. A man indeed!.....a frame physically and constitutionally as strong as can be, resource in any emergency, determination, courage recking nothing of cost to life or limb in the achievement of purpose, untiring patience, endurance to the end, intelligence the outcome of instinct and reason so combined as to place him on equal terms alike with man and the lower creation..... But what impresses one most of all is his magnificent dignity and reserve—so natural, as to be impossible of compromise. That stern, calm, thoughtful, deeply-lined, awfully solemn face—so full of expression of all that is greatest and best in Man, yet manifesting nothing evil—will dwell with me to my dying day."

It is not difficult to understand Capt. Crawshay's indignation when he speaks of the painful fact that this race has been, in recent times, deliberately brought to the verge of extermination.

Of the lower animals, far the most interesting and characteristic is the guanaco. This creature—a curious combination, it is explained, of camel, deer, and sheep—stands to the Onas for food, clothing, and equipment, but plentiful as it was at one time, it is now, like them, approaching extinction. The introduction of sheep-farming on a large scale has had strangely far-reaching effects on the fauna of the country, apart from any contributory causes

arising from the practices of the shepherds. That these sheep should be the object of unwelcome attentions from predatory creatures, winged and otherwise, is not, of course, surprising; chief among their persecutors are the gigantic, wolf-like fox, and that sinister bird the carancho, of whose evil deeds a most unattractive picture is painted. Unwittingly enough, the sheep themselves have proved destructive of life in one direction in a remarkable manner, for the mole-like *Ctenomys magellanicus*, which honeycombs the open country in a wholesale and most troublesome manner, is said to be trampled out of existence by the large flocks. But it is in the case of the geese that their presence has been indirectly responsible for the greatest changes. The eating down of the brushwood by the sheep leaves a growth of fine short grass exactly to the liking of the geese. Thus we find that *Chloephaga dispar*, a resident in Tierra del Fuego throughout the year, has within recent times increased prodigiously; Capt. Crawshay writes that they will nest right out on dry, open ground, often within a few yards of the track. "Never," he says, "are you out of sight or hearing of geese, grazing, squatting, and ever rising and gagging, as you go your way." Almost equally numerous in the lowlands is *C. rubidiceps*, which begins to appear as a summer visitor early in September. "After seeing none, a pair appears mysteriously here and there, and these increase from day to day until there are countless thousands." This ruddy-headed goose, it is to be observed, has hitherto been recorded only from the Falkland Islands, and its total omission from previous lists is significant of the fact that it did not appear in anything approaching its present numbers before the sheep had prepared the way.

Of the seventy-nine different species here described, many are now recorded for the first time, and it is certainly strange that such birds as the black-necked swans, which Capt. Crawshay found in vast numbers on the lagoons of the north coast, should have escaped all mention from Darwin and other observers. It could not reasonably be expected that the present work should in any way exhaust the subject of the bird life of the island; it represents the unaided labours of a single man for a limited space of time over a wide and difficult area, and as such it is surprisingly comprehensive. It is probably an oversight that *Phalacrocorax atriceps*, which is abundant in the Straits of Magellan, is omitted from the list. The South Orkneys might have been included in the habitat of *Sterna hirundinacea* and *Larus dominicanus*.

Capt. Crawshay has a great liking for long extracts from other writers, and no one will quarrel with the quaint, shrewd quotations from Sir Francis Drake, Sir Richard Hawkins, and Capt. Cook; but whole pages in the original French and Spanish of D'Orbigny and Azara are hardly likely to be so generally appreciated. Again, however interesting it is to find our homely barn owl (in one of its innumerable variations) and the short-eared owl represented in Tierra del Fuego, it seems out of place to quote at length Waterton or Lord Lilford on the useful habits of these birds.

The twenty-one coloured plates are a valuable addition to the book, and are executed in Mr. Keulemans's best style. They include the fine grey eagle, a rarity on the island, which has previously been described as preying almost exclusively on migratory pigeons, but in Capt. Crawshay's experience confined its attentions to rodents,

and never touched a bird. Noteworthy, too, is a picture of the puzzling *Attagis malouinus*, which, with many of the outward characteristics and habits of a gallinaceous bird, is nevertheless now classified among the Limicolæ. Exception may be taken to the decidedly green feet of *Podiceps americanus*; Capt. Crawshay himself calls them only dark grey, inclining to green, and they have been pronounced an uncompromising black by Mr. M. J. Nicoll. It is certainly a matter for regret that additional plates have not been given, particularly of some of the new specimens of which records were obtained. An index is a desideratum, but a good map is supplied, and is supplemented by a number of photographs of faithfully dreary landscape. Author, artist, and publisher alike are to be congratulated on producing this handsome book, which incidentally deals admirably with other subjects besides ornithology.

The World's Birds. By Frank Finn. (Hutchinson & Co.)—Under the comprehensive title of this small volume Mr. Finn has attempted much the same task as that which Mr. Pycraft had before him in his 'Book of Birds,' reviewed in these columns on September 19th. It is interesting to note the different lines upon which these experienced ornithologists have proceeded, and compare the advantages of each. Perhaps the happiest results would have been obtained if the two methods could have been blended. Mr. Finn, in face of the great divergence of opinion among the highest authorities regarding a systematic grouping of birds in their proper "Orders," disclaims from the first any semblance of classification of this sort. "Families" are disposed of alphabetically, with little or no attempt to show their relationship. Now "family" is an elastic term, and while one may be represented by a single species, e.g. the whale-headed stork (missing from the Index), another is so huge as to include all Passerine birds, comprising, that is to say, more than half the known species, and the great bulk of the feathered population of most countries. For Mr. Finn does not recognize its many subdivisions as having more than sub-family value, although he has dealt with the various groups by discussing typical species in some detail. Again, the juxtaposition, for instance, of ostrich and owl, except for the purposes of an index, seems unfortunate; while any kinship existing between scattered families like those of rhea, cassowary, and ostrich is necessarily lost sight of under such conditions. In fact, whatever merits this scheme of decentralization may possess, they are considerably discounted by the inevitable lack of cohesion between the separate units; and if the alphabetical arrangement is to be adhered to, an appendix becomes almost essential to a scientific study of the subject. Here the missing links might be supplied—if only tentatively—and the whole puzzle more or less pieced together on some rational basis.

Apart from these considerations, we have nothing but praise for this excellent handbook. The practical form in which the information relating to each family is given is admirable, and it is wonderful how much is contained in such a small compass. Mr. Finn is always a model of lucidity and conciseness, and the eye is greatly assisted by the fact that everything has been tabulated throughout under the various headings of size, form, plumage and coloration, young, nest, eggs, incubation, courtship, food, gait, flight, note, disposition and habits, economic qualities, captivity, distribution, and important species. Each family is

introduced by a short diagnosis in plain, untechnical English.

The illustrations are fairly numerous, and are for the most part from photographs of living specimens belonging to the Zoological Society, being purposely selected from the most unfamiliar forms.

As in Mr. Douglas Dewar's former book 'Bombay Ducks' (*Athen.*, July 28th, 1906), so in *Birds of the Plains* (Lane) the forty-two chapters have already appeared in various Indian newspapers, in which they must have formed a considerable attraction. For though not severely scientific, the descriptions are accurate, and, at the same time, attractively written with abundant humour. The wonder, perhaps, is how the author, who is apparently a member of the Indian Civil Service, could find time and energy to write the articles; for, as a rule, the members are worked hard, and he seems to have been employed in all three Presidencies as well as at Lahore, an experience uncommon amongst the younger men, but of advantage in collecting information for preparing a book of this sort. As there has recently been an outcry against the sparrow and his destructive ways in this country, Mr. Dewar may be quoted:—

"It is the custom to speak of the sparrow as a curse to the husbandman. The bird is popularly supposed to live on grain, fruit, seedlings, and buds—those of valuable plants by preference. There is no denying the fact that the sparrow does devour a certain amount of fruit and grain, but, so far from being a pest, I believe that the good it does by destroying noxious insects far outweighs the harm."

Ordinarily this is probably correct; but there are seasons, of which the past is one, specially favourable to nesting, the result being an abnormal increase of birds and undoubted damage to crops. The remedy, however, is not to organize yearly destruction, which might have evil results, but to let each person who is aggrieved wage war on his enemies.

Writing of the adjutant, a gigantic stork possessed of a great pouch which dangles from his bare neck, Mr. Dewar explodes a story which, if not *vero*, was *ben trovato*. In essentials it was thus. An adjutant perched in an exposed position was being bullied by many crows, who flew round him, getting nearer and nearer as their boldness increased with impunity. At last one came too close, and the great beak opened and shut with a snap. The crow was caught, and his struggles were seen as he slipped down the pouch. The rest of the crows, struck with awe, departed, and the adjutant remained at his post, placid as before. Now, alas! we are told that the bag does not communicate directly with the oesophagus.

"Knowing this, one is able to appreciate to the full the splendid mendacity of the writer to *Chambers's Journal* in 1861, who declares that he witnessed an adjutant swallow a crow, which he watched 'pass into the siena-toned pouch of the gaunt avenger. He who writes saw it done.'"

Curiously enough, Mr. Dewar does not mention the fact that the most certain place to find adjutants was on the top of Government House, Calcutta. There they stood like sentries, and when one went another relieved him, with great regularity. Perhaps the unrest has spread to them, and they have deserted their old post.

Most persons who have lived some years in India know the cobbler or tailor bird, so called because it sews leaves together to form its nest; but we have never seen the operation nor heard it described. Mr. G. A. Pinto, "a very keen ornithologist," had the good fortune to see the hen at work.

A suitable plant having been selected, she began operations on one of its leaves so curved that its terminal half was parallel with the ground.

"The first thing she did was to make with her sharp little beak a number of punctures along each edge of the leaf. In this particular case the punctures took the form of longitudinal slits, owing to the fact that the veins of the *Dracena* leaf run longitudinally. In leaves of different texture the punctures take other shapes. Having thus prepared the leaf, she disappeared for a little, and returned with a strand of cobweb. One end of this she wound round the narrow part of the leaf that separated one of the punctures from the edge; having done this, she carried the loose end of the strand across the under surface of the leaf to a puncture on the opposite side, where she attached it to the leaf and thus drew the edges a little way together."

Similarly she treated the other punctures, and the leaf assumed the shape of a section of a cone; the smaller end was filled with cotton, elaborate lining was introduced, and the little bird worked hard enough "to disqualify her for membership in any trade union."

Many other birds are described, but we must conclude with the barn owl, which every one except Bosworth Smith's German professor knows: that gentleman, on shooting one, exclaimed in triumph, "Zee, I have shot von schnipe mit einem face Push cat." So a small Scotch boy, frightened out of his wits by seeing one staring at him in the dark, ran to his parents, exclaiming that he had seen a fearful sight, and, when asked to describe it, said: "It had a body like a chicken and a head like a caat." Mr. Dewar says the face of the owl when awake is heart-shaped; "when the bird is asleep it is as long as that of a junior Madras Civil Servant as he looks over the Civil List." The volume is admirably turned out.

The Birds of the British Islands. Parts IX. and X. By Charles Stonham. (Grant Richards.)—The greater part of these two instalments deals with what we may term the vanishing aristocracy of our avifauna, and in bringing his account up to date Mr. Stonham has often shown a praiseworthy reticence, and refrained from supplying too particular details with regard to the present-day status of these victims of persecution. The doomed birds of prey have afforded Miss Medland material for some of her finest work. In the case of the harriers the plates properly bring out the differences both between the species and between the two sexes of a species—points which are often imperfectly appreciated. In certain instances mistakes in identification have been made from the fact that the hen-harrier is in the main a winter visitor, and Montagu's harrier a summer migrant, and that the one will replace the other unnoticed with the change of the season. Mr. Stonham adheres to the view that Montagu's harrier "is not, and never was, a resident species," though this statement has been challenged in the 'Birds of Hants' (Kelsall and Munn); on the other hand, his assertion that the hen-harrier "now is only met with as a breeding species...in the wilder parts of England and Wales" is sufficiently ambiguous to be misleading. We have before praised the lucidity of the letterpress, but there are a few unfortunate lapses. Thus when we read (of Montagu's harrier again) that "this species appears to be more partial than its congeners to snakes and other reptiles than to mammals," the effect is that produced by a fantastically worded riddle. To the use of "like" as a conjunction Mr. Stonham is particularly prone.

Seemingly averse from making statements on his own authority, Mr. Stonham seldom casts any new light on his subject. Even so, he appears not unfrequently to reject deliberately material of which he might have been expected to avail himself. For instance, the nesting habits of the goshawk are described in a perfunctory way, without the slightest mention of its having attempted to breed in England. The fact that a female goshawk was shot at a nest containing four fresh eggs in Grosmont, Yorkshire, in 1893 is well established; and even if it be contended that it may have been an escaped bird and that no mate was seen, the point should not have escaped mention. We note that while the white stork and the purple heron are admitted to a place in the portrait gallery, the beautiful squacco heron is excluded. In the case of the white stork it might have been stated that many specimens have been imported into this country and have afterwards obtained their liberty. Curiously out of place in this distinguished company seem the cormorant and the shag, but they are none the less interesting on that account. There is no doubt that in many localities the poaching proclivities of the cormorant have been undeservedly visited upon its smaller relative, the two species being placed on the black list without any discrimination. Mr. Stonham does something to rehabilitate the shag when he writes that it is "a strictly oceanic bird...nor does it frequent rivers and inland lakes like the cormorant."

THE HAIRY AINUS OF JAPAN.

DWARFED creatures, covered with hair, half monkeys, half men, covering for shelter beneath the burdock leaves in unapproachable forests—such were the Ainus of which I learnt at school. Ardent believers in Darwin's views of our ancestry quoted this race as affording a striking illustration of the truth of his theories, and some rumours reached our class that the small, hairy human creatures had tails.

Alas that the truth must deal a blow to these pretty fancies! I have lately seen the Ainus, have spoken with them and walked with them in the virgin forests of the land they now inhabit, and my pulses are stilled. I can testify that the portrait imagination had painted of them was a travesty.

Yet all romance and strangeness are not gone from them, and in their distant land they are living a life so different from that led in England that it may be of interest to tell of their ways and appearance. Driven from the main island of Japan by the Japanese, they now live in the northern island of Yezo, and in some outlying islands where they form small communities apart from the Japanese, for whom they feel little friendship.

The first Ainu man I saw reminded me instantly of the popular conception of an Old Testament patriarch, and I thought at once of Abraham as he must have looked before his hair grew white. The fine face of this man of sixty years included a slightly Jewish nose and deep-set eyes, and was crowned by a halo of thick hair which fell just to his shoulders, and stood out bushily all round his head. Round his brow was bound a brightly coloured handkerchief, which intensified the illusion. This type is common among the older men; and of all the Ainu men I saw, only one was ugly and unintelligent in appearance, and he was obviously the village idiot. The men are short, it is true, seldom exceeding 5 ft. 5 in. in stature; but pygmies they are

not, and so thick-set and broad-shouldered that they have the appearance of great strength and manliness.

The Ainu man differs widely from the Ainu woman. This fact is all the more notable because among the Japanese the difference is often very slight, and in the eyes of a foreigner it may be impossible to recognize the sex of an individual during the first and last ten years of life. The Ainu woman looks ill-fitted to be the mate of the Ainu man, for the faces of the older ones, and many even of the girls, are rendered startling and somewhat repulsive by the curious dark-green tattoo-marks which are heavily scored on them. Many of the women are much shorter than the men, and more thick-set; indeed, some of the older ones are almost square, and have such short lower limbs that their figures are entirely lacking in grace, alike in motion and repose. Their hair is worn without ornament or dressing, very little longer than that of the men, and falls in waving locks on either side of their broad faces. The typical pattern of the tattoo-marks is one which comes in a thick curved line both above and below the lips, and continues on either side almost to the ears, where it suddenly turns upwards. At a very short distance it gives them the appearance of wearing a fierce moustache of the "es ist erreicht" type. Across the forehead run one or two bands of similar colour, either straight or waving, and going from temple to temple like the unwelcome wrinkles on Western foreheads. The transformation of expression resulting from these ornaments is so great that at first one can hardly believe that the women belong to the same race as the keen, intelligent, handsome men. Yet among the younger women who have not been tattooed the bright expression of face shows them to be fit mates for the men. Sometimes the girls are most attractive—two of those I saw were distinctly beautiful, even according to our own standards; and all of them appear quick and vivacious in comparison with the inscrutable calm and apparent stupidity of the Japanese women.

To-day the Ainus are a subject race, having been driven further and further back in Japan by the Japanese, until they hold only a part of the northern islands. In truth, they have but a precarious foothold in the land, which is now entirely under the Japanese, and is every year increasingly cultivated. They live in villages or groups apart from the Japanese, in houses of a different shape from those common in the country. Indeed, their houses are little more than straw huts, with a curiously high roof (or should one say low walls, which make the roof look out of all proportion?) with many tiers of thatching. The women ride into the Japanese villages, sitting cross-legged on the backs of mares which are followed by frisking foals. Here they sell the vegetables they bring with them in great baskets, and buy soap and thread and all such things as they cannot make themselves. This last class of article is rapidly increasing in number, for the old Ainu industries and individual products are dying out, and the arts of weaving, carving, cloth-making, and many others are becoming lost among them. The men still hunt, but bears are much fewer now than they were in the old days when the great bear feasts and festivals were originated, and warriors of valour were decorated with a crown, the ornament of which was a bear's head rudely carved in wood. Those on the coast go out to sea to fish, in boats with square-ended prows, some of which are still rudely carved. The fishing villages are places to be avoided by all but the most enthusiastic anthropologists,

as the stench of the fish, which they allow to rot in some peculiar manner, is unutterable.

The people call to each other in harsh tones, in words with short syllables in which *k* is apparently the most frequent letter—a language very different from the soft and poetical speech of the conquering Japanese. In the names of places, *p* is very common, as many descriptive adjectives begin with this letter in Ainu, but often this is changed to *h* in Japanese; for example, the place Poronai is always spoken of, and is even written up at the railway station, as Horonai by the Japanese. Writing is an unknown art among the Ainus—not even a forgotten one, like pottery-making—and it does not seem likely that it will now be evolved by a people who are rapidly dying out of the land they have lost.

M. C. STOPES.

SOCIETIES.

GEOLOGICAL.—Jan. 27.—Prof. W. J. Sollas, President, in the chair.—The following communications were read: 'The Conway Succession,' by Miss Gertrude L. Elles, D.Sc., and 'The Depth and Succession of the Bovey Deposits,' by Mr. A. J. Jukes-Browne.

MICROSCOPICAL.—Jan. 20.—Annual Meeting.—Lord Avebury, President, in the chair.—Mr. J. E. Conrady and Mr. J. I. Pigg were appointed by the President as scrutineers of the ballot for officers and Council for the ensuing year.—A reflecting microscope, made by Amici, presented to the Society by Mr. S. R. Roget, was exhibited, and was described by Mr. Rousselet, by whom it was regarded as a very valuable donation, as the Society had not hitherto possessed an instrument of this type.—Mr. Conrad Beck exhibited and described an instrument, invented by Dr. Leslie Buchanan, consisting of two small microscopes with negative eyepieces converged at an angle, and used as a binocular instrument for the examination of the eyes of patients by oculists.—Mr. F. Watson Baker (for Messrs. W. Watson & Sons) exhibited a new form of portable microscope and a student's microscope of new design called the "Standard."—Mr. F. Plaskitt exhibited some high-power photomicrographs of Podura scales, taken to show their transverse markings, a short paper descriptive of the exhibit being read.—The Report of the Council for 1908 was read by Dr. Hebb. The Treasurer also submitted his statement of accounts and duly audited balance-sheet.—The President, in moving that the Report of the Council and the Treasurer's balance-sheet be received and adopted, said that, though their balance was only small, it was satisfactory to note that it was on the right side. The motion was carried by acclamation.—The following gentlemen were elected as officers and Council for the ensuing year: President, Sir Edwin Ray Lankester; Vice-Presidents, F. J. Cheshire, Rev. W. H. Dallinger, Sir Ford North, and E. J. Spitta; Treasurer, Wynne E. Baxter; Secretaries, R. G. Hebb and J. W. Gordon; ordinary members of Council, F. W. Watson Baker, A. N. Disney, J. W. H. Eyre, E. Heron-Allen, H. G. Plimmer, T. H. Powell, C. Price-Jones, P. E. Radley, Julius Rheinberg, C. F. Rousselet, F. Shillington Scales, and D. J. Scourfield; Librarian, P. E. Radley; Curator of Instruments, &c., C. F. Rousselet; Curator of Slides, F. S. Scales.—The President then read his annual address, entitled 'On Seeds, with Special Reference to British Plants.' In this he more particularly dealt with the seeds of Gymnosperms and Monocotyledons, in continuation of the address of the previous year, in which the seeds of Dicotyledons were considered. The following were elected:—Ordinary Fellows: F. W. Gordon, E. Heath, R. Kennedy Levett, and E. J. Sheppard.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 2.—Mr. J. C. Inglis, President, in the chair.—The paper read was 'On Heat-Flow and Temperature-Distribution in the Gas-Engine,' by Prof. Bertram Hopkinson.—It was announced that 30 candidates had been admitted as Students.—The monthly ballot resulted in the election of 4 Members and 22 Associate Members.

ANTHROPOLOGICAL INSTITUTE.—Jan. 26.—Annual Meeting.—Prof. W. Ridgeway, President, in the chair.—The President delivered his anniversary address on 'The Relation of Anthropology

to Classical Studies,' in which he pointed out the results that had followed from the use of the anthropological method in the study of the classics. Subjects which had long been obscure, or which had given rise to wild speculations, took upon themselves in the light of anthropology a clear meaning. For example, Aristotle's account of the origins of Greek society—an account which had long perplexed scholars—can be explained by comparing it with institutions still surviving amongst primitive peoples; but it is only of recent years that any such comparison has been made, or such an explanation given. It is, however, not only in the domain of sociology or religion that such a comparative method is of service. The art of the Greeks, for example, can be shown to have been at one time in a stage comparable to that of the modern savage, from which it has directly developed. Again, a knowledge of anthropology will be of great service to an intelligent understanding of classical literature. The attacks which have been made on classical studies, and especially on the teaching of Greek, are in great measure due to the classical scholars themselves, who by their pedantry and their indifference to scientific method have caused the reaction which has set in against these studies. But if ancient literature and history are studied in the light of anthropology, much that was obscure will be explained, much that was imagined to be erroneous will be found to be true. To help to make the classics live is the part of anthropology.

ARISTOTELIAN.—Feb. 1.—The meeting took the form of a "Symposium," to which Dr. Bernard Bosanquet, Mrs. Sophie Bryant, and Mr. G. R. T. Ross contributed papers. The subject discussed was 'The Place of Experts in Democracy.' Dr. Bosanquet dealt with Plato's criticism of democracy. The distinction between the specialist expert and the expert in statesmanship was touched upon. Next the discrepancy between Plato's caricature of democracy and modern democratic constitutions was pointed out. There is no reason against finding the analogue of what we call democracy in the spirit of Plato's perfect State. That is characterized by three important principles, viz. (1) every creature in the commonwealth is to have a right and duty that satisfies its nature; (2) the career open to the talents; (3) the equal utilization of the abilities of the two sexes in public functions. Democracy, like the Platonic State, does not forbid a highly autocratic administration by the right person, but this is not a specialist; at least he is one whose speciality is to be a "consummate artificer of freedom." Thus the conflict between the doctrinairism of the mere specialist and the ignorance of the layman is to be reconciled.

Mrs. Bryant divided the experts connected with government into three classes: (1) the rulers, (2) specialist advisers, (3) executive officials. The conflict between different classes of specialists was dealt with. Mrs. Bryant preferred to assimilate modern democracy to the type of the "mixed State" in Plato's 'Law'; yet in Plato we miss sufficient guidance as to the means by which his experts are, in the first instance, selected for special education. In the modern State selection and training are, for the most part, phases of a single process. Competition for distinction in local government paves the way for fitness to enter Parliamentary life, and within this sphere selection and education go hand in hand.

Mr. Ross criticized the assumption that the selective experience which rulers undergo must necessarily produce the best type of expert in governing. It is often held that democracy leads to the predominance of the mediocre. There are reasons, however, for rejecting this doubt, as no real democracy can survive which does not secure the service of men of exceptional talent. Democracy also requires the high development of the political intelligence of the governed. The theory that democracy means mediocrity is supported by an illusion to which artists are specially susceptible. The anti-democratic thought of Nietzsche is a case in point.

CHALLENGER.—Jan. 27.—Sir John Murray in the chair.—'Notes on the Breeding Habits and Development of *Littorina littorea*,' by Mr. W. M. Tattersall, were communicated by Mr. E. W. L. Holt. On changing the water in the aquarium for fresh seawater, copulation of the periwinkles was readily induced. The eggs are deposited in small capsules shaped like a Panama hat, and are not attached, which accounts for their not having been recorded hitherto. Of the four British species of *Littorina*, *littorea* is exposed only at low spring tides, and is freed as a trochophore, later becoming a veliger; *obtusata* is generally exposed at ordinary low water, and is freed as a veliger; *rudis* is exposed during the greater part of the day, and is viviparous;

neriloides lives between the high water of springs and neaps, and is also viviparous. Both in habit and life-history these four seem to represent stages in the adaptation to a land existence.—In describing the 'British Oithonæ,' Mr. G. P. Farran pointed out that they are four in number and inhabit respectively waters of low salinity, ordinary coastal waters, oceanic waters bordering on the coastal area, and purely oceanic waters. Structural modifications accompany the increase in salinity of the different habitats.—A paper by Mr. S. W. Kemp dealt with the four species of 'Polychæles from the N.E. Atlantic,' and included notes on their habits and on the structure of the vestigial eye.—Mr. E. W. L. Holt exhibited a new species of *Rhinochimæra*, which he regarded as the adult of immature specimens known as *Harriotta*, a view which gave rise to some discussion.

MEETINGS NEXT WEEK.

- Mon. Royal Academy, 4.—'Preliminary—to the Sculptors of Tomorrow,' Lecture I., Prof. W. R. Colton.
— London Institution, 5.—'Leaves from an Old Venetian Diary,' Mr. T. Okey.
— Institute of British Architects, 8.—'Town and Country: some Aspects of Town Planning,' Mr. H. V. Lanchester.
— Society of Arts, 8.—'Modern Methods of Artificial Illumination,' Lecture I., Mr. Leon Gaster. (Cantor Lecture.)
Tues. Royal Institution, 3.—'The Architectural and Sculptural Antiquities of India,' Lecture III., Prof. A. A. Macdonell.
— Statistical, 5.—'Forestry in some of its Economic Aspects,' Prof. W. Somerville.
— Institution of Civil Engineers, 8.—'The Design of Marine Steam Turbines,' Mr. S. J. Reed.
— Zoological, 8.30.—'The Fauna of the Cocos-Keeling Atoll,' Mr. F. Wood-Jones; 'Contributions to the Anatomy of certain Ungulata, including Tapirus, Ilyrax, and Antilocapra,' Mr. F. E. Beddard; 'Le Rhinocéros blanc du Soudan,' Prof. Dr. E. L. Tronessart.
Wed. Meteorological, 7.30.—'Report on the Phenological Observations for 1908,' Mr. E. Mawley; 'The Cold Spell at the End of December, 1908,' Mr. W. Marriott.
— Folk-lore, 8.—'Head-hunting Tribes in the Hills of Assam,' Mr. S. R. Hodson.
— Microscopical, 8.—'On a German Silver Powell Portable Microscope made in 1850,' Mr. A. A. C. E. Merlin; 'The Red Snow Plant, *Sphaerella nivalis*,' Mr. G. S. West.
— Society of Arts, 8.—'The Commercial Relations of France and Great Britain,' Yves Guyot.
Thurs. Royal Institution, 3.—'Problems of Geographical Distribution in Mexico,' Lecture I., Dr. Hans Gadow.
— Royal Academy, 4.—'Preliminary—to the Sculptors of Tomorrow,' Lecture II., Prof. W. R. Colton.
— Royal, 4.30.
— Historical, 5.—'Annual Meeting: President's Address.'
— London Institution, 6.—'St. Paul's Cathedral,' Canon W. Benham.
— Linnean, 8.—'Discussion on "Alternation of Generations," opened by Dr. W. H. Lang.
— Chemical, 8.30.—'A Study of some Asymmetric Compounds,' Mr. F. S. Kipping; 'The Decomposition and Sublimation of Ammonium Nitrate under Heat,' Mr. P. C. Ray; and other Papers.
— Society of Antiquaries, 8.30.
Fri. Geological, 3.—'Annual Meeting.'
— Institution of Civil Engineers, 8.—'Standardization in Engineering Practice,' Lecture I., Dr. W. C. Unwin. (Students' Lecture.)
— Institution of Mechanical Engineers, 8.—'Annual Meeting: Discussion on "The Filtration and Purification of Water for Public Use."'
— Royal Institution, 9.—'Recent Advances in means of saving Life in Coal Mines,' Sir H. Cunynghame.
Sat. Royal Institution, 3.—'Chamber Music,' Sir A. C. Mackenzie.

Science Gossip.

THE only Parliamentary Papers likely to be of interest to our readers this week are *Agricultural Statistics: Vol. XLII., Part IV., Colonial and Foreign Statistics (6d.)*; and *Further Correspondence relating to the preservation of Wild Animals in Africa (1s. 3d.)*.

A MEDICAL MONTHLY made its first appearance with the New Year at Calcutta. It is entitled *The M. S. Journal*, and is edited by Dr. S. K. Mullick, of the Medical Service. Among the contributors are Sir Alexander R. Simpson, Dr. Herschel, and Major A. R. S. Anderson.

JOHN BLACKWOOD writes:—

"In *The Athenæum* of Feb. 6 appears a review of 'Reminiscences, Personal, Professional, and Philanthropic,' by Dr. Blackwood, M.D. Classing Dr. Blackwood with another author, the reviewer writes: 'Both are men of delicate sensibility....whose foibles and mistakes we readily forgive, even when, as in Dr. "Blackwood's" case, the pylorus is described as a part of the intestine "which measures nine inches in length." A "mistake" this indeed for any doctor to make. Perhaps you will allow me to show how it appears in my book, p. 107:—

"The food, now converted into *chyme*, passes into the pylorus, which is about nine inches in length and is the medium of communication between the stomach and the intestinal canal which receives the *chyme*."

The author writes "pylorus" when he should have written "duodenum." The pylorus is the outlet of the stomach, and is a mere

ring: the duodenum is the first part of the small intestine. Sylvestre Bonnard can hardly be called "another author."

AN informal dinner was held at the Criterion Restaurant, Piccadilly, on Monday last, at which the formation of an Illuminating Engineering Society in this country was the subject of discussion. The scheme was warmly approved, and it was agreed unanimously that *The Illuminating Engineer* should be appointed the official organ of the society. For further particulars application should be made to Mr. Leon Gaster, 32, Victoria Street, S.W.

THIS year being the tercentenary of the invention of the telescope, Mr. Arthur Mee of Llanishen, Cardiff (author of the annual handy guide 'The Heavens at a Glance'), has issued an interesting illustrated little 'Story of the Telescope,' in which a concise account is given of the successive improvements in the instrument, both of the refracting and reflecting kind, together with a list of the largest which are at present in use. The booklet contains also a well-selected summary of astronomical dates from the time of Copernicus, and another of important works in different departments of astronomy. It is to be obtained of the author.

No fewer than fourteen small planets are announced as having been photographically discovered at the Astrophysical Institute, Königstuhl, Heidelberg: four by Prof. Max Wolf—one on the 18th, and three on the 28th ult.; nine by Herr Kopff—three on the 18th, one on the 24th, two on the 26th, and three on the 28th; and one by Herr Lorenz on the 22nd.

SOME large spots, visible to the naked eye, have passed over the sun recently. Examination showed remarkable changes in their size and shape. The period of abundance has been unusually protracted, an epoch of minimum being due next year.

WE have received Nos. 122-45 of papers communicated from the Oxford University Observatory to the *Monthly Notices* of the Royal Astronomical Society and other scientific periodicals. The majority of these are by Prof. Turner himself, and several are of great interest, particularly with reference to variable stars, and the classification of those of a long period, with a suggested physical interpretation of the effects produced. Prof. Turner and Mr. Lewis contribute a paper on the inclination of binary star-orbits to the galaxy, and Mr. H. C. Plummer one on a mechanical solution of Kepler's problem.

M. FLAMMARION'S *Annuaire astronomique et météorologique* has appeared for 1909, and contains, as usual, not only ample information as a guide to observation during the year (including the positions of the planets, and maps of the constellations visible each month), but also an extremely interesting account of the progress of astronomy during 1908. Meteorological data are of course furnished; as well as a review of the climatic conditions, as compared with those of previous years, registered at Juvisy during 1907. Some remarkable effects of thunderstorms, which occurred on the 6th of July and the 9th of December in that year, are described.

HERR FRITZ GOOS of Bonn discusses in No. 4300 of the *Astronomische Nachrichten* the spectroscopic observations of α Persei in the line of sight, and arrives at the conclusion that that star is moving in a circular path with a period of about 290 days.

FINE ARTS

OUR LIBRARY TABLE.

Modern Art. By Julius Meier-Graefe. 2 vols. (Heinemann.)—Books on modern art are not rare in these days, and the reviewer usually knows their contents beforehand. He knows they will set forth in easy fashion and with tolerable correctness the views accepted in the better-informed circles, and will aim at supplying a vade-mecum wherein the reader will find all that is necessary to enable him to pass as a person of culture. All the more is it a pleasure to come for once upon an author who scorns this safe path, and refrains from adding a further coating of plausibility to other men's opinions. Among so many echoes which become every day more unreal and suspicious, here is a voice. Herr Meier-Graefe has the courage of his convictions. He has a point of view, and it leads him to judgments often refreshingly at variance with those currently accepted, and the result will be found highly stimulating by those to whom, as to himself, art really means something.

It is, indeed, to this small class of readers only that the book will be entirely satisfactory. It opens with a complaint that "the amount of talking and writing about art in our day exceeds that in all other epochs put together," which contrasts humorously with the torrent of words which follow (close on 650 closely written pages), at times garrulous, at times obscure, but always repaying the trouble it undoubtedly requires from the reader. Hardly any of this consists of the usual historic and biographical details. It is all "talking about art." With a copiousness which leaves us admiring and amazed, the author continues talking with undiminished zest till the end. Had Herr Meier-Graefe spent another year in distilling the essence of this diffuse causerie into one-third of the space, he might have produced a statement of his point of view that would have been definitive.

As it is, his artistic principles hardly find explicit statement, yet make their presence felt throughout. So, one thinks, might the great artists have written if they had not been better employed, and to catch the gist of the message calls, perhaps, for some small inside practical acquaintance with the subject. The book must be read with sympathy as well as literal understanding, being, indeed, a vindication of the sensuous side of art as the predominating element. "Art," we are told,

"is not of the feminine gender for nothing. She mocks at the intelligence of the thinker, and throws herself into the arms of the man who happens to be born handsome. The exertion necessary to overcome her is certainly of an intellectual kind, but it is remote from the icy eminences of purely personal consciousness."

Here, in fact, we have one of those apparently arbitrary statements of specifically artistic merits and demerits which are periodically necessary to counterbalance the tendency of literary criticism to be misled by plausible imitations, and the circumstance that the statement is made with a certain violence does not, perhaps, lessen its utility. We confess to a certain glee at the merciless dissection of "the portrait manufacturers," as our author terms Reynolds and his school. Summary justice was called for as a wholesome corrective to wholesale idolatry. So also the severe chapter on Turner, if open to reservations, contains a solid kernel of truth. It is refreshing to find a writer on "modern art" who pushes his record a little nearer to the present, and ventures to declare his admiration for artists hardly

as yet canonized by the picture-dealer. To this courageous following-up of his principles to their logical conclusion we owe acquaintance with the charming design by Gauguin reproduced opposite p. 66, vol. ii. When, however, he extends his appreciation to Seurat's 'Le Chahut' (p. 312, vol. i.), we are compelled, while admiring his consistency, to recall his own dictum concerning certain amateurs, who "tolerate the most glaring defects—nay, even to a certain extent absolute incapacity—if some single quality is preserved which approves itself as unique." Notable also in the volumes are the due appreciation of Daumier as a painter, and the seeing of Whistler and Rodin in something like reasonable proportion.

The Life of James McNeill Whistler. By E. R. and J. Pennell. (Same publisher.)—There is in this book no criticism of Whistler's art to compare with Herr Meier-Graefe's clear-sighted chapters, indeed the position of Mr. and Mrs. Pennell as depositories of the deceased artist's confidence has had the effect of making the work rather a storehouse of anecdote than anything else. It is surprising to find how large a body there remains of Whistler legends, nor is it to be denied that they are amusing reading, and an essential part of the artist's legacy to us.

This point is duly insisted upon. There are many who profess veneration for Whistler's painting and deprecate the time he wasted in frivolous posing. Perhaps in a little while we shall be admiring his seriousness and significance as a *poseur*, and lamenting the frivolity of some of the painting. In this book, however, is small attempt to sift the wheat from the chaff in the painter's output, and the man's little quarrels are for the most part recounted purely from one standpoint—Whistler's own. If this were admittedly the rule, a posthumous responsibility might in some sort be awarded to Whistler; but by defending one or two victims of the artist's dislike (Mr. Leyland and Mr. McClure Hamilton are examples), the authors of the book place themselves in a somewhat ungracious position. Thus when Whistler, at the trial of a question in the technique of lithography, allowed himself spitefully to complain that "distinguished people like Mr. Pennell and myself are attacked by an unknown authority (Mr. Walter Sickert), an insignificant and irresponsible person," it was surely an ebullition which an admirer of Whistler might, in kindness to his hero, have refrained from quoting, or mentioned as a symptom of that fantastic combativeness which only the lightest and most humorous manner could render tolerable. Mr. Sickert's criticism, as a matter of fact, is excellent in literary form, while it has behind it as much study and experience as any of the copious art-criticism which latterly, and largely on his initiative, has been written by members of the artistic profession. Something of this difficulty of apparent partisanship was perhaps inherent in the work Mr. and Mrs. Pennell have undertaken; otherwise their task is capably performed.

THE WORKS OF THE LATE HENRY OSPOVAT.

THE collection of drawings by the above-named artist at the Baillie Gallery is not, we believe, a Memorial Exhibition in the ordinary sense of the word. Arrangements had been made with Henry Ospovat some time back for a representative show to be held at this date, and there seemed no reason why his untimely death at the beginning of last month should alter those arrange-

ments. We are thus made to feel the more poignantly, by how narrow a margin we have been balked of an adequate opportunity of appreciating in his lifetime an admirable artist.

How admirable he was we have never till now had proper demonstration. A few of his less successful studies in portraiture were shown at Mr. Baillie's Baker Street Galleries a year ago, along with a number of those caricatures which were his one point of contact with the general public, but were for the most part, by their very subject, hardly worthy of his talents. He contributed nothing else to London exhibitions, and his work as an illustrator suffered much in reproduction, so that the five volumes decorated by him offer a hint only of his peculiar powers. When executing a publisher's commission Ospovat almost always strikes us as derivative—as though, working for a public which has little respect for contemporary art, he hoped to slip by unobserved as a belated artist of the sixties. The first of his books, 'Shakespeare's Sonnets,' was a weak reflection of the weakest of the English Pre-Raphaelites, not characteristic works. In 'Matthew Arnold's Poems,' 'Men and Women,' and 'Shakespeare's Songs' the sturdier inspiration of Houghton and the like is occasionally combined with something of Fantin-Latour; and in his more independent drawings Fantin, and behind Fantin, Rembrandt, are seen inspiring the artist to steadily increasing force and originality, culminating in certain weirdly imaginative designs, and eloquently sympathetic drawings of Jews which bespeak powers of the highest order.

Already among the book-illustrations fine things are scattered. We may mention the delicate feminine figure, touching in its refinement in No. 69, *Two Young Fair Lovers*; the rich colour-quality of No. 70, *Why standest thou there, O Neckan?* or the web of delicate modelling which makes up the face in No. 83, *A Merry Heart goes all the Way*. In some of these we see a born lithographer gradually finding his way to his natural medium. His sense of the impalpable, mysterious quality of light was too strong to make a pure line process suitable.

In none of these did Ospovat achieve the extraordinary combination of beauty and actuality shown by Houghton at his best (indeed, no one has ever equalled Houghton on his own ground). No. 107, *Study for Illustration for an Eastern Tale*, shows what actuality meant for Ospovat—something more brutal in which character is simplified for plastic purposes. One feels that Rodin would claim the author of this powerful drawing as a kindred spirit. Another *Eastern Tale* (7) shows the artist a master in that realm of mystic invention which was probably his ultimate destination. It is stamped with the highest reality, but the reality of nightmare—the same quality which forces us to recognize in an occasional work of Odilon Redon the creation of a genius. Yet we cannot esteem less highly than this the different, but equally personal drawing *The Wandering Jew* (32), which we do not hesitate to rank as one of the finest dramatic illustrations that have been made in this country. In this perfect union of pictorial and plastic vision, a strong gossamer of line caresses the form with a tenderness which preserves its simplicity. Rembrandt might have realized thus the infinite patience of this majestic countenance, from whose smooth curves, as of a waterworn pebble, the sufferings of centuries fall away—powerless to fret its mournful resignation. The legend is made a vehicle for forcing even the frivolous to read something of the significance of the mystic calm of the East—to see it as the

ultimate smoothness taken on by a perdurable material beneath the infinite drilling of the ages. To achieve this in a tiny pen-drawing indicates a man of mark.

We must note as only a little less fine, or at least less definitive than this, the vivid sketch *How long, O Lord?* (45) which takes a place somewhere between the two works last mentioned and *An Old Jew* (34), which is more in the vein of Houghton. The *Yiddish Provision Shop* (40) has something of the bitter story-telling emphasis we find in the work of Mr. Sidney Sime. There are, moreover, certain examples of Ospovat's portrait painting, one of which (we should fancy the earliest) has a sober power that commands respect. A charcoal *Portrait* (54) is also excellent in the manner of Fantin.

It will be seen that, among much immature and some obviously affected work, we have to recognize an artist of remarkable power and distinction, who has yet died in comparative obscurity at a time when every one is lamenting the decadence of the arts and the dearth of talent. That this should be so is a rebuke alike to promoters of artistic shows and critics. One has to search among much futility for neglected talent.

Complete neglect was not Ospovat's. Besides the books he illustrated for Mr. John Lane and Mr. Dent, he did a large number of caricatures, and with these achieved latterly a certain success. The general public was interested in him on condition that he did drawings of Harry Lauder and Little Tich in their public aspects, and to do work of this kind is, of course, not to caricature life, but to caricature some one else's caricature. To set an artist of Ospovat's powers to make a commentary on such people is a little as if one should set Rembrandt to make an interpretative etching of a drawing by—say Mr. Tom Browne. Thus, while all these caricatures display considerable ability (an uncatalogued drawing of Mr. Charles Sykes is one of the wittiest), they cannot as a series claim the interest and vitality of the later work, for example, of Mr. Max Beerbohm.

The illustrations to Poe exhibited by Baron Rosenkrantz in the further gallery suffer from such formidable comparison. After looking at the work of the deceased artist one sees that the drawings here are academic rather than imaginative. Two of them (13 and 14) are disgusting—as is clearly their intention—and may be set down as to that extent successful.

ETCHINGS BY LIVING ARTISTS.

AT the gallery of Messrs. Connell & Sons a show of contemporary etchings is notable principally from the presence of some new plates by M. Eugène Bédot and the works of a new-comer, Mr. Andrew F. Affleck. Some of M. Bédot's plates are as good as ever—the *Pont Mirabeau* (19), the bold *Petit Bras de la Seine au Pont Marie* (45), or *Le Pont de Sèvres, Bellevue* (54). Some of them are marred, in our opinion, by his introduction of little patches of soft ground etching which give a rough texture out of harmony with the daintiness of his scale of detail. Mr. Affleck is an artist of more uncertain taste, who is sometimes vulgar, but sometimes shows undoubted power; and too easy tolerance of commonplace is perhaps more remediable than lack of vitality. The melodramatic *Perugia* (55) and the better *St. Gervais, Paris* (48)—the latter subject suggesting lithography rather than etching as a medium—are the most favourable examples of his talent. There are also good plates by Miss H. Frood (6), Mr. E. M. Synge (11 and 13), and Mr. William Walker (37).

SALE.

MESSRS. CHRISTIE sold on the 6th inst. the following. Pictures: N. Diaz, In Fontainebleau Forest, 157l. Hoppner, Mrs. Munroe, in white dress, 199l. Leighton, Head of a Girl, 115l. L. J. Pott, Game to the Last, 199l. Drawings: Constable, Langham, Essex, 52l.; The White Horse, 50l.; Stratford Lock, 89l.; A Cornfield, 60l.; Dedham Vale, 63l.; A Ruined Castle, 63l.; The Old Chain Pier, Brighton, 86l.; Hampstead Heath, 78l.; Stratford St. Mary, 54l. Birket Foster, Edinburgh, 75l.; Ballater, 77l. Turner, Lake of Lugano, 84l.

Fine-Art Gossip.

Two interesting series of lectures are announced to take place at the Albert Hall, Kensington. Mr. Roger Fry is lecturing on 'The Language of Art' on five Fridays, February 19th and 26th, March 5th, 19th, and 26th. Mr. Laurence Binyon on Wednesday afternoons, March 10th, 17th, 24th, and 31st, will deal with 'Art and Thought in East and West: Parallels and Contrasts.' Tickets for both courses, which will be illustrated with lantern-slides, may be obtained from Mr. J. Stepney, 24, Bury Street, St. James's, S.W.

JUST as we go to press we learn of the death of Mr. Charles Conder. The world of art thus loses, at the early age of forty-one, an artist with great distinction of style. Mr. Conder spent several years in Paris in the study of art, and much of his painting recalls the luxurious and decadent grace of eighteenth-century France. He became an Associate of the Société Nationale des Beaux-Arts in 1893, and his work was prominent at the New English Art Club and the International Society. He is represented in the Luxembourg, and is best known in this country as an exquisite painter of fans.

THE REV. G. S. DAVIES is publishing with Messrs. Methuen, in their "Classics of Art" Series, a volume on 'Michelangelo.' Both older and more recent authorities have been consulted, and there will be more than a hundred illustrations.

At the last meeting of the Council of the Royal Society of Painter-Etchers and Engravers Mr. H. Sheppard Dale and Miss Katharine Kimball were elected Associates.

In a new German periodical, *Der Cicerone* ("Halbmonatsschrift für die Interessen des Kunstforschers und Sammlers," January, Heft I.) Dr. Hermann Voss reproduces a picture to which a pathetic interest is now attached—the 'Deposition' of the Messina Gallery. We trust it may prove to be one of the "three valuable Flemish pictures" which, according to a note in this month's *Burlington Magazine*, have been rescued by Prof. Salinas and his staff of sappers and soldiers.

DR. Voss ascribes this fine picture to the Brussels master Colijn de Coter, to whom Dr. Friedländer has recently drawn attention. The close connexion between this work and a picture of the same subject at Stuttgart, which Dr. Voss reproduces for purposes of comparison, is striking; and though the example at Stuttgart is inferior in quality and power to the Messina 'Deposition,' there can be little doubt that both are by the same hand. Dr. Friedländer's attribution to Coter of the Stuttgart picture is therefore confirmed. Colijn de Coter, whose artistic personality is thus being gradually reconstructed, forms a connecting link between Rogier van der Weyden and Barend van Orley, and must at some period have had relations with an earlier contemporary, the Maître de Flémalle.

CONTE FRANCESCO MALAGUZZI VALERI, a well-known authority on Italian art and the

author of several books and essays on this subject, is publishing an exhaustive catalogue of the Pinacoteca at Milan, which will be welcomed by art-students. The scheme of the catalogue, which deals with the contents of the Pinacoteca in groups or schools, is due to the former Director, Corrado Ricci, and the fullest details are given not only of the pictures themselves, but also of the artists, many of whom are almost unknown outside the Palazzo Brera.

THE Report recently published by the Board of Education as "Command Paper 4431" might find more readers, or, at least, more purchasers at its official price of fifteen pence, did it not cover matters so diverse as "The Victoria and Albert Museum, the Royal Colleges of Science and Art, the Geological Survey, and the Solar Physics Committee." The Report deals with 1906-7 in the case of the two Colleges, and in all other cases with 1907, and is therefore as heavily in arrear as are most official publications. We note that, although charged with the Indian Collection, South Kensington continues its purchases of objects in which it is already rich, such as Græco-Buddhist sculpture from the Punjab frontier.

MR. JOHN STABB writes:—

"In the review of my book 'Some Old Devon Churches' in your last issue, a list is given of the screens not included in that volume. This gives the idea that the book is incomplete, but I stated in the preface that I hoped to bring out a second volume dealing with another hundred churches, and I hope those you mention will be included.

"In the meantime I have a book in preparation illustrating the objects of interest in the churches which were not illustrated in 'Some Old Devon Churches.' This volume will, I hope, be ready about Easter."

EXHIBITIONS.

- SAT. (Feb. 13).—Mr. Wilfrid Ball's Water-Colours made in Hampshire, Private View, Fine-Art Society's Gallery.
— M. Pierre Bracquemond's Paintings of Interiors of Venetian Palaces and Churches, Mr. McLean's Galleries.
— The late William Callow's Water-Colours and Sketches, Private View, Leicester Galleries.
— Mr. Alfred Parsons's Pastorals, Private View, Leicester Galleries.
— Society of Art, Life, and Literature, Pictures and Drawings, Sixth Exhibition, Private View, Gallery van Brakel.
— Society of Twelve, Original Prints and Drawings, Private View, Messrs. Obach's Gallery.
— Mr. Algernon Talmage's Paintings of London, Day and Night, Goupil Gallery.
— Mr. W. Walcott's Water-Colours of London and Rome, Private View, Fine-Art Society's Gallery.
FRI. Women's International Art Club, Exhibition, Press View, Grafton Galleries.

MUSIC

OUR LIBRARY TABLE.

A History of English Cathedral Music. By John S. Bumpus. 2 vols. (Werner Laurie.)—In 1549 was published what is known as the First Prayer Book of King Edward VI., and in the following year Merbecke's work 'The Boke of Common Praier Noted,' which, as our author remarks, "supplied a deficiency sure to be felt throughout the country on the substitution of the English for the Latin rite." The present 'History' opens with a brief account of that book; of Tallis's Litany, or, as it is called, 'The Festal Litany,' also of Tallis himself; and of Christopher Tye, usually regarded as the "founder of the Post-Reformation School of Church Music." In vol. ii. the concluding chapter deals with the second half of the nineteenth century, Thomas Attwood Walmisley, S. S. Wesley, Henry Smart, John Goss, and Frederick A. Gore Ouseley being selected as typical of that period. Many other composers are mentioned, both dead and living, whose valued contributions to cathedral music could not, however, without greatly increasing the size of the book, be noticed.

Mr. Bumpus tells the story of English cathedral music in what may be called dictionary form. The headings of the chapters name the various periods in chronological order, while after brief introductory remarks the composers are separately noticed. The author throughout shows how carefully he has studied his subject; and though in the main he keeps to his text, there are many interesting details not strictly referring to it.

Bach is mentioned more than once. There is a quotation from a letter of Samuel Wesley to his mother (January 12th, 1810) in which he says:—

"Tell him [i.e. his brother Charles] that if he is minded to go to St. Paul's on Sunday next to the afternoon service, he will hear that fugue in three movements, in three flats, which he assisted me in playing the other evening, and which he was so delighted with."

The fugue in question was the one known as 'St. Anne's.' The cathedral organist at that time was Attwood. Prof. Prout has within the last few years read papers with illustrations on Bach's Church Cantatas, calling attention to the wonderful music contained in them. In connexion with this it is interesting to read that T. A. Walmisley, who was elected Professor of Music at Cambridge in 1836, in a lecture spoke of Bach's Mass in B minor as "the greatest composition in the world," and also prophesied "that the publication of the Cantatas [then in MS.] would show that his assertion of Bach's supremacy was no paradox."

Mr. Bumpus, referring to arrangements from Mozart's so-called 'Twelfth Mass,' adds in parenthesis, "or is it Eybler's?" In the second edition of Koehel's catalogue doubt is expressed as to its being genuine, but no mention is made of Eybler. Mozart's name occurs again in connexion with Byrd. The canon "Non nobis, Domine," is, as stated, "generally acknowledged to be Byrd's." It has, however, been attributed to various composers, and among them Mozart. The reason for this is not widely known. Haertel found a copy of the canon, without words, in Mozart's handwriting, and concluded it was original. It was published in Mattheson's 'Der vollkommene Capellmeister' in 1739, and it was probably from this work that Mozart copied it. In the account of Purcell mention is made of his anthem "Remember not, Lord, our offences," performed at Queen Mary's funeral, January, 1694/5; but a word might have been added about 'The Queen's Funerall March' discovered by the late Mr. Taphouse in the library of Oriel College, Oxford. Mr. W. Barclay Squire, in his article 'Purcell's Music for the Funeral of Mary II.,' published in the fourth year of the *Sammelbände* of the International Musical Society, states that Dr. Alan Gray called his attention to the fact that the March was taken from a passage, marked "with flatt Trumpets," in Purcell's incidental music to 'The Libertine.'

The following reference to Mendelssohn may be quoted. In 1829 he was staying with the Attwoods at Norwood, and his friend Klingemann gave a droll account of a Sunday procession there. The composer was recovering from an injury to his knee. He was in a "very diminutive four-wheeled vehicle," drawn by a plump milk-white donkey. Meeting his friends, Mendelssohn got out of his carriage, and walked with them;

"and a caravan, consisting of one lady, four young men, the vehicle with the milk-white donkey, and three dogs, moved placidly up the [Beulah] hill and into the village."

Mr. Bumpus's volumes contain many illustrations—portraits, facsimiles, &c.

Musical Gossip.

MADAME TERESA CARREÑO gave a second pianoforte recital at Bechstein Hall last Saturday afternoon. Her programme opened with Beethoven's 'Appassionata' Sonata; and if there is nothing new to say of the work itself, her rendering of it claims notice. There was no attempt to over-accentuate the impassioned music. The interpretation was broad and dignified, interesting in that it showed individuality, and superb both as regards tone and technique. Beethoven's easy and delightful Rondo in G was played with refinement and due simplicity.

SIR ALEXANDER MACKENZIE delivered the first of two lectures on Mendelssohn at the Royal Institution last Saturday afternoon. The second will be given this afternoon. Next Saturday Sir Alexander's subject will be 'Chamber Music,' with illustrations (Schumann, Brahms, and Dvorák) by the Wessely Quartet.

THE LEIGHTON HOUSE COMMITTEE has arranged a series of seven concerts on the following dates: February 16th and 23rd, March 2nd, 9th, 16th, 23rd, and 30th, beginning at 4.30. The programmes will include interesting unfamiliar works in Trio up to Nonet formation, for wind and strings. At the first will be heard Mozart's Trio for viola, clarinet, and pianoforte, and Beethoven's for flute, bassoon, and pianoforte (a posthumous work). The performers will be "The London Chamber Musicians," under the direction of Mr. Emile Gilmer.

MESSRS. DENT & Co. will shortly issue a critical edition, with explanatory notes, of 'Beethoven's Letters.' The translation has been carried out by Mr. J. S. Shedlock, who also contributes the preface; and the notes have been supplied by Dr. A. C. Kalischer. This will be the first complete English edition of Beethoven's letters, and will contain over twelve hundred letters and notes.

WE regret to hear of the death of Madame Clothilde Kleeberg, a talented pianist. Born at Paris in 1866, she studied at the Paris Conservatoire, and made her début at the early age of twelve. Her first visit to London was in 1883. In 1894 she married the sculptor Charles Samuel.

THE death is also announced, at the age of seventy-one, of James L. Molloy, who wrote a few operettas and songs, two of the most popular being 'Love's Old Sweet Song' and 'Thady O'Flynn.'

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.—TUES.	Royal Opera, Covent Garden.
MON.	Mr. Gottfried Galston's Pianoforte Recital, 3, Bechstein Hall.
—	Royal Academy of Music, 3, Queen's Hall.
—	London Symphony Orchestra, 8, Queen's Hall.
TUES.	Miss Kate Phillips's Recital, 3, Bechstein Hall.
—	Mr. Franz Liebich's Concert, 8, Aeolian Hall.
—	Misses Meyer's Recital, 8.15, Bechstein Hall.
WED.	Miss Jenny Meid's Orchestral Concert, 8, St. James's Hall.
—	Nora Clench Quartet, 8.30, Bechstein Hall.
—	Mr. Hoskins's Vocal Recital, 8.30, Steinway Hall.
—	Mr. Donald Tovey's Concert, 8.30, Chelsea Town Hall.
—	Royal Amateur Orchestral Concert, 9, Queen's Hall.
THURS.	Philharmonic Concert, 8, Queen's Hall.
—	Broadwood Concert, 8.30, Aeolian Hall.
—	Miss Helen Mott's Cello Recital, 8.30, Bechstein Hall.
FRI.	Miss Hilda Foster's Vocal Recital, 8.30, Bechstein Hall.
SAT.	Chappell's Ballad Concert, 2.30, Queen's Hall.
—	Mozart Society, 3, Portman Rooms.
—	Messrs. W. Sachse and Ernest Lengyel's Recital, 3, Bechstein Hall.
—	Miss Fanny Davies's Pianoforte Recital, 3.15, Steinway Hall.

DRAMA

THE WEEK.

GARRICK.—*Samson: a Play in Four Acts.*
By Henry Bernstein.

THERE is always a suggestion of violence about M. Bernstein's stage work. He never hesitates to make use of physical force or mental torture if by such means

he can increase the tension of the emotional or nervous crisis round which he has written his play. He spares us no ferocity of speech, no harshness of action, no ugliness of character, which can help him to produce an impression of overpowering strength. Ordinarily, however, there is something redeemingly human in his dramas; painful as were some of the scenes of 'La Rafale' and 'Le Voleur,' the love-interest of both pieces had its pathos and made a genuine appeal to the emotions. 'Samson' reveals its author's instinct for the theatre in its subtlest form, but so brutal is its story from first to last that it merely makes an attack on the nerves, and leaves the feelings of the audience cold. It shocks, it disturbs, it stuns, but it never creates completely an atmosphere of illusion. The playgoer gasps under the sledgehammer blows with which M. Bernstein beats out afresh the old material of 'The Ironmaster' or 'New Men and Old Acres,' but by the ruthlessness of his energy the dramatist half-defeats his purpose.

Some idea of the play may be got from its chief situation. Here we see a self-made millionaire revenging himself on his wife's lover by bringing about the aristocrat's financial ruin, though it involves his own fall and incidentally beggars thousands of innocent persons. The man of business invites his rival to lunch, and, when he has set in motion his operations on the Exchange, explains his plan and draws his guest's attention to the cries of the newsboys, who are already shouting "Panic on the Bourse," then, when the trapped lover seeks to escape, he holds him down half-strangled on the table, heaps on him abuse worthy of a bargee, and turns him out with the crowning insult of bidding him live on the earnings of a woman he has brought to shame. Does the brutality of M. Bernstein's methods need further illustration? If so, let us select two episodes from the career of the lover, Le Govain. Having persuaded a woman to pay his debts under promise of marriage, he leaves her in the lurch, robbed alike of fortune and of honour. Again, with the aim of compromising hopelessly the wife of his millionaire friend, he takes her to supper with a set of Bohemians whose conduct defies description. When details such as these are retained by the adapter, it hardly seems to matter very much that he has made the heroine's relations with Le Govain innocent, whereas the author makes them guilty; indeed, it only matters at all in so far as the lover is thus transformed from a knave into a fool.

Whatever M. Bernstein may have thought of the bowdlerizing of his drama as he watched its first London performance, he should have been pleased with the acting. Mr. Bouchier is always at his best in characters in which virility has to struggle against social awkwardness, and he suggests to the life the parvenu's desire to please, and the strong man's joy—when he is roused—in his own masterfulness. Miss Violet Vanbrugh naturally

finds a difficulty in reconciling the vagaries of a heroine who through three acts of a play is in love with one man, and then invites the advances of the husband she has hitherto repelled, merely out of admiration of his will-power and capacity for self-sacrifice; still, she gives an idea of the woman's fastidious refinement, and she has one or two cries which set the nerves of her hearers quivering. Mr. Bryant puts a surprising amount of individuality into the part of the lover. Miss Edyth Latimer's sketch of Le Govain's unhappy victim is full of colour and vitality. Mr. Kenneth Douglas, if he looks a little too vigorous, strikes the right comedy note in the speeches of the heroine's degenerate brother; and Miss Marie Illington and Mr. Whitby as titled folk who require no other qualification than wealth in their son-in-law play amusingly, but perhaps err somewhat on the side of farce. The burden of the interpretation, however, falls on Mr. Bouchier's shoulders, and he carries through "Samson's" task with a dogged resolution that is in keeping with the associations of that name.

LYRIC.—*The Chief of Staff: a Play in Four Acts.* By Ronald MacDonald.

THE playwright who can trick out a hero in picturesque garb and enable him to figure in scenes of adventure and peril, can show him foiling conspirators and successfully defying half a dozen enemies, can secure him a good supply of rhetoric and a succession of love-scenes, is the man to please Mr. Lewis Waller's admirers and to suit the actor's style. Mr. MacDonald has done this much in 'The Chief of Staff,' and to that extent merits congratulations. Moreover, he has laid his scenes in a not too familiar atmosphere, that of a South American republic; and he has given Mr. Waller rather a novel part, that of a soldier who has the reputation of being a strong, hard man. Certainly he is ruthless with men he considers dangerous; but he is weak, deplorably weak, with women.

So far good, but we pine for more incident and less talk. All the characters are exasperatingly long-winded, the women especially, and more scenes are needed like that of the third act, in which the hero, finding himself and his sweetheart cornered by a gang of ruffians, whips out his apparently disabled arm from a sling, and shoots three men dead just as help arrives. Mr. MacDonald, however, wastes too much time on Col. Cavendish's love-affairs. True, the closing tableau of the first act furnishes a rather piquant imbroglio, for there we find the President's daughter, a cool, watchful girl, saving her young stepmother from the results of a flirtation with the chief of staff by throwing herself into his arms, and so confronting her angry father. From the engagement thus begun and the relations of the lovers there might have resulted complications inconsistent with the conventions of romance. But not unwisely, the author lets the old flirtation languish, turns the affections of the wife

into legitimate channels, and offers us the prospect of a more innocent courtship for the colonel.

Mr. Waller makes love gallantly, and looks handsome in his uniform, but he has to play too long a waiting game. More chances fall to Miss Evelyn D'Alroy, who produces with her charming, low-toned voice an effect of singular sincerity, and shows a pretty sense of humour in the heroine's share of the love-scenes. Miss Auriol Lee, suggests happily a languorous, warm-blooded woman of the South; and the author is well served by Mr. Haviland, Mr. George, and Mr. Shiel Barry.

Dramatic Gossip.

WITHIN a fortnight of his brother's death the less famous of the Coquelins, Coquelin cadet, has followed Coquelin aîné to the grave. He was removed some months ago to a private asylum at Suresnes, and it was hoped that rest might bring about complete mental recovery. For some days he was kept in ignorance of his brother's death, but towards the end of last week the news was broken to him with all possible care. At once he seemed to lose the desire to live, and he died suddenly on Monday morning at the age of sixty-one. He only retired from the Comédie Française in the autumn of 1907, and hopes were entertained of his return to the stage.

LIKE his elder brother, Ernest Coquelin was intended for his father's bakery business, but he insisted on adopting Constant's profession. After a rather prolonged course at the Conservatoire he made his début at the Odéon in 1867, and a year later appeared at the Comédie Française. He gained a considerable reputation as a comedian, though his art was never comparable with that of Coquelin aîné. Perhaps his best-known part was Frederic in 'L'Ami Fritz,' but he often played "seconds" to his elder brother. He had a special talent for the rendering of monologues, and he has left several books to his name. During the Franco-German War he served at the front, and won a medal for gallantry.

TO CORRESPONDENTS.—S. M. M.—J. H. R.—R. S.—N. M.—E. A. W. B.—A. B.—F. W. R.—Received.

J. B.—Not possible.
No notice can be taken of anonymous communications.
We do not undertake to give the value of books, china, pictures, &c.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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LITERATURE

Some Eighteenth-Century Byways, and other Essays. By John Buchan. (Blackwood & Sons.)

A CERTAIN note of distinction pervading Mr. Buchan's writing makes the reappearance in book form of these essays and reviews welcome. Most of them are on eighteenth-century subjects, and are concerned, directly or indirectly, with Scotland. Two of them—those on Prince Charles Edward and Mr. Secretary Murray—traverse much the same ground, though from a slightly different starting-point. It is an interesting speculation propounded by Mr. Buchan whether, if Charles Edward had been contented with Scotland alone, he might not have been successful in the Forty-Five: perhaps the possibilities in favour of the movement as it was actually conceived may be a little under-estimated. A legitimate plea for the Chevalier in his relations with his wife is put forward; but was it his "petulance" only, or chiefly, that "drove" his brother Henry into taking the cardinal's hat?

The traitor Secretary, Murray of Broughton, is reconsidered in the light of the recently published 'Memorials.' His merits as a writer are deservedly rated high; and as a man he is found to have been "capable of no little admiration for virtue and a genuine devotion to his friends," but one who was shipwrecked on the rock of physical cowardice. It is noted that Murray and the man he betrayed to death expressed much the same opinion of each other; but had Mr. Buchan read the recent work of Mr. W. C. Mackenzie on Simon Fraser, Lord Lovat, he would probably not have followed so nearly the popular estimate of that singular personage. He does acquit Lovat of Murray's absurd charge that he

wished to have his Whig friend President Forbes of Culloiden murdered (Mr. Mackenzie seems to doubt even the story of the unexecuted warrant issued to Lovat); but though in one passage the essayist seems inclined to take a moderate view of the old fox of the Highlands, in another he stigmatizes him as "born to be a traitor to any cause he espoused," and a little later writes that "he committed every known treachery and sin." These later excerpts are from the twofold essay called 'The Making of Modern Scotland,' which is a great deal more than a mere review of Mr. Lang's 'History' and Sir Henry Craik's 'Century of Scottish History,' and may with advantage be studied by Southrons. Some Scotsmen may take exception to the description of Dundas as "the representative Scotsman of this epoch," who was "less the leader of a party than of a nation"; but the sympathetic handling of Montrose will appeal to all.

"There is a type of woman who is specially made by Heaven for a long life, because she has the true receptive mind which can profit, and make the world profit, by the processes of time," remarks Mr. Buchan concerning two of his subjects—Scott's correspondent Lady Louisa Stuart, and Lady Jane Scott, "a Scottish lady of the old school," whose favourite motto was "Haud fast by the past." The claim that Lady Louisa's letters were equal to those of her "more famous" grandmother, Lady Mary Wortley Montagu, may appear somewhat excessive, but there is something to be said for it. That Sir Walter's friend had limitations is shown by her disparagement of Madame de Sévigné when comparing her with her own relative. But it is well said that "she was a true child of her century; her good sense was always leavened with imagination and sympathy, half given by temperament, and half by the teaching of time." Of Lady Jane we are reminded that the "Jock Scott" salmon-fly was named after her husband, and that the first specimen was dressed with a lock from her hair. She deserves to be remembered, if only for her version of 'Annie Laurie,' though we do not quite comprehend how that famous song could have become "a kind of 'Marseillaise' for Chicago patriots."

Two of the best studies in Mr. Buchan's collection are those of Lord Mansfield and the eleventh Earl of Buchan, the latter somewhat infelicitously headed 'A Comic Chesterfield.' In the former the essayist displays to great advantage his considerable powers of psychological analysis, and makes suggestive comparisons between the great Chief Justice—"the Chief Justice for all time"—and Lords Chatham and Lovat. "A little of the Bute type of High Tory, a little of the French *intellectuel*, and something of the enlightened critical man of affairs" are made the components of his political character; *aurea mediocritas* is the stamp happily applied to his legal talent. The defence of his limitations is perhaps more subtle than convincing; and to contend that

"incomplete humanity" is "scarcely a defect" surely comes perilously near special pleading. The essayist finds it difficult to accept the view that the future Lord Mansfield's first disappointment in love was merely his temporary rejection by his future wife; he thinks that when Pope came forward to console his friend it was a question of the frustration of "the one grand passion" which "his equable nature ever entertained." On the other hand, Mr. Buchan hesitates to accept, in favour of his hero, Brougham's conjecture that "the Earl of M." who remained, according to Lord Camden, unmoved at the spectacle of Chatham's collapse in the House of Lords, was not Mansfield, but Marchmont. Some readers will be puzzled at finding Horace Walpole spoken of as a disparager of Mansfield on one page (88) and as a eulogist on another (99); whilst it will hardly be clear to them who is the "Walpole" named on the latter page as "one who hated him as a clever alien who had no part in the Whig family circle." It could hardly be Sir Robert. A fine passage in the essay describes the scene in the House of Lords when Mansfield, escaping from the Gordon rioters, took Thurlow's place on the Woolsack; and his one pathetic reference to the loss of his great library, when presiding at the trial of the Protestant ringleaders, is effectively introduced.

Most entertaining as well as excellently critical is the essay on Scott's "Prince of Bores," the Earl of Buchan. It is recognized that he possessed considerable talents, and was heavily handicapped by having had as younger brothers one Erskine who was the most popular advocate of his day in Scotland, and another who reached the English Woolsack after a brilliant forensic career. Sir Walter could not help regretting the man who had given him his first word of praise at the Edinburgh High School, even though in later years he forced himself into Scott's sick chamber to make premature arrangements for his funeral; and the epithet "*Mæcenas à bon marché*" was probably not meant to convey an imputation of meanness. Of all the diverting things recorded of the man who held that he was one of the three great men of his generation (the others being Frederick of Prussia and his "cousin," Washington), perhaps the best is his contention that his brothers, the great lawyers, owed everything to himself:—

"On my father's death they pressed me for a small annual allowance. I knew that this would have been their ruin by relaxing their industry. So, making a sacrifice of my inclination to gratify them, I refused to give them a farthing. And they have both thriven since—owing everything to me."

The Earl would call Sir Thomas Browne "my grandfather," and was accustomed so completely to identify his ancestors with himself as to remark at the dinner-table: "I remember I remonstrated strongly, before it took place, against the execution of Charles I." But Scott at the last credited with "very considerable

talents" this patron of Thomson and founder of the Scottish Society of Antiquaries, the unveiling of whose Wallace statue was marred by some wag's decoration of it with a German tobacco-pipe; and Mr. Buchan shows that the man's follies were not those of the vulgar, and that, with an uncertain taste, he had a little real aptitude for letters.

With the exception of the paper on 'The Victorian Chancellors' and the concluding essay, 'The Apocalyptic Style,' most of the other contents of the volume are of slighter texture. The reference to the exceedingly bourgeois Campbell as "that lighthearted nobleman" is not happy, and the grave faults of his work, which Mr. Atlay has noticed in much more commendable a spirit, are treated somewhat over-leniently. Something like a contradiction concerning the feeling entertained of Lyndhurst by his contemporaries appears in statements on opposite pages, and the appreciation of Lord Halsbury may seem to some rather high-pitched; but the essay as a whole is a most competent review.

The destructive analysis of the Tolstoyan argument against war strikes us as more successful than the writer's own constructive idealization; and we greatly doubt whether most readers will agree with Mr. Buchan in placing Mr. Balfour above Lord Morley as the first of literary statesmen of to-day, even though they may concede to the former that "eighteenth-century's own authentic voice" which is claimed for him. The essays on Bunyan and Rabelais are good specimens of exposition in brief, and that on Mommsen contains acute remarks; whilst the much abused Castlereagh has justice done to him.

We must say a brief word in praise of the concluding essay. Mr. Buchan's philosophical condemnation of 'The Apocalyptic Style' is valuable. He lays his finger on the most serious result of its prevalence—its inevitable tendency towards "the cheapening of serious things in the public mind." This is worse than the degradation it entails on those who practise it, or even the incidental fact, in the case of writers, that the business of criticism suffers. "Suburban sublimity," not mere fine writing, is what is meant: it is the "lie in the soul," not the mere offence against good taste, which constitutes the gravity of the sin. The doctrine of "the appropriate style" is inculcated as the remedy. Sometimes the essayist seems a little paradoxical, as when he maintains that the romantic revival was not a revolt from eighteenth-century standards, but "more correctly, in its best form, a natural development." Incidentally Mr. Buchan, in his able defence of the often-belittled age preceding that revival, credits it with having produced among its great men Marlborough, who was nothing if not a child of the Stuart restoration. We have very few such faults to charge against the essayist, who, however, writes "Mrs. Ratcliffe" (p. 50), and cannot make up his mind between "Drummond of Balhaldy" (p. 9) and "of Bohaldie" (p. 61), or between St.

Germain and St. Germain. The epithet "hag-ridden" seems to have a somewhat baleful attraction for him.

A New English Dictionary on Historical Principles. — Premisal — Prophecier. (Vol. VII.) Edited by Sir James A. H. Murray. (Oxford, Clarendon Press.)

THE publication of three consecutive triple sections of the letter P in the Oxford Dictionary encourages a hope that the same amount may in future be issued every three months. Another such instalment will hardly suffice to finish P and fill the remaining gap, while the instalment announced for April 1st, edited by Dr. Craigie, is not likely to finish the letter R. But, whatever the quarterly rate of production may be, the standard of unparalleled excellence is maintained without variation. This is well shown in the treatment of the syllable "prime" used as a substantive, on which three distinct articles are correctly given: one on "prime" from Latin *prima* (*hora*) = first hour, or 6 A.M.; a second on the "Absolute use of *Prime*, a., or of its Lat., Fr., or other equivalent"; a third on the use as a noun of the verb "prime" = fill, load, charge, &c., of uncertain origin. It is further suggested that two more words may be included under the meanings "basket-maker's conical bodkin" and "footstep of a deer." In addition to these marked improvements and the multitude of illustrative quotations—ranging from the tenth century for the main substantive; the sixteenth for the second, of which the meanings are technical; the seventeenth for the third, and the end of the fourteenth for the adjective—we find several uses and combinations which all former dictionaries have omitted; e.g., the colloquial use as adverb of the adjective; "prime," sb., meaning "a first coat of paint," "the half of a sword next the hilt," Chaucer's "at pryme face" and Caxton's "of prymeface" (= *prima facie*), and "prime day," "p. song," "p. tone." The general public should be interested to learn that in official use Beaconsfield was in 1878 the first to be styled "Prime Minister," and that Sir H. Campbell-Bannerman in 1905 was the first to take office with the title "fully recognized, and the precedence of the Prime Minister defined by King Edward VII." Words and combinations involving the Latin adjective *primus* take up a large share of the space in this section not occupied by compounds formed with the prepositions "pre-," "preter-," and "pro-."

In the admirable article on "principle," sb., the phrase "a crauing of the principle" = *petitio principii* (Golding, 'De Mornay,' 1587) is noteworthy. The restriction of the phrase "on principle" to moral and conscientious motives can hardly be applied to the quotation about an insurance company "defending" at law "on principle," and certainly leaves in the air Sam Weller's man "as killed his-self on principle," "in support of his great principle that crumpets was

wholesome." It is interesting to observe that for "proletariate" the earliest quotation is "a poor, ignorant, and venal proletariat," from *The Times* of November 19th, 1853, the year in which F. Bastiat published his 'Essays on Political Economy,' in which, we are told, he contrasted *prolétaires* with capitalists.

Though "prime-staff" is an unwarranted disguise of Swedish *primsstaf*, Norwegian and Danish *primstav*, Icelandic *primstafr*, as the spelling is given under "primstaff," there should have been a cross-reference from the faulty form adopted by modern dictionaries.

Independently of a general impression that the Oxford editors might have cited Milton more freely with advantage, we are convinced that his "great progenitor," twice applied to Adam, should have been given, 'P. L.,' v. 544, and that he should have been quoted for "prologue" (ix. 854), "in her face excuse | Came p., and apology to prompt." Between 1758 and 1858 for "primness" Scott, 'Old Mortality,' chap. xxv. (1816), "His features were drawn up to a contemptuous p."; might have been inserted; and between 1615 and 1791 for "prescience" as a human faculty, "received my compliment with great acknowledgment of my p.," *Spectator*, No. 479 (1712). Within a few pages of the latter citation are to be found illustrations of "present," vb., in the sense "to propose as a member of a board" of directors of a fashionable society, "Old beaux are to be presented in the first place," No. 478; of "preserve" = make into jam, &c., "He could p. apricots, and make jellies, before he had been two years out of the nursery," No. 482; of "proceed" = make way in the world, "The modest man must p. and show a latent resolution in himself," No. 484; of "profess" with reflexive pronoun and "for," "Their authors have professed themselves for the modest man," No. 484; and a noteworthy use of "produce" = to bring into notice with a view to due recognition, "to p. the merit of such whose modesty would otherwise have suppressed it." Such rare and slight differences of meaning are explained and illustrated freely on almost every page of the Dictionary, but to deal with them here exhaustively is impossible. The only instance given of "presume" = be presumptuous, is dated 1797; yet Young, 'Night Thoughts,' ii. 621, has "Dare I presume then?" He gives the unrecorded construction "presumption on," *ib.*, i. 374, and fills a gap from 1718 to 1884 as to "proceed" = go on with a discourse or investigation, ii. 629, "It is religion to proceed: I pause— | And enter, aw'd, the temple of my theme." Perhaps the phrase "private ear," used by Young, should have been noticed. Certainly "prize-fight" is earlier than 1824, and it probably dates from the eighteenth century. The combination "primrose-flower," which is not given, occurs in Wordsworth's 'Excursion'; and the modern use of "primrose" itself by poets and prose writers is almost entirely neglected. "Process-server" is in 'Pick-

wick,' chap. 43, in the description of the Insolvent Court. In the same chapter Mr. Pell's reference to himself as "a professional man" fills a gap in the quotations for that phrase.

One of the heaviest articles is that on "press," sb., ultimately from the past participle of Lat. *premere*, the earliest meaning being "crowd," "throng." It is thus commented on in the Prefatory Note:—

"The ramification of meaning is almost as notable as in *board*: it is a long way from the original sense...to the 'coffins like open presses' in 'Tam o' Shanter,' or to the views of 'the newspaper press,' and the 'representatives of the press,' who in the 16th century would have been somewhat different persons. The development of this last sense, connected as it is with the 'freedom of the press,' is an interesting chapter in sematology."

The very interesting and learned note on "premise," "premiss," informs us that the term is "due to mediæval Latin translations of Arabic terms."

A History of English Journalism to the Foundation of the Gazette. By J. B. Williams. (Longmans & Co.)

MR. WILLIAMS is to be congratulated on a successful attempt to plough a way through the drifts of English journalism during the Great Rebellion, for this is what his work amounts to in great measure, though by no means entirely. As might be expected, it offers many points of interest, and some few of debate. In his introductory chapter the author has hardly laid sufficient emphasis on the fact that printing was a matter of royal prerogative in most countries of Christendom, and that this made press censorship easy. Francis I. forbade printing altogether in his realm for a considerable period, and Charles I. claimed in 1637 that "the print is the king's in all countries." When, in addition to this, the stringent laws and proclamations against false news, and meddling with affairs of State, which might involve being sent to the galleys as late as the time of Edward VI., are remembered, it is not to be wondered at that the earliest record of a news-book is found only at the end of Henry VIII.'s reign. The implied distinction between "book" and "sheet" at this period is, we believe, without foundation: during the reign of Elizabeth printed broadsides are officially referred to as books.

The first English periodical news-books actually preserved deal with foreign affairs, and date from 1622, though isolated "relations of news" were comparatively common from the beginning of the Stuart period. They were in general translations of foreign periodicals by the "military experts" who frequented the desecrated church of St. Paul's. The first periodical with a continuous title, the *Mercurius Britannicus*, was published in 1625. The author devotes some space to the identification of Ben Jonson's Capt. Hungry and the characters in 'The Staple of News,' and shows that the former was

most probably Capt. Francis Gainsford. Hans Buz seems far-fetched for Mathew de Questor, and the identification is otherwise improbable. John Chamberlain seems to have been the moving spirit of much of this early journalism, and Thomas Archer its chief publisher. From the death of Chamberlain in 1627 to the sitting of the Long Parliament in 1641, nothing but foreign news was allowed to be printed, and the "corantos" that appeared had no running title or "catch-word." The Star Chamber, by and with the Stationers' Company, made journalism impossible.

The abolition of the Star Chamber was the beginning of a new period in English journalism. Not only did this act remove all means of constraint on the press, except for the few instances in which it was amenable to common law; but when King and Parliament were brought face to face, each was forced, and even anxious, to appeal to the public at large. In this way an enormous pamphlet literature came into being; but beyond that a demand arose for news, first of the proceedings in Parliament, and then, after the massacre of 1641 and the breach with Charles, of the general events of the day. The first periodical issued in response, *Diurnal Occurrences*, can be traced back to November 29th, 1641, though the title does not appear till December 20th. In 1642 the favourite title was *Perfect Diurnal*, and the series runs on to 1655, with from 1648 a rival, *Perfect Occurrences*. The Royalist party found it necessary to publish an opposition journal, and in consequence *Mercurius Aulicus* represents their views from January, 1643, to September, 1645, when it came to an end. Immediately a maddening maze of periodicals began to appear, the more important being *The Kingdomes Weekly Intelligencer*, continued to 1655, and *Mercurius Civicus*. A list of the journals issued for each year between 1641 and 1666 is one of the most important parts of Mr. Williams's book.

Some regulation of the press soon became necessary, and the Parliament found itself gradually forced into the same position as the government against which it had revolted. Ordinances were passed, and printers and authors condemned to fine or imprisonment at the bar of the House at will. In March, 1643, the power of committal to prison was delegated to a committee, and unauthorized reports of Parliamentary proceedings were declared a breach of privilege; while in June a board of licensers was constituted. This put an end to the anarchy of titles—henceforward the same name connotes the same publication; but as time went on and the authority of the Parliament weakened, other licensers appeared unquestioned. Further, a number of unlicensed Royalist periodicals, *Mercuries Melancholicus*, *Pragmaticus*, *Eleuticus*, kept up a chequered existence during the last years of the King's life. In September, 1649, all the licensed news-books were indirectly suppressed, two official journals, representing

the Council of State and the Parliament, coming into existence, followed by a third representing the Army.

We have now arrived at a period when it is necessary to call attention to a somewhat regrettable aspect of Mr. Williams's 'History'—the strong prejudice under which it is written. No doubt the author finds in the facts he has brought forward a sufficient justification of this bias; but that is a different matter. Take an example. If the Act decided on in May and passed September 20th, "did not contemplate the total suppression of licensed news-books," what is "the importance of the total suppression of the licensed press in its bearing upon the question of how far Cromwell's massacres extended"? Obviously none, for the synchronism is accidental. Why, if the entries in the parish registers of Huntingdon of 1621 and 1628 are quoted against Cromwell, has no attempt been made to get at the register of the arch-deacon or bishop giving some account of the offence for which he was reprovved or ordered to do penance? In 1621 he was in the first year of his marriage; in 1628 he was elected M.P. Is it barely credible that the charges against him were anything but to his credit? Any one who has looked at the records will find the best men of the Eastern Counties condemned to penance, &c., for not kneeling at Communion and defaults of that kind. Moreover, Mr. Williams, to our mind, reads too much of modern conditions into Commonwealth times. Why should not a tailor make a good news-writer? The history of England, and of London especially, owes more to another tailor than can be easily stated. And what importance can be attributed to the personalities of the Slurks and Potts of the Commonwealth press? About public men certain lies were too gross for use, but the less prominent the men, the more easily were they misrepresented. A sharp distinction must be made between what the author states as fact and the statements he repeats from contemporary writers; the King's cause must have been bad indeed to be beaten by such a band of poor rascals as he represents the victors to be.

In September, 1655, the licensed press finally disappeared, and two official news-books took its place: the *Mercurius Politicus*, issued on Thursday, and *The Publick Intelligencer* on Monday. Each contained a full week's news, but the half-week contained in the other was reprinted. Thurloe, the Secretary of State, was responsible for their contents. Their monopoly was untouched till the return of the Rump in 1659, when their author was dismissed, and a number of new periodicals were started. On the Restoration *The Publick Intelligencer*, which had become *The Parliamentary Intelligencer* in 1659, changed its title once more to *The Kingdom's Intelligencer*. Both news-books came to an end in August, 1663, when fresh journals, *The Intelligencer* and *The News*, were founded by Sir Roger L'Estrange, which ran till January, 1666. By this

time the bi-weekly *Oxford Gazette* had become *The London Gazette*, and, after crushing one or two rivals, remained the sole source of official information for many years. The history of all this is told at length by Mr. Williams, who has made many important discoveries as to the writers and printers of this enormous literature.

One curious side of journalism, on which Mr. Williams lays little stress, was the disposition of the Royalist press in the years before the Restoration to hide its purpose under the cloak of pornography. It is a phenomenon which, since the edict of October, 1905, can be studied in Russia, where many pornographic papers passed the police as being non-political, even reactionary, while not licentious enough for suppression, and subsequently developed a strong political tendency. Another little-known side of English journalism is the existence of French journals published in London for several years. We have found Mr. Williams singularly free from mistakes of fact, and though he has certainly gone out of his way to trail his coat before such established authorities as the writers of the 'Dictionary of National Biography,' Prof. Firth, and S. R. Gardiner, we are sure that he could make a stout defence of his position. If there is a chance of revision he should rearrange and rewrite some of the chapters, and so make it easier to read his invaluable record.

"Ian Maclaren": Life of the Rev. John Watson. By W. Robertson Nicoll. (Hodder & Stoughton.)

THE biographer of the late Ian Maclaren had a somewhat difficult task, in that the combination of the theologian and the humanist is rare, and involved something like writing two different lives. Dr. Watson, the preacher, the Moderator of the Presbyterian Church of England, the devoted parish minister, and Ian Maclaren, the framer of Scottish idylls, the intuitive critic and exponent of his countrymen, seem almost a contrast. On the whole, Dr. Robertson Nicoll has done his work well, though he has most to say on the ecclesiastical side of his subject. But he has not failed to reveal John Watson

"as a man of many gifts, of large and generous nature, of unwearied fidelity in service, and above all as a devoted minister of the Christian Church."

"A Highlander" Watson confessed himself to be.

"My mother was a Maclaren, and came from Loch Tay, and spoke the Gaelic tongue. My father was born at Braemar, and Gaelic was the language of my paternal grandfather."

When we add that his mother's ancestry was Roman Catholic, many traits of feeling and character are accounted for. He was a Jacobite at heart, though his reason rejected the Stuart claims. 'Beside the Bonnie Brier Bush,' the title of his best book, is taken from one of the sweetest of Jacobite songs. Patriotic to

the core, after the news of Magersfontein "he scarcely spoke that day." Something of a mystic, he was attracted by the asceticism of the Roman Church, and there is a pathetic tale of his conversation with an Italian peasant-woman, ending thus: "I take back all I said. Forgive it, forget it. Do not let any word of mine stand between you and your prayers to the Mother of our Lord." This sympathy in religion was inevitable in one who saw the best in human nature.

Having, after some years' university and college preparation, including six months at Tübingen, chosen the Free Church of Scotland as the sphere of his ministry, Watson thereafter devoted his best energies to a succession of charges, Logierait and Glasgow being his early scenes of action, while Liverpool became the centre for many years of his labours and successes. These Dr. Nicoll treats very fully, as also the establishment of Westminster College at Cambridge, the Principalship of which Watson would have had but for his death. Large extracts from his American and other correspondence are given. His several visits to the States left him an enthusiastic admirer of the qualities of the nation. Some of the minor letters might perhaps have been spared, but many a ray of humour and shrewdness is to be found among them. He had been fifteen years at Liverpool before he published his first novel. Sentimentalism, observation, and an eye for locality are the characteristics of his work noted by the author. Without the versatile genius of Mr. Barrie, or the narrative capacity of Mr. Crockett, he had a real gift of pathos, and could portray character. His last work indicated a possibility of success in the regular novel.

Literature to Ian Maclaren was but a subordinate business. The present activities of a strenuous life engrossed his soul too much. But he had the gift of humour, which lightened his lot. Perhaps he shone most brightly as a conversationalist. Too short a chapter is allotted to this subject. One extract may be offered, illustrating the difference between the Highland and Lowland character:—

"Watson would tell of a gentleman in the west end of Edinburgh who was accustomed to ask a number of the poorer students of the University to the evening entertainments at his house.... At one of these solemn and improving functions a Highlander and a Lowlander met upon the stair.

"'Angus,' said the Lowlander, 'hoo are ye gettin' on? I'm daein' fine. The girl I have appears to be greatly pleased with me, and she's no ill-lookin'.' One may safely conclude from what one knows of a Scots country lad that he had sat on the extreme edge of his chair all the evening, and had hardly uttered a word, and that the poor young woman had been bored to death.

"'Jock,' said the Highlander, 'the young lady who wass so good as to speak to me, and whom I am desiring to serve, asked me to get her what she called "blackmange." I am willing to do her bidding, and would be ready to go anywhere and take that blackmange from any man who hass it. But I do not know what it is. I would not be saying that to the young lady, but I am feeling very sore in my heart that I cannot

get her the blackmange, and, Jock, I wish to heaven I was outside this house with honour to myself.'"

NEW NOVELS.

One Immortality. By H. Fielding Hall. (Macmillan & Co.)

MR. FIELDING HALL has chosen the form of a novel for his latest reflections on the philosophy of life. The reader will find, however, no plot, and no action in the story; the characters, who are fellow-travellers on the voyage from Venice to India, are only brought together to give expression to the author's theories concerning love and marriage, the difference between East and West, and kindred matters. The group consists of two married couples—one happy and the other unhappy; some nuns; an Indian girl and her European admirers; a delightful German professor; and two Englishmen, one of whom, Holt, a dreamy, mystical person, engages in a prolonged and laboured, though ultimately successful courtship of an English girl who is also of the party. They all move in an atmosphere of divine discontent and self-analysis, and the language which they employ in conversation is not suitable for ordinary usage. But Mr. Fielding Hall is a poet in feeling, and if on this occasion he is disappointing as an exponent of the East to the West, there is beauty both in his ideas and his expression of them.

The Story of Virginia Perfect. By Peggy Webling. (Methuen & Co.)

A HEAVY responsibility is laid upon the heroine who must prove herself worthy of this evidently symbolic title, and it is much to the credit of its bearer that, being thus heavily handicapped, she is still a lovable person. Our sympathy goes readily out to Virginia during the trials of an uncongenial marriage, culminating in the treachery, under peculiarly aggravated conditions, of her husband, and up to this point the story develops artistically; but the interest hereafter slackens, and the conclusion seems to be unnecessarily deferred. The characters, taken almost wholly from lower middle-class London life, are few, but presented with freshness and individuality, Virginia's false friend being especially well imagined. The artist hero is a nice young man, but we do not altogether believe in him.

The Interrupted Kiss. By Richard Marsh. (Cassell & Co.)

IN all melodrama there is a strong element of farce, and the melodramatic tales which Mr. Marsh produces with so much rapidity and ease are none the less pleasing because they are more farcical than most stories of their kind. In 'The Interrupted Kiss' a wealthy usurer is murdered by a burglar, and a number of perfectly innocent persons, including even the heroine, are each made to believe that they struck the fatal blow. The circumstances that create this confusion are

neatly devised, and the narrative moves swiftly along to the closing scene, where, in accordance with tradition, all the figures in the story appear unexpectedly in a body. A story of this description is to be enjoyed all the more because the author makes it clear that he is not wholly unconscious of its absurdity. Mr. Marsh, unlike many writers of melodramatic fiction, has a sense of humour.

The Graven Image. By Mrs. Coulson Kernahan. (Milne.)

THE incidents in this briskly told tale violate the probabilities of life, but they grip the attention; the characterization is of no interest apart from the plot, but it has vividness and strength. Perhaps a frankly melodramatic story can deserve no higher praise. The scene of the story is, for the most part, a lonely, prison-like house on the seacoast, the owner of which, a talented, passionate, unscrupulous man, employs his surgical skill in altering the features and finger-marks of such criminals as can afford to pay his exorbitant fees. Some of the scenes—particularly those in which the high-spirited heroine (a lady's companion in this strange household) struggles with the dominant will of the refined villain—are marked by dramatic power, but parts of the book have a gruesomeness which the more tender passages can scarcely be said to redeem. Mrs. Kernahan tells a tale of this description with unmistakable skill, but she has qualities of style and craftsmanship which might well be employed on stories more worthy of them.

The Rogue of Rye. By W. Willmott Dixon. (Chatto & Windus.)

MR. DIXON makes this romance, which is laid in the period of the First Empire, out of the imprisonment in France of several British subjects, including a young countess and two lieutenants. The title-character is a daring smuggler who out-matches a bigger rogue than himself. An old-fashioned novelist might have killed him for bestowing a stubborn and devout affection on a chaste barmaid whose beauty and noble pride entitle her to marry a man above her station in life. Mr. Dixon, however, without being distinctly the opposite to old-fashioned, is moral in his sentimentality, and his book may be safely commended to those who like a simple novel, unembarrassed by psychology, and plentifully supplied with incident.

Henry of Navarre. By May Wynne. (Greening & Co.)

THE practice of turning successful plays into novels appears to be on the increase. It dates at least as far back as the days of Charles Reade. The present romance is founded on the play of the same name now running at a London theatre. It has all the characteristics which such an origin involves, and the reader can recognize the divisional parts of the drama in the action of the book. The Massacre of St.

Bartholomew and the intrigues of the Medici queen-mother have been the inspiration of many tales, and will doubtless continue to furnish more. This transmogrified play makes a brisk and spirited narrative with rather crude and conventional characterization. Henry of Navarre and Margot de Valois are the central figures.

The Combat. By Arthur Campbell. (John Long.)

NOVA SCOTIA in the sixties may be fairly considered an original background for a novel, and it is one by no means lacking in interest. The landscape has a certain individuality, and the same is true of the inhabitants, who, amongst other traits distinguishing them from their Yankee neighbours, seem to have maintained the class traditions of an older civilization. The story (which is overlong) has an atmosphere of virility; that is to say, there is abundance of fighting, drinking, bad language, and chivalry of the blusteringly virtuous order. The heroine is a negligible quantity, and the most successful character is neither the hero nor the villain, though both of these are well enough, but an eccentric and intensely feminine old maid.

After the Pardon. By Matilde Serao. (Eveleigh Nash.)

'DOPO IL PERDONO' is hardly one of the novels that can be satisfactorily transplanted to our soil. Even in a more skilful English rendering than we find here, it would probably strike one as morbidly exaggerated and emotional; and indeed, though these qualities are less apparent in the original, they cannot be said to be absent from it. A young wife defies the conventions by openly leaving her husband and going to live with her lover; the fires of passion burn themselves out, and she returns to her husband, who offers to pardon her, while her lover, in accordance with her own counsel, marries the girl who has been devoted to him for years. Such is the situation presented to us, and though it is worked out with considerable psychological insight, the book as a whole fails to inspire genuine sympathy and interest. The characters all belong to that wealthy and luxurious section of society in which it seems rare for the normal human emotions to have free play, and one is apt to grow impatient with the artificiality of their doings.

LOCAL HISTORY.

Wells and Glastonbury. By Thomas S. Holmes. (Methuen & Co.)—Canon Holmes is well qualified by thirty years' residence and his long-sustained study of the mediæval records of this Western diocese to write the story of the cathedral church of Wells and the adjacent abbey of Glastonbury. Notwithstanding all that has been written on Wells, the author has in one respect attained to no small measure of originality, for which he merits considerable praise. The history of the town or city is treated of side by side with that of the great eccle-

siastical foundation, and the whole is laudably free from errors.

In our opinion, however, this book of 300 pages would have been materially improved if the whole of it had been devoted to Wells. In several places the story of the cathedral city is compressed to the point of dryness, whilst the actual account of the great church and its remarkable group of well-preserved mediæval buildings is distinctly insufficient. As it is, only 180 pages are given to Wells, the remaining 120 being assigned to Glastonbury. Nor do we find it possible to agree with Canon Holmes's claim to have put together "all the wondrous life of the abbey," or with his statement that there is "little to say" about it. To attempt to tell the tale of the dissolution of Glastonbury Abbey and the shameless execution of Abbot Whyting in a few paragraphs is to carry condensation to excess. Again, if the legend connected with the Sacred Thorn and its Christmas blossoming was worth telling at all, it was worth more space.

It is perhaps too much to expect that Canon Holmes, who is singularly reticent in his comments throughout, would be strong in his condemnation of the unhappy and inartistic treatment of the choir of Wells by Mr. Salvin between 1848 and 1854; but an epitome of the disastrous work then effected ought assuredly to have been supplied. A like tenderness is shown towards other evil works of last century. The fact that the tomb of Bishop Beckington (who died in 1464) used to be yearly visited by the Mayor and Commonalty in solemn procession, as an acknowledgment of their gratitude for a good water supply and other benefactions to the town, is briefly mentioned; but nothing is said as to the intrusion of a pew for Dean Bathurst's lady within the fine iron grate of Beckington's beautiful chantry chapel; nor does Canon Holmes join with Canon Church in stating that "it was reserved for the restorers of the nineteenth century to thrust aside that historic monument in order to obtain a few more feet for the 'free seats' which now crowd the presbytery." It is also surprising that any one can write about Wells Cathedral without giving a certain amount of attention to the most beautiful set of misericords in England.

Mr. E. H. New is at his best in the illustrations with which the book is liberally furnished.

Sherwood Forest. By Joseph Rodgers. (Fisher Unwin.)—This handsome volume is at once an attraction and a disappointment. The typography is admirable, and many of the illustrations of ancient or historic trees are excellent. Moreover, the letterpress is written in an easy, pleasant style, and can be accepted as correctly appreciative of the many natural beauties of the Sherwood district. But this is all that can be said in favour of the book, for its sins of omission and commission will irritate the antiquary and all who are experienced in local topography.

The author does not seem to know the old Forest Law of England. For instance, when writing of the Plantagenet kings and their hunting visits to the royal lodge at Clipston, he says:—

"And perhaps when the cavalcade has gone by, there creeps stealthily from the hollow trunk of an oak tree near the church a figure of a man, though barely distinguishable from the wild beasts of the forest, for he is clothed in a rough, worn, and weather-stained garment, made from the skin of some animal, reaching from his throat to his knees, and giving him a half-savage aspect. Why is that scowl upon his face? Is it that he is starving, and has killed one of the king's deer,

and knows that if he is taken his life will be the forfeit."

The early severity of Norman, and possibly of Saxon, forest laws came to an end in the thirteenth century. So much was this the case that the latest writer on England's forests tells us that "if a man was determined to poach venison, he met with far lighter punishment if the offence was committed in the royal forest than if he was dealt with by the common or manorial law for a like offence in a private park." If Mr. Rodgers had read the essay on the forestry of the county which appeared in the first volume of 'The Victoria History of Nottinghamshire' (1906), he would have been saved from a diversity of errors.

Another class of mistakes relates to monastic life within Sherwood. No arduous labour was necessary to enable the author to make his allusions to the old abbeys of Welbeck and Rufford or the priory (not abbey) of Newstead correct; but as it is, these short references are marred by many errors. The point may seem trivial to the casual reader, but no sound historical writer would confound monks with regular canons, yet Mr. Rodgers more than once writes of the White Canons of Welbeck as monks. It will be news, too, to students of monastic life that for nearly four hundred years "these Premonstratensian monks, with their *linen* gowns bound at the waist by a leather girdle, were familiar to the inhabitants as they traversed the forest paths."

To give a single instance of sins of omission, readily detected by those familiar with the delights of Sherwood Forest: it is stated on an early page that all that remains of the beautiful woodland of Sherwood "is comprised in that portion which passes under the names of Birkland and Billagh." As a proof of the incompleteness of such a statement, it must suffice to mention the noble group of old forest oaks at Haywood, near Blidworth, of which we cannot find any mention in these pages.

Selby Abbey, 1069-1908, by C. H. Moody (Elliot Stock), is generously illustrated. The photographic plates are good, and those showing the result of the fire of October, 1906, are of mournful interest. But the chief point in the illustrations is the remarkable skill shown by Mr. E. Ridsdale Tate in his delightful series of pen-and-ink drawings, small and large, of the abbey and its details, from almost every point of view. The frontispiece supplies a well-executed bird's-eye view of the great abbey church in the midst of its extensive conventual buildings previous to the Dissolution; it is styled "a suggestion partly based on existing remains."

The letterpress is scarcely worthy of the pictures: it shows no evidence of any original research, and even the printed works cited are often strangely old-fashioned. Fosbrooke's 'British Monachism,' with all its inaccuracies, served fairly well a century ago; but such advances have been made in monastic lore since Fosbrooke's days that any one relying upon his work is sure to find himself in pitfalls. Mr. Moody, however, has culled from Fosbrooke a short paragraph on what he terms the "symbolism of canonicals," and printed it by itself in the centre of a page of the Appendix. There is so much accurate modern writing on the daily round of a Benedictine monk that Mr. Moody's epitome of their procedure might have been much improved. He says, for instance, that after compline at seven o'clock "the monks sought rest in the solitude of their cells." But one of the main principles of their rule was sleeping in a common dor-

mitory. Not a little space, which might have been devoted to a few of the many omitted incidents in the story of this great monastery, is devoted to ecstatic and inaccurate reflections. Thus the author writes: "The monks have gone, but their stupendous churches, God be praised! are still with us. Jealously let us guard our heritage!" It is well within the mark to say that not one in ten of the great churches belonging to the larger monasteries that Henry VIII destroyed stands at the present day; and of those that were bought back from the Crown to serve as parish churches, the large majority are in a mutilated condition.

The Preface anticipates the speedy issue of another edition. When this time arrives, Mr. Moody should undertake a careful revision, for misconceptions as to the Benedictines abound. An entry in a fifteenth-century expense roll names a certain sum "for Brother Robert Duffield's expenses at Oxford, 3s. 4d." To this is appended the remark that "it would seem that the monks occasionally pursued their studies elsewhere." There were three Benedictine colleges or halls at Oxford.

Church Book of St. Mary the Virgin, Tenby. By Edward Laws, F.S.A., and Emily Hewlett Edwards. (Tenby, J. Leach.)—A satisfactory town history may be compiled in various ways. Some are far too verbose, containing a multitude of speculations, and sometimes facts interesting in themselves, which have only the slightest relation to the matter in hand. Others are so rigidly matter-of-fact that we learn nothing further than is absolutely necessary about the persons or things connected with the place. The latter is undoubtedly the better plan when undertaken by competent persons, and the work before us is a good example of it. There is little or no wandering abroad, but great industry is displayed in the gathering and arrangement of material.

The first chapter, headed 'A Chronicle of Events,' though highly condensed, must have been a work of no little labour. The first entry relates to about 1090, when Arnulph de Montgomery conquered the greater part of South Pembrokeshire. That a pre-Norman church was then in existence cannot, we think, be called in question, but whether of wood or stone it is at present impossible to determine; if the latter, diligent trenching might expose portions of the Saxon foundations. The authors think that this early building may have been dedicated to Fraid or Bridget. The Norman structure was put under the patronage of St. Mary the Virgin. She was a favourite Norman saint, but not, the authors tell us, a Welsh patroness. In the fifth year of his reign John founded the house of St. Mary de la Pré as a place of rest for lepers and diseased women. These nuns are stated to have been persons of notoriously evil life. Whether the stories told of them are true we cannot say with certainty; but it is noteworthy that after the advowson of the church of Tenby fell to the Abbot of Glastonbury, Abbot John (probably John de Whethamstede, who ruled from 1420 to 1440) gave it to these nuns, an act highly improbable had they been notoriously violating their rule. Their nunnery was, however, suppressed by a Bull of Clement VII., and Tenby again became an appanage of St. Albans, and such it remained until the fall of the greater monasteries, when the rectorship came into the hands of the Crown. There it rested until late in the reign of Elizabeth, who sold her rectorial rights to the corporation of the town, which continued to hold them until they were taken away by the Municipal Corporations Act of 1835.

There is a tradition at Tenby, as elsewhere, that the church was desecrated by the Puritans, but there seems to be no proof of this; it is, indeed, far more probable that such havoc as there has been belongs to a later time. The future Lord Protector was, however, staying there in June, 1648, for we find 6s. 4d. was paid "for candles to the gards from the time lieutenant Generall Cromwell came till the 11th of June." A gallon of wine was supplied to him at the same time, and he seems to have been accompanied by a Mr. Petters, who had a gallon of sack on his own behalf. As it was the custom in those times to give wine to preachers, the authors feel "pretty certain that Hugh Peters preached from our pulpit, and among the congregation sat Oliver Cromwell." The preachers of those days were by no means total abstainers. In 1656-7 those who visited Tenby on a religious mission were each rewarded with a quart of sack.

The present church fabric is largely Decorated, though the arches below the earlier work are in great part Perpendicular. To those who are not familiar with the methods of the mediæval builders this must seem strange, but it is easy to account for by those who can enter into the feelings of the men of the Middle Ages, when the church was the centre of parish life. Every generation was anxious to improve its church, which was at once the place of contemplation on things holy, its assembly hall, and its gallery of art. Though the men of those days were desirous of making their church as beautiful as possible, they were conservative also. It was well for them to add to its attractions, but acutely painful to them to destroy, without urgent need, the work which had delighted their fathers and mothers. We have no doubt also that questions as to cost entered in, though they by no means took the first place. If a whole wall had been removed at the same time, the church, or at least a large part of it, would have been rendered useless, for masons' work went on slowly in those days. The mediæval builder, therefore, instead of demolishing all before him and starting afresh, was wont to break a hole corresponding to the size of the required arch.

The Early English church was built by Warine de Munchesney, husband of Joan Mareschal, Countess of Pembroke, in 1245. It no doubt stands on the same ground as that which almost certainly perished by fire some ninety years previously. It is not conceivable that for so long a period the town should have been left without a church of some kind or other, but it may well have been so small and so rude in character that no portion of it was permitted to encumber the site when the new fabric arose. The careful observer will still detect traces of Munchesney's building; but the church has suffered so much mutilation at various times that the Early English work has been for the most part obliterated.

Under the arch of the chancel in the south-west corner of the tower is a piscina which the authors regard as Norman. If so, it is a relic saved from the conflagration of 1186; but we cannot feel certain of this, for all the very small arches required to canopy the piscina have at times been made semi-circular. Very near this was the rood-loft stair; a square-headed recess marked the spot. This was recently opened, and a passage found that had been much tampered with. On the southern surface of this recess a picture was found painted on the plaster in black and red. It was much mutilated, but enough remained to show that it was a Crucifixion, with the attendant figures of St. Mary and St. John. The cross is what

heralds call raguly, that is, the timber roughly trimmed, with the places where the branches had been left projecting. The nail which affixed the left hand of the divine figure to the cross is represented as piercing the forefinger. Can this be a blunder of the artist, or is it some piece of forgotten symbolism?

The bosses of the roof are noteworthy; engravings of several are given, and a complete catalogue of them. Though many are by no means good examples of mediæval carving, they are valuable as showing how our forefathers blended things humorous with things sacred. Thus we have a goose preaching to a man with his mouth covered by a broad band and the long ears of an ass, while not far away occurs St. Veronica, displaying the veil with which she is said to have wiped our Lord's face on His way to death. Another boss intended to produce merriment, which the authors think to represent a hypocrite, shows the head of a round-faced man who mocks with fingers in eyes and mouth. He has a long beard forming the hair of the smiling female face below. The mermaid which figures on another boss has a mirror in her left hand, a comb in her right, but the latter object is far more like a square box than that for which it was intended. Mermaids were symbols of temptation leading to destruction. We have rarely if ever seen them on bosses, but know of three examples of them on misereres, namely, in Chichester and Ripon Cathedrals and in Cartmel Church. They also frequently appear in pictures of St. Christopher fording the water with the Christ-Child on his shoulder. Perhaps the most interesting in the whole series is the figure of the five wounds arranged in the form of a cross, with the pierced heart in the centre.

Materials for a History of the Wither Family. By the Rev. R. F. Bigg-Wither. (Winchester, Warren & Son.)—The modest title of this comprehensive storehouse of facts suggests to the imaginative student the pleasure of reading between the lines; even a poorly equipped historian may clothe the dry bones of such an historical and genealogical record as his knowledge allows and may trace the fortunes of a thoroughly English family through the centuries. Mr. Bigg-Wither unduly depreciates the value of his work when he calls the title "an admission of incompleteness"; for while we cannot suppose he has collected every fact about every Wither, the speculative reader may browse amongst his admirably ordered records at will, and create for himself visions of bygone men and manners.

In a charter of Æthelred, dated 1005, is a signature of a witness "Ego Wiðer minister"; in Domesday Book are found two Norfolk Withers, tenants prior to the Survey; and through the next few centuries Withers and their deeds for better or worse, are on record in the Escheats and Rolls of twenty English counties. Assuredly the name, though its etymological origin is disputed, is rooted firmly in English soil, and is at least old enough to supply place-names, from Witherslack in Westmorland to Witheridge in Devon. The poet George Wither derived the name from Greek, saying it meant the son of the harvest; this was a fantastic Elizabethan error.

By record as well as tradition the family is of Lancashire origin, and its known pedigree begins with Sir Robert Wyther, seneschal to Roger de Lucy, Constable of Chester from 1179 to 1189. Some seven or eight generations later, one Thomas Wyther of Lancashire slew (so an Elizabethan pedigree declares) Sir Robert Worsley, "and for that deed hee with his brethren fled into Cheshire," where

they entered the service of a Cistercian abbot. The fourth generation of the said Thomas consisted of three monks—a belated penance for "that deed." His brothers went south, to disseminate their name—Richard in London, Essex, and Somerset, and Robert, the youngest son, in Hampshire.

It is with the Hampshire Withers that Mr. Bigg-Wither is principally—and justifiably—concerned. We gather that he himself was brought up at Manydown, where the above-mentioned Robert had settled in 1484 (at latest), and that he himself was the eighth member of his family to become Rector of Worting, with the manor and advowson of which they were connected for three hundred years. The Withers, he writes,

"may not have produced any, or many, world-famous men and women; but it is not without just pride that its representatives to-day look back to forbears of distinction in all branches of Church and State, of literature, law, and commerce; and especially to a long succession of country 'squires' living on their estates, 'good old English gentlemen,' serving their country as magistrates, their parish as benefactors, honoured by their neighbours, and beloved by the poor."

It is pleasant to reflect on this tradition, and we hope that it is still extant in many an English family.

The Withers have served Hampshire well, and she is a county well worthy of service. Manydown Park in 1392 supplied William of Wykeham with 91 cartloads of timber to reconstruct the nave and roof of Winchester Cathedral; and half a century later three huge Manydown oaks went to roof what is now part of the Dean's residence in the Cathedral Close; the beams are still doing duty. At Wootton St. Lawrence, a quiet village four miles from Basingstoke, the little church contains many memorials of pious and worthy Withers; and in the vestry the visitor may find, though Mr. Bigg-Wither does not appear to mention it, a set of church plate of beautiful old silver presented by various Withers.

Outside the county the best-known member of the family is certainly the seventeenth-century poet George Wither, whose motto was "Nec habeo, nec careo, nec curo," his most famous refrain being "What care I how fair she be?" In this book he occupies nearly a whole chapter, and a list of his manifold and unequal writings fills three pages of small type. If only he had "cared" more! "Wither is like an old friend," wrote Lamb to Southey, "whose warm-heartedness and estimable qualities make us wish he possessed more genius, but at the same time make us willing to dispense with that want"—a piece of sound and kindly criticism characteristic of Elia. George Wither too loved Hampshire, as readers of 'Fair Virtue' know; and his "first fine careless rapture" of verse is now, though late, appreciated as it deserves.

In the eighteenth century the Manydown estates passed to Lovelace Bigg, grandson of another Lovelace Bigg who had married a seventeenth-century Dorothy Wither from Manydown. The Biggs were a prolific family, supplying a Warden and more than one Fellow to Wykehamist foundations, and were connected by marriage with Blackstone of the 'Commentaries.' The second Lovelace Bigg added Wither to his name in 1789, when he succeeded to the estates; he had nine children, of whom one was father of ten, of whom one was father of fourteen. Meanwhile, the name Withers (the final s is added by some branches of the family, who yet bear the same arms) had spread in America, and another branch flourished in Liverpool; the late Prof. H. L. Withers of Owens College, Manchester, was of that stock.

Mr. Bigg-Wither has diverged too seldom from the strict path of history. One or two letters, small sketches, a collection of wills, and a series of excellent portraits hint at the possibility of a fascinating volume 'Annals of a Hampshire Family,' which we beg him to compile from the present volume.

SHORT STORIES.

INTO the fifteen stories in *High Life in the Far East* (Fisher Unwin) Mr. James Dalziel compresses several emotions and much experience. The atmosphere is generally that of the English seaports of China. The ingenious devices of smugglers, the terrors of Beri-Beri, the absurdity attending a jilted mariner's marriage, the painful pleasure of honourably protecting another man's Chinese sweetheart, the heroism of a dog's love, and even the mysteries behind the ivory gates of sleep, unlocked with an opium-key, engage Mr. Dalziel's reader. Perhaps his cleverest tale is 'A Gaudy Night,' a study in inebriety which suddenly rises to poetry when the riotous crew hear the words, "The skipper is asleep," and are under the spell of a time-honoured belief in the sacredness of his slumber. Mr. Dalziel would do well, by the way, to refrain from expressing ungracious personal opinions when his object is not political, but artistic.

The Portent, and other Stories, by George MacDonald (same publisher), an addition to "The Adelphi Library," comes like a faint refrain of the old melodies of the enlightened mystic. The more important works of MacDonald's prime have had many a meed of appreciation in our pages. Of the present tales we would only say they bear his religious and poetic stamp. The title-story deals with second sight in its larger form of telepathy.

Beyond the Skyline (John Murray) seems to be Mr. Robert Aitken's first publication. If so, we can offer it a cordial welcome. It is full of excellent material and rich in promise. When the author has attained more skill in the practice of his art he should seize and occupy a higher place. What strikes one first about these tales is that they have been inspired by Mr. Kipling; and the next reflection that occurs is one of wonder at their variety and scope. They deal—apparently from real knowledge—with Spanish South America, the East, the Boer War, the Scottish Highlands, and the Isthmus of Panama. The manner of narration is as a rule Kiplingesque, in its boldness, its swagger, and its habit of taking things for granted; but it is evident that Mr. Aitken has other moods not derivative. We should like to warn him against his trick of hiatus: he must not leave too much to be unravelled by the reader, and it is after all worth while being plain and easy to follow. The faults of the stories are due to inexperience, and the freshness of the material and the point of view render these insignificant. Some stories are trivial. There is real tragic quality in the tale of 'The Little Sister Tula,' but 'Righinn,' which follows, was not worth saving from periodical literature. 'A Second-Class District' is very grim, and much in the Kipling style. 'The Price of Victory' belongs to the category of 'Righinn.' The South American tales are bright, bluff, and stirring; and there is in 'Delilah' the same grim, gruesome humour which we have already noticed.

The latest volume of Gyp, *La Bassinoire*, is not one of her best, and follows previous sketches devoted to the family of "Les Cayenne de Rio," unpopular among those who dislike the anti-Semitic theme. The

present instalment of this history is remarkable, however, for the development of one admirable character in a member of the hated set. It is, perhaps, a sign of grace in the talented author, or evidence of some modification of her ferociously "Nationalist" opinions, that she should have made a hero of the son of a Jewish multimillionaire. The other point which deserves notice is the inclusion of a list of Gyp's favourite women writers. Several well known on this side the Channel, and some admired both here and in France, are omitted. There is included "Gérard d'Houville," and even Colette Willy. No one will complain that two of the first three named are the poets Madame de Noailles and Madame Delarue-Mardrus. It is a curious example of French carelessness in correcting proofs that Gyp's friend, the daughter of President Félix Faure, is made into two people by the insertion of a comma after her first name, "Lucie."

We have had amusing essays in this country on "stage law": a little worse than the law of novels, according to our experience. It is rash for a writer on the northern side of the Channel to pronounce an opinion upon French law hostile to that of a French writer, but we should have thought that the whole scheme of the present book—above all, its catastrophe—is spoilt by the rule that the law of intestacy is regulated by domicile, and only in a lesser degree by nationality. The Jewish multimillionaire assumes that, although he lives and has all his interests in France, the fact that he is "not naturalized" evades the French law of inheritance. As far, at least, as his property is situate in France, we imagine that domicile would play its usual part.

The Kiss, and other Stories. By Anton Tchekhoff. Translated by R. E. C. Long. (Duckworth & Co.)—Although the short tales of Anton Tchekhoff have obtained much popularity in Russia, yet this is only the second time that a volume of them has appeared in the English language; the former volume was from the pen of the translator of the present tales, and was favourably noticed in our columns at the time. It is difficult to account for this neglect, for Tchekhoff has great merits. Perhaps the reason is that he has been entirely eclipsed by Gorky in his realistic pictures of Russian misery. Moreover, his career was short; he died, aged thirty-four, in the year 1904. His life was sad, as he was born in humble circumstances, being the son of a former serf, and a victim to consumption. A profound melancholy pervades his writings. Life seems to such men a blank, and nature is in harmony with their melancholy, as in the sketch entitled 'The Steppe,' which is not included in the present volume. Tchekhoff's characters are nearly always unfortunate, as in the case of the doctor, 'Ward No. 6.' In the present volume the most realistic sketch is 'The Muzhiks.' Here we get a graphic picture of the dismal abode of the peasant. As regards the minor pictures, the delicate shades of character sometimes disappoint us, and the story also seems to have no definite object.

Of Mr. Long's translation we may say, as we said of the previous one, that it is excellently done. He is clearly well acquainted with the Russian language, but he seems to believe that his readers will be equally familiar with Russian ways. How are they to make out what the "Slavianski Bazaar" is, or an abacus, as it is used in Russian shops? These should be explained. We hope that Mr. Long will give

us a complete version of Tchekhoff's writings. His play 'Tchaika' ('The Gull') might well be translated into English.

OUR LIBRARY TABLE.

MESSRS. LONGMAN publish a volume by Mr. W. H. Beveridge in which the author tells us, in excellent form and with singular completeness, exactly what the public wants to know at the present moment on *Unemployment*. A week ago a distinguished Parliamentarian—the original organizer, we believe, of the Labour party—made an announcement evidently based on knowledge of the most novel proposals lately before the Government. But the Bill announced in the King's Speech of Tuesday avoids the experiment. Skilled workmen were to have credited to them in insurance companies a weekly sum, partly provided by the workman, partly by the employer, and partly by the State. The trade unions at present receiving unemployed contributions and providing against unemployment are not only mainly those of skilled trades, but also in high degree, as now shown by Mr. Beveridge, those possessing the largest accumulated funds. Readers of the book before us will probably be more interested in the more difficult problem of how to meet the larger body of unemployment shown by Mr. Beveridge to be always with us, even when trade is at its best. It should be remembered that the poorest workers will more or less indirectly contribute by taxation towards any State payment to trade-unionists. Mr. Beveridge deals at length with all the other parts of the problem of unemployment, and his book will give valuable support to the Board of Trade in the proposed organization of a Labour Exchange after the German model. The volume is a storehouse of facts for the use of both sides in any controversy which may arise. On the whole, the experience of the author as an active member of the Central Unemployed Committee, administering the Conservative Act known by the name of Mr. Walter Long, and the grants given by Parliament on the proposal of Mr. Burns, places Mr. Beveridge among the more cautious observers.

The most novel part of this interesting volume concerns the author's proof that even in the most prosperous trades, in all countries and in the best years, there is unemployment of at least two kinds. The dominant fact is that the trade cannot keep pace with "spurts" unless it has always a margin or a reserve of labour. When the trade is doing well it is the least competent who are found still "reserved" or dependent upon outside assistance. Mr. Beveridge examines with much care the popular contention, accepted as self-evident by all, that Labour legislation, however beneficial to the majority of the workers, must press hardly in this respect upon the old. To the astonishment of the reader he proves, without saying so, that the examination of the facts gives no support to this theory, but, on the contrary, seems to show the exact opposite. The only trades as regards which we know the state of the case present figures telling exactly the opposite way. In them the industrial age has steadily risen, and stands higher now than it ever did. We understand that this is fully demonstrated by the Poor Law Commission, whose Report is just now published. Mr. Beveridge's book will be found to give no support to a large scheme of afforestation as a remedy for unemployment. Neither does he approve of much of the work done in connexion

with Relief Committees, or he could not write:—

"To give...relief work on conditions as attractive as their ordinary life is to leave them with no incentive to return to independence, yet their ordinary life is such that the relief can hardly in practice be made less attractive without being made inadequate or degrading. To give them temporary work in times of exceptional depression is to throw them back upon chronic poverty at its close; it is like saving men from drowning in order to leave them on a quicksand."

No one can be more competent to write on *Responsible Government in the Dominions* than Mr. Arthur Keith of the Colonial Office, who publishes through Messrs. Stevens & Sons a valuable and important volume on the subject. He discusses with admirable wisdom the very questions which are now raised in current politics by the proposed union in one Dominion of the South African Colonies. The need for, and the difficulty attending, special provision with regard to native interests; the relations of Natal and the Colonial Office in the matter of martial law; the powers and duties of a Governor, advised by Colonial ministers, but, nevertheless, an Imperial officer—all these constitutional points are discussed in a fashion which will wound none and will guide all concerned. Mr. Keith is modest in his Preface, and explains that he has done his best to be as accurate in his statement as is consistent with brevity and clearness. There are few matters in which he has exposed himself to serious criticism. So great are the difficulties as to lead the author to believe that in the long run they can only be solved by alteration in the fabric of the Empire, and by voluntary concession on the part of the Dominions of some of those extreme privileges of isolated self-government which they enjoy. This is notably the case as regards the treaty-making power, and the Canadian view put forward by the most responsible statesmen of the Dominion. The danger of either using or failing to use the prerogative of mercy in certain cases is another matter in which Mr. Keith wisely prepares us for the troubles of the future. Whatever view may be taken, his volume may be commended as an example of how to expound the Imperial Constitution.

SOME years ago we ventured upon criticism of *Dod's Parliamentary Companion* (Whittaker & Co.) with a view to its improvement, but all ground for dissatisfaction long since disappeared, and we have failed on careful examination to pick holes in this excellent, portable House of Commons handbook "for 1909." It is now in the seventy-seventh year of its age, but may be expected to flourish as long as Parliament itself.

COL. H. C. WYLLY, C.B., who has arranged from diaries and correspondence *The Military Memoirs of Lieut.-General Sir Joseph Thackwell, Colonel 16th Lancers* (Murray), states in his Preface that they would not, in all probability, have seen the light, had not blame been imputed to Sir Joseph Thackwell in some books, "recently published, which deal with the history of the campaigns of the Sutlej and of the Indus." No doubt, in the anxiety of the authors of these books to dispel the prevalent opinion of Lord Gough as a general, more or less blame was laid on others; but, after all, the verdict of those best able to judge has scarcely been affected. *The Athenæum* (June 19th, 1897), after a careful examination of 'The Sikhs and the Sikh Wars,' considered that "it will not succeed in convincing the historian that Lord Gough was a great and prudent general." That being so, we are inclined

to think that Sir Joseph himself, had he been alive, would not have encouraged the publication now under consideration, which is less a biography than an arrangement of extracts from diaries and letters. For it is known, in the first place, that during his life he refrained punctiliously from criticism of his commanders, and that the 'Narrative of the Second Sikh War in 1848-1849,' by his son, published in 1851, caused him no little annoyance.

From these remarks it should not be inferred that Col. Wyll's book is devoid of interest; far from it. There is much to attract a variety of readers; for glimpses, useful in their way, of four wars are afforded. The first is that in the Peninsula almost precisely a century ago, as Thackwell embarked for Corunna on October 20th, 1808, to join the army commanded by Sir John Moore. He returned to England with the 15th Hussars in January, 1809, served at home four years, and in February, 1813, having again set forth, landed at Lisbon, and took an honourable part in the campaign under Wellington. At Waterloo he had two horses shot under him, and was shot through the bridle-hand when leading a charge:—

"He instantly placed the reins between his teeth, but a few seconds afterwards he was again shot in the left arm, shattering the bone between the elbow and the shoulder, and fell to the ground."

He returned to England, retired on half-pay, and settled down to the life of a country gentleman, shooting, fishing, and improving his properties. He continued, however, to keep in touch with the service, and rarely missed the Waterloo dinner at Apsley House.

Service in India had a curious fascination for him. In 1837 he offered 4,000*l.* for an exchange to that country, and was appointed to the 3rd Light Dragoons and a colonelcy in the Army. He took the regiment out, and was stationed at Cawnpore when the troubles began which resulted in the first Afghan war. He commanded the cavalry of the Army of the Indus, and took part in the march to Kabul, the capture of Ghazni being its most prominent incident. He returned to India with Sir John Keane, thus escaping the disasters which followed; but extracts from his diary show that he was keeping in touch with current events as well as the imperfect transmission of news permitted. Sir Joseph commanded the cavalry of the army which received the returning troops from Afghanistan near Ferozpur, and he records the honour with which the "Illustrious Garrison of Jellalabad" was received.

Soon there followed the battle of Maharajpur and the anarchy in the Punjab which culminated, towards the end of 1845, in the first Sikh war. Thackwell, though not present at Aliwal, took a distinguished part in the decisive victory of Sobraon, but was disappointed at finding his name omitted in the Governor-General's General Order.

The second Sikh war again brought this indefatigable officer to the front. He was second in command to Lord Gough, and commanded the cavalry of the army. The action at Sadúlápúr was fought under his independent guidance, but he was, or considered himself to be, restricted by Lord Gough's instructions; consequently he did not follow up his success, and was blamed by the Commander-in-Chief.

Sir Joseph left India in 1853, and died in 1858. Col. Wyll may be congratulated on his preparation of this volume, a task requiring research and tact; its appearance is entirely satisfactory.

The Eye-Witness. By Hilaire Belloc. (Eveleigh Nash.)—This volume consists of a series of historical or quasi-historical sketches,

the "greater part" of which are reprinted from *The Morning Post*. In them the author, as he tells us, "has attempted, upon the model of one vivid experience, to reconstruct certain passages of the past." This experience is described in a prefatory chapter entitled 'Motive of this Book,' and is ascribed to one of three men who, after discussing with the others things universal "in the White Horse at Storrington," suddenly turned to the relation of a dream, or vision, or "experience" that had been his "three Thursdays ago," when lying asleep during the heat of the day in "the little dense wood near Roundabout." The gist of the story is this—that waking up to "the hot sky of Sussex," he realized "that time had overlapped on him... he had been on board the Jacobin just at the end of the fighting on June 1, 1794." "Hearing such a tale," the author wondered whether it might not be possible, by an effort of the will, as by an accident, to live for some moments in the past, and to see the things that had been, stand and live before one."

Such is the circumstantial, and perhaps over-subtle, justification, which Mr. Belloc elaborates for his book.

The sketches range "across the 2,000 years of Christian history," and, as the author points out, may be divided into three classes. In some the actors and events are purely imaginary, in others some only of the actors are historical personages; while in others "every detail of person and scene is rigidly historical." It is this last class which please us most. Such scenes as those described in the episode entitled 'The Christian,' have been worked up too often and too well for a new presentment to be of any great interest; but when Mr. Belloc gives us actual fact, combined with vividness of detail and local colour, he cannot fail to please. He is, perhaps, at his best when writing on French subjects.

In this volume he is, however, incorrigibly geographical, working in descriptive details in an over-anxious and irrelevant manner, as in his insistence that "the Straits of Dover, when one approaches them from the east, are like the mouth of a great river," at the beginning of his chapter 'The Ark-Royall,' in which he describes the attempt which the English made to fire the Spanish fleet on July 27th, 1588.

We might deprecate the not infrequent touch of a cynicism which finds its most flagrant expression in the closing sketch, 'The Politician,' describing a meeting in a Northern town during the General Election of 1906. It is a question whether the unrelieved sordidness of the picture is justified. A seeing eye might see further, and the author's motive in a presentation of this sort is far to seek. But to enter into the search would be to open up the thorniest problems of literature and politics. Suffice it to say that pleasing, or unpleasing in this matter of taste, and in spite of an occasional false colloquialism which is the bane of historical fiction (witness the manner in which the imaginary speech of grave Spaniards of the sixteenth century is translated into English in 'The Familiar'), the sketches are always interesting, and nearly always effective.

My Climbs in the Alps and Caucasus. By A. F. Mummery. (Fisher Unwin.)—If the Alpine Club was called upon to give a vote as to which of its past heroes best embodied the ideal of the complete mountaineer, the name of A. F. Mummery would probably come out at the top of the poll. There have been others of its members who have done more for exploration or for science, who have recorded their adventures, not in one, but in many volumes. But these

things are not essential in the mountaineer. No one has ever more fully combined his main qualities—a love for the glories of the mountains, and the highest technical skill in dealing with their difficulties and dangers—than the keen cragsman who lost his life under the precipices of Nanga Parbat. The present volume, an édition de luxe of 'Climbs in the Alps and Caucasus,' first published in 1895, forms a fitting memorial to its author. Mummery, as his friends are naturally anxious to point out, was something more than a mountaineer. He possessed a strong character and a remarkable intellect, which but for an unkind fate might have won him fame in the fields of thought. In the problems of economics in which his principal interest lay he had proved himself a vigorous and independent thinker, and at the time of his death he had resolved to free himself from business ties and give his mind to their study. His one published contribution in that field has sufficed to give him a niche in the 'Dictionary of National Biography.' In an 'Appreciation' prefixed to this volume his friend Mr. J. A. Hobson speaks in the strongest terms of Mummery's capacity for such abstruse investigations. After dwelling on "the force of a personality at once simple, subtle, trustful, and confident," he writes:—

"Mummery's aptitude for following difficult lines of thought, his preference for short cuts in a rarified atmosphere of abstraction, were interesting.... In conciseness of expression as in boldness of speculation he surpassed Ricardo among economists, approaching at times the compactness of Spinoza's philosophic systematisation. It was a bracing experience to follow him into the recesses of some speculation in a fresh problem, either commercial, ethical, or metaphysical, which he had carved out for himself."

Mrs. Mummery gives the public a few pages of extracts from the last letters received from her husband when in Kashmir, which will be read with interest. They must confirm the belief that his death was caused by a sudden avalanche rather than any more avoidable accident in a rash attempt.

For the rest the text of the book is identical with that of the previous edition. Its merits have been generally recognized, and do not need insisting on afresh. No more direct and vigorous narrative of the incidents of mountain travel or hard climbing, of a bivouac with Caucasian shepherds, or a day on the Chamonix Aiguilles, can be found on our bookshelves. In these pages we meet again the freshness, the unforced fun, the vivid descriptions, which gave their popularity to the earlier annals of the Alpine Club.

An excellent portrait of the author is given as a frontispiece. The other illustrations are of varied merit. We have some of the fine photogravures of mighty peaks to which we have become accustomed. There are also a number of reproductions of sketches of valley or village scenes which do not seem very closely connected either with the letter or the spirit of the text. Mr. Pennell's 'Guides at the Riffel' are wanting in local colour, and his 'Village Street at Zermatt' suggests a dangerous comparison with one of Mr. Whympers's most successful woodcuts.

The Medici Popes. By Herbert M. Vaughan. (Methuen.)—This is a slight and easily written account of Leo X. and Clement VII. from the purely personal standpoint. The pictures are on the whole vivid, notably the account of Leo's hunting days; and one is enabled to realize a little what the Leonine age really meant, and how it was completely ended at the sack of Rome. But for any serious estimate of papal statesmanship we look in vain. To write of

Leo X. and omit all but a passing reference to Luther would seem impossible, but Mr. Vaughan succeeds in doing it. He gives on the whole a very fair judgment of Leo, and does not much extenuate his faults of levity and dissimulation. The illustrations are excellently chosen and reproduced.

Nine Spanish Poems. Collected by F. de Arteaga y Pereira. (Frowde.)—Though three or four poems in this slim pamphlet are not adequately representative, our chief complaint is that the editor has supplied us with superfluous paraphrases instead of a page of introduction and half a dozen bibliographical notes. Information of this sort would be useful to others than the readers who need to be told that "Egito" is a form of "Egipto" (p. 14). It would be interesting to learn why the title of the 'Epístola moral á Fabio' is cut down to 'Epístola á Fabio,' and why these verses are attributed conjecturally to Rioja (p. 26): the poem is ascribed with as much—that is to say, with very little—reason to the younger Argensola, to Andrés Fernández de Andrada, to Andrés Sánchez de Andrada, and to Francisco de Medrano. Scholars, of course, are aware that the sonnet reprinted on p. 36 forms part of Don Fernando's reply to Fénix in 'El Príncipe constante,' but a beginner cannot know this by the light of nature, and is apt to be perplexed at finding the same sonnet reproduced in Mira de Amescua's 'Galánvaliente y discreto.' A word of guidance on such points would have been welcome. The texts are modernized in an illogical and half-hearted fashion: "oseuro" on pp. 17 and 18 becomes "obseuro" on p. 27. "Luis" is unaccented on pp. 6, 8, and 10, but is accented on p. 34; "jóven" is accented on p. 15, but is unaccented on p. 44; and similar cases of carelessness or inconsistency are too frequent. The rules of Spanish accentuation will be found on pp. 364-8 of the official 'Gramática' issued by the Academy; they are really simple, but Spaniards seem to have peculiar difficulty in applying them correctly.

A USEFUL contribution to the history of the French language has just been published by the Oxford University Press in the form of *Tables synoptiques de Phonologie de l'ancien Français*, by M. Berthon, Maître de Conférences à l'Université d'Oxford, and Mr. V. G. Starkey. This is a work of thirty pages quarto, exhibiting in tabular form, with illustrative examples, the passage from Latin into French of every vowel and consonant sound, diphthong, and consonant group, in every position in the word. It exhibits in a concise but clear form facts which otherwise are scattered over many pages of such works as Schwan's 'Grammatik des Altfranzösischen,' and many volumes of *Romania*, *Romanische Studien*, and other journals. A feature of importance is a Chronological Table, which assigns approximate dates to the various phonetic changes, arranged under the Vulgar Latin, First Gallo-Roman, Second Gallo-Roman, and First, Second, Third, and Fourth Romanic Periods, the last of these ending with the fully developed Old French, c. 1300. The work is thoroughly up to date in its philology, and will be very useful not only to students, but also for handy reference to advanced scholars.

THE HISTORICAL RESEARCH SOCIETY OF SIAM has just issued the first volume of its publications. It is called the *Phra-Rājavi-carāna*, and contains the reminiscences of the Princess Narindr Devi, a sister of the first king of the present dynasty, from the destruction of Ayuddhya in 1767 to the first years of the reign of Phra Buddha Löt La

in 1820. The original MS. has now been edited by the King with a commentary and explanatory notes. The facts noted down were in most cases presented in outline only, as the writer supposed that the particulars she recorded were known. The original MS. was not written with a view to publication, printing only coming into general use in Siam during the reign of Phra Chom Klao. Besides the commentary and notes, the King has added from the royal archives official documents which throw a welcome light on the relations of Siam with its dependencies and the neighbouring countries at that time.

The King has presented the books for sale to the National Library, and the net proceeds are to be added to the fund for publishing the historical and literary records of Siam.

Men and Women. By Robert Browning. Vol. II. (Doves Press.)—The Doves Press complete by this volume their reprint of Browning's greatest work, judged by its influence on the best of his contemporaries and juniors. We think it strange that William Morris never reprinted this work at the Kelmscott Press, considering how highly he appreciated it in his undergraduate days, and how deeply it moulded his early poems. Perhaps the reason, apart from questions of copyright, which were not insurmountable, lay in the divergence of method which put the poets in two opposing camps—those who write for the eye and those who write for the ear. To quote Tennyson, if the English language ceased to be spoken, Browning would be considered our greatest poet. Mr. Cobden-Sanderson's intention of making a collection of the best books of our language in the best form they can be produced is steadily approaching some measure of completion, and it only remains for us to say that we do not hope to see any printed book nearer to the ideal of perfection in all the qualities of artistic craftsmanship.

The Essays of Michael, Lord of Montaigne. Edited by Thomas Seecombe. 3 vols. (Grant Richards.)—This is a very satisfactory edition of Florio's translation of Montaigne. It is well printed on light paper, of a convenient size, and with good type. Mr. Seecombe's Introduction is sufficient, if not altogether inspired, or uniformly well-written; the subject leading him, no doubt, to interlard his phrases with unnecessary scraps of French. The habit of reading Montaigne is one that grows on a man with advancing years, and the publishers have provided an edition admirably adapted for such readers. We hope they will be encouraged to give us a similar issue of North's 'Plutarch,' of which there is no available edition in convenient type and size.

MR. JOHN LANE has added to his "New Pocket Library" two volumes containing *The Fool of Quality*, by Henry Brooke. It is an interesting revival of a book which deserves all that Mr. Francis Coutts says of it in his spirited introduction; but it is to be doubted if the present age will care for a story with no horrors and abundant disquisitions. That on "the beauties and benefits of our Constitution," the author himself invites readers to skip.

MR. HENRY W. KERR has recently reached the full honours of the Scottish Academy of Art. Excellent specimens of his work are the illustrations in colour he has provided for Dean Ramsay's *Reminiscences of Scottish Life and Character*, republished by Mr. T. N. Foulis. It is a delightful edition of an old friend, a welcome exception to the casual understanding between writer and artist.

The Kalendar of Shepherds, edited by A. H. Diplock (Sidgwick & Jackson), is a very acceptable reproduction of the complete series of woodblocks for the 'Kalendrier des Bergiers' from the Troyes edition of 1529. To these are added for each month a couplet from Tusser, some translations of verse and prose from the French original, and a character of the month extracted from Nicholas Breton's 'Fantasticks.' We can recommend this little volume not only to those interested in folk-lore and mediæval medicine, but also to students and schools of art.

THE BRITISH MUSEUM READING-ROOM.

YOUR correspondent H. W. B. rightly considers "that any one custodian who allowed a person not in possession of the requisite permit to pass into the Library would be unworthy of the post of janitor," and I think that "Another Editor and Author" should not blame the "man with buttons." The real grievance is that the officials have cancelled the old green tickets, and make irritating demands from readers of long standing.

At one time I frequently read in the Reading-Room, and I have constantly carried my green ticket, issued to me in 1880, in an inner pocket of my pocket-book. I am told that if I show it, the man at the door will seize it, and that I had better leave it at home, and say I have one, without mentioning its colour. On the back of my ticket are the words: "This ticket must be carefully preserved by the reader; it must be produced when asked for at the Museum, and must be returned on expiry, or when no longer required." It does not go on to say "or when arbitrarily revoked by the authorities." Meanwhile it has not expired, and is required.

It is quite possible that at one time the room was crowded by novel-readers, and perhaps it was necessary to exclude certain undesirable persons. That might have been a reason for screwing up the conditions under which new tickets were issued, but not for compelling holders of old tickets to call at the Secretary's office and obtain a fresh ticket every year.

On my last visit to the Reading-Room, prepared to fight for the retention of my green ticket if it were asked for, I looked in vain for any notice of the new conditions.

A CIVIL SERVANT.

I do not think that many readers will be found to support the complaints of the two editors and authors who have stated their grievances in the columns of *The Athenæum*. I have been a reader since 1851, and I should like to express my grateful sense of most courteous treatment received during more than half a century from officials of every grade.

The complaints of these gentlemen amount merely to this, that having written many books, they are not therefore placed above the regulations deemed necessary by the authorities for the protection of the Library. The amount of freedom enjoyed by readers is really astonishing. The Reading-Room contains costly and valuable books accessible without any formality to every person entering the room. For a long time past, so far as I am aware, no notices of misuse of the Reading-Room have been brought to the knowledge of readers. It may be supposed that such cases are of less frequent occurrence than heretofore. If this comes from the stricter regulations made necessary by the greatly

increased number of readers, the result is surely one with which there may be general satisfaction. The higher the position in letters of a reader, the more cheerful should be his acquiescence in the rules laid down by the authorities in the fulfilment of their difficult task of conciliating the freedom of readers with the preservation of the contents of the Library.

It once happened to me to be unable, when challenged, to produce my ticket; but on explanation given at the office, I received a temporary admission. Since then, I have been careful to have my ticket always at hand. It never occurred to me that there is any hardship in this. A. M.

'NOTES ON THE VULGATE GOSPELS.'

Erdington Abbey, Birmingham,
Feb. 9, 1909.

IN your long review on January 30th of my book I am accused of believing that the "Three Heavenly Witnesses" were introduced into the Latin Bible by Priscillian, although on p. 263 I said the opposite. The reviewer also gratuitously assumes that I follow Prof. Künstle's views as to the origin of the Athanasian Creed and as to the importance of Priscillianism generally. It happens that I entirely disagree with Künstle. In another hypothesis of the reviewer's—that the *codex grandior* of Cassiodorus had belonged to St. Jerome—I regret that I can see no probability. Nor can I accept his conjecture that Eugippius in his youth as a simple monk in Noricum is likely to have possessed a library which could be called his own. We happen to know that he had a library and a staff of copyists when he was abbot of Lucullanum, and it is unnecessary to conjecture further. I do not know why it is suggested that he was an editor; still less why he should be "totally unfit to edit a Latin book" because he believed in contemporary miracles! I fully admit that there may have existed other persons of the name Eugippius or Eugippius; but I do not think the further conjecture is justified, that the "Eugippius Presbyter" with a library not long before 558, to whom the Echternach Codex refers, might perhaps be a different person from the well-known Eugippius Presbyter of Lucullanum, who was a great student of Scripture. In the same vein the "scs hieronimus" of the same note might be distinguished from the Doctor of the Church, if such a conjecture were worth making. As to my own conjectures, the reviewer states that I am myself conscious that they are baseless. This is a serious charge, even though itself conjectural. Had I really put forward hypotheses which I believed to be baseless, I must have been out of my senses.

I am sorry the reviewer does not agree with my view that the Gospel Prologues were written by Priscillian. I do look upon it as pretty certain, on account of the number and eminence of the savants who have accepted it. It is only fair to say that Mr. C. H. Turner is not responsible for the accuracy of the tables which your reviewer conjectures to be untrustworthy; for I do not remember his having verified any of them.

JOHN CHAPMAN, O.S.B.

* * The reviewer nowhere said that Dom Chapman believes that the "Three Heavenly Witnesses" were introduced into the Latin Bible by Priscillian. He was particularly careful to avoid saying any such thing. He was inclined to remark on the reason which Dom Chapman assigns for not believing this, but he refrained because he thought the matter irrelevant. The reason seemed

to the reviewer to show great innocence. It was that Priscillian quoted the passage in one of the works edited by Schepss, and could not have done this if he had forged it. But if he did not use it as a proof of the Trinity, how can we account for his forging it? The reviewer was also careful to avoid saying that Dom Chapman shared any of Künstle's opinions. What was stated was that Dom Chapman had read Künstle's books, and was inspired by his example to make conjectures and represent them as facts. Dom Chapman also employs his words curiously. The statement about the *codex grandior* is not a hypothesis, but is an interpretation of a passage in Cassiodorus. The interpretation may be right or wrong, but its inaccuracy can be proved only by showing that the interpretation of the words is wrong, or it may be maintained that Cassiodorus is not to be trusted. Dom Chapman misunderstands the drift of the review altogether in regard to conjectures, especially in regard to those of the reviewer. Dom Chapman does not see that they were made solely as conjectures which could be suggested as well as those made by him. They are all equally without historical support, and the attitude which he assumes in saying that he cannot accept them or that they cannot be justified, is utterly unscientific, for they are all unattested by any historical witnesses. The charge that many of his conjectures are baseless seems to the reviewer to be proved by the extracts quoted in the review. Numerous other passages might have been quoted of a similar character. In them Dom Chapman affirms that history bears no witness to the conjectures which he has made.

Dom Chapman puts a great value on the Codex of Eugippius, but he does not indicate whence the value arises. Surely he cannot imagine it comes from the fact that the codex was in the possession of the saint. If not, then the value must arise from the supposed fact that Eugippius, like Cassiodorus, compared MSS., inserted what he deemed the best readings, corrected mistakes, and, in one word, performed the work of an editor.

The remark about the miraculous was not intended to be personal, for Dom Chapman does not live "in the world of the miraculous," and this age affords him many opportunities of learning "to weigh evidence" and "to distinguish fact from fiction."

SALE.

THE following prices were realized at Messrs. Puttick & Simpson's on Thursday and Friday in last week: Bunyan's Holy Citie, 1669, 10l. Burton's Arabian Nights, 21l. Grimm's German Stories, 15l. Pickwick Papers, 10l. Wordsworth's Descriptive Sketches, 18l. Wither's Emblems, 1634, 11l. 15s. Thackeray's Rose and the Ring, 5l. Drayton's Poems, 12l. Keats's Endymion, 20l. Holbein's Portraits, 1792, 12l. 10s. Solvyn's Manners of the Hindoos, 12l. 15s. Gould's British Birds, 42l.

LIST OF NEW BOOKS.

ENGLISH.

Theology.
Baring-Gould (S.) and Fisher (J.), The Lives of the British Saints, Vol. II., 10/6. Includes the saints of Wales and Cornwall, and such Irish saints as have dedications in Britain.
Bavinek (Herman), The Philosophy of Revelation, 6/ net. The L. P. Stone Lectures, 1908-9.
Box (Rev. G. H.), A Short Introduction to the Literature of the Old Testament, 1/ net. One of the Oxford Church Text-books.
Brett (Jesse), The Divine Friendship, 3/ net.
Foley (G. C.), Anselm's Theory of the Atonement, 5/ net. The Bohlen Lectures, 1908.
Fry (C.), Christ our Example, 1/ net. With a preface by the Rev. A. M. W. Christopher.
Heurtley (C. A.), The Union between Christ and His People, 2/6 net. Four sermons, with introduction by F. S. Guy Warman.

Holmes (E. E.), Immortality, 5/. In the Oxford Library of Practical Theology.
Law (Rev. R.), The Tests of Life: a Study of the First Epistle of St. John, 7/6 net. The Kerr Lectures for 1909. London Diocese Book for 1909, 1/6 net. Edited by the Rev. Glendinning Nash.
St. Clair (G.), Man: First and Last, Cave-Dweller and Christian, 9/ net.
Schechter (S.), Some Aspects of Rabbinic Theology, 7/6 net.
Thorp (Helen), With Christ to Gethsemane, 2/ net. A book for use during Lent, with preface by the Bishop of Rochester.

Fine Art and Archaeology.

Cook (E. T.), A Popular Handbook to the National Gallery: Vol. I. Foreign Schools, 10/ net. Includes by special permission notes collected from the works of Ruskin. New Edition.
Fairbairn's Book of Crests of the Families of Great Britain and Ireland, 2 vols., 25/ net. Contains 43,000 entries, and upwards of 4,000 engravings. New Edition.
Field (Mrs. Edwin), Australian Lace-Crochet, Easy and Artistic, 3/ net. Illustrated.
India, Progress Report of the Archaeological Survey of Western Circle, for the Year ending March 31st, 1908, 1/4.
Johnson (G. Lindsay), Photographic Optics and Colour Photography, including the Camera, &c., 7/6 net. Illustrated.
Memoriale di Francesco Albertini, 5/ net. A reprint from the edition of 1510.
Middleton (G. A. T.), English Church Architecture from the Earliest Times to the Reformation, 2/6 net. Illustrated.
Monograms and Ciphers, 7/6 net. Designed and drawn by A. A. Turbayne and other members of the Carlton Studio, illustrated by 164 full-page plates.
Radan (Hugo), Letters to Cassite Kings from the Temple Archives of Nippur. Vol. XVII. Part I. of the Babylonian Expedition of the University of Pennsylvania: Series A. Cuneiform Texts.
Reader (F. W.), Report of the Red Hills Exploration Committee, 1906-7. With introductory note by Horace Wilmer.
Stebbing (W. P. D.), The Church of Worth, in Sussex, 3/6. With notes on its architectural history; has 5 plates, and 5 illustrations in the text.
Ward (J.), Fresco Painting: its Art and Technique, 10/6 net. With special reference to the Buono and Spirit Fresco methods. Illustrated.
Watkins (A.), The Watkins Manual of Exposure and Development, 1/ net. Fourth edition of a photographer's guide.

Poetry and Drama.

Barbour (J.), The Bruce, 5/ net. Edited, with literary and historical introduction, notes and appendixes, and a glossary by W. M. Mackenzie.
Carey (A. E.), Voices in the Wind, 1/ net.
Dixon (Rev. Dr. R. W.), Poems, 4/6 net. Contains a selection with portrait, and a memoir by Robert Bridges.
Gayley (C. M.), Plays of our Forefathers, and some of the Traditions upon which the Plays were Founded, 12/6 net.
Impatient Poverty, 1560. Edited by John S. Farmer. In the Tudor Reprinted and Parallel Texts.
Lehmann (R. C.), Light and Shade, and other Poems, 5/ net.
Poe (E. A.), Poems, 1/. With a sketch of the author by John H. Ingram. In the Muses' Library.
Wilkinson (C.), Songs of the Plains, and other Poems, 2/6 net.

Music.

Neumann (Angelo), Personal Recollections of Wagner, 10/6 net. Translated from the fourth German edition by Edith Livermore, and contains 4 illustrations.

Bibliography.

Acton Collection: Classes 17 and 38, Spain and Portugal, 1/6; Class 34, Germany, Austria, and Hungary, 3/6. Two of the Cambridge University Library Bulletins.
English Catalogue of Books for 1908. Gives in one alphabet, under author and title, the size, price, month of publication, and publisher of books issued in the United Kingdom.

Philosophy.

Jones (E. E. C.), A Primer of Ethics, 1/
Political Economy.
Andreades (A.), History of the Bank of England, 1640-1903, 10/6 net. Translated by Christabel Meredith, with a preface by H. S. Foxwell.
Kennedy (J. B.), Beneficiary Features of American Trade Unions. One of the Johns Hopkins University Studies.
Lowenfeld (H.), All about Investment, 5/ net.
Northrop (W. B.), Wealth and Want, 5/ net. A study in living contrasts and social problems, illustrated.

History and Biography.

Bagwell (R.), Ireland under the Stuarts and during the Interregnum, 1603-60, 2 vols., 28/ net. With map.
Bartolo (A.), The Sovereignty of Malta and the Nature of its Title. With notes and appendixes.
Browne (E. G.), A Brief Narrative of Recent Events in Persia, 1/. With a translation of 'The Four Pillars of the Persian Constitution.'
Buchanan (J.), Works: Vol. VI, 1844-6. Comprises his speeches, State Papers, and private correspondence, edited by John Bassett Moore.
Cockburn (A. P.), Political Annals of Canada, 10/6 net. A condensed record of Governments from the time of Samuel de Champlain in 1603.
Debrett's House of Commons and the Judicial Bench, 1909, 7/6 net. Illustrated with 500 armorial engravings.
Dictionary of National Biography: Vol. XII. Llywd-Mason, 15/ net. Reissue.
Koebel (W. H.), Madeira, Old and New, 10/6 net. Illustrated with photographs by Miss Mildred Cossart.
Lucas (Sir C. P.), A History of Canada, 1763-1812, 12/6 net. With 8 maps.
Lupton (J. H.), A Life of John Colet, D.D., 8/6 net. With an appendix of some of his English writings. New Edition.
Oliver (Capt. S. P.), The Life of Philibert Commerson, 10/6 net. A story of French travel and science in the days

- of Linnaeus, with illustrations, and edited by G. F. Scott Elliot.
- Page (T. N.), General Lee, Man and Soldier, 6/. With portrait.
- Seignobos (C.), History of Contemporary Civilization, 5/net.
- Tuckwell (Rev. W.), Pre-Tractarian Oxford, 7/6 net. A reminiscence of the Oriel "Noetics," with 9 illustrations, one of them from a family portrait, and the remainder from paintings and drawings in the Oriel Hall and Common Room.
- Vernon (Mrs. H. M.) (K. Dorothea Ewart), Italy from 1494 to 1790, 5/6 net. In the Cambridge Historical Series.
- Geography and Travel.*
- Daniell (W. V.) and Nield (F. J.), Manual of British Topography. A catalogue of county and local histories, pamphlets, views, drawings, maps, &c., connected with the principal localities in the United Kingdom.
- Davies (Major H. R.), Yun-nan, the Link between India and the Yangtze, 16/net. The main part of the book is taken up with an account of travels in Yun-nan and the neighbouring provinces; there are several illustrations.
- Oaten (E. Farley), European Travellers in India during the 15th, 16th, and 17th Centuries, &c., 3/6 net.
- Sports and Pastimes.*
- Vassall (H.) and Budd (A.), Football: the Rugby Game, 1/. Revised by Charles J. B. Marriott. New edition.
- Education.*
- Leach (A. F.), Milton as Schoolboy and Schoolmaster, 1/net. From the *Proceedings of the British Academy*.
- Philology.*
- S.P.C.K. Publications:—In Chiswina, New Testament, 1/4; Heroes of the Faith, 8d.; in Cree, The Pathway of Safety, 2/4; in Dutch, Daily Prayers for Boys and Girls; 1d.; in Car (Nicobar), Order of Morning Prayer, 6d.; in French, Helps to Worship, 8d.; in Hausa Service Book (portions of the Book of Common Prayer and Hymns), 10d.; in Luganda, Gospel of St. Matthew, with Commentary, 1/6; in Lunasaba, Church Catechism, 3d.; in Lunyoro, A Catechism, Part II., 3d.; in Ubi, A Catechism and Psalms and Hymns, 6d.; in Urdu, Book of Common Prayer, revised edition, 3/; in Xosa, Form of Licensing a Clerk to the Cure of Souls, 1d.
- Ullman (B. L.), The Identification of the Manuscripts of Catullus cited in Statius' Edition of 1566, 75 cents.—The Book Division of Propertius. Reprinted from *Classical Philology*, Vol. IV., No. I.
- School-Books.*
- Æschylus, The Persians, 1/. Translated from a revised text by C. E. S. Headlam. In Bell's Classical Translations.
- Barker (H. J.), Merry Moments with Scholars, 1/net. A collection of children's essays and jokes.
- Brackenbury (L.), The Teaching of Grammar, 2/.
- Cambridge County Geographies: Essex, Kent, Surrey, and Sussex, by G. F. Bosworth, 1/6 each. With maps, diagrams, and illustrations.
- Done (W.) and Tickner (F.), Object Lessons in Geography and Elementary Science Combined, Book III., 1/6.
- Rait (R. S.) and Parrott (J. E.), Finger-Posts to British History, 2/. A summary, with notes of the chief historical events up to 1908, together with a glossary of terms and a brief account of the leading historical characters.
- Wilkinson (H.), The Alert Arithmetic, Book III. for Pupils, 3d.; Book III. for Teachers, 4d. In the Royal School Series.
- Wilmot-Buxton (E. M.), Highroads of History, 1/6. Book VIII. of the Royal School Series.
- Science.*
- Balfour (A.) and Archibald (R. G.), Review of some of the Recent Advances in Tropical Medicine, 10/6 net.
- Birkeland (K.), The Norwegian Aurora Polaris Expedition, 1902-3, Vol. I., 22/net. Treats of the cause of magnetic storms and the origin of terrestrial magnetism.
- Bureau of American Ethnology, Twenty-Sixth Annual Report, 1904-5.
- Clayton (E. G.), A Compendium of Food-Microscopy, with Sections on Drugs, Water, and Tobacco, 10/6 net. Compiled, with additions and revision, from the late Dr. A. H. Hassall's works on food.—Arthur Hill Hassall, Physician and Sanitary Reformer, 7/6 net.
- Cooper (C. S.) and Westell (W. P.), Trees and Shrubs of the British Isles, Native and Acclimatized, Part I., 1/net. The work will contain 16 full-page coloured plates and 70 full-page black-and-white plates drawn direct from nature by C. F. Newall.
- Darwin-Wallace Celebration held on Thursday, 1st July, 1908, by the Linnean Society of London.
- Geological Survey of Scotland: The Geology of the Country near Oban and Dalnally, by H. Kynaston, J. B. Hill, and others, 2/6.
- Horrocks (J.), Railway Rates, 21/net. Consists of three parts, with a method of calculating equitable rates and charges for merchandise carried on railways.
- Johnson (J. P.), The Ore Deposits of South Africa, with a Chapter on Hints to Prospectors: Part I. Base Metals, 5/net.
- Kempe (H. R.), The Engineer's Year-Book of Formulae, Rules, Tables, Data, and Memoranda, 1909, 8/.
- Mathematical Papers for Admission into the Royal Military Academy and the Royal Military College, 1899-1908, 6/. Edited by E. J. Brooksmith and R. M. Milne.
- Meade (E. S.), The Story of Gold, 2/6 net. Illustrated.
- Owen (F. A.), The Dyeing and Cleaning of Textile Fabrics, 8/6 net.
- Sleeping Sickness Bureau Bulletin, No. 3, January.
- Stern (H. A.) and Topham (W. H.), Practical Mathematics, 6/. New Edition.
- Suckling (C. W.), Movable Kidney, a Cause of Insanity, Headache, &c., 5/net.
- Transactions of the International Union for Co-operation in Solar Research: Vol. II. Third Conference, 7/6 net.
- Tyler (J. M.), Man in the Light of Evolution, 6/net.
- Fiction.*
- Barrett (E. A.), The Heroine, 2/6 net. Revival of a book of 1814, with an introduction by Walter Raleigh.
- Bashford (H. H.), The Pilgrims' March, 6/. The story of the making of a man's character and the formation of his view of life.

- Blackwood (A.), Jimbo, 3/6 net. A fantasy.
- Boisgobey (Fortuné du), The Matapan Jewels, 1/6 net. A translation in the Lotus Library.
- Clarke (R. N.), Diana of the Swamp, 6/. A tale of Virginia in the last generation.
- Croker (B. M.), Katherine the Arrogant, 6/. The story of a young orphan girl of good birth and education, whom circumstances force to earn her own living.
- Curties (Capt. H.), Out of the Shadows, 6/. Contains some details of flirtations carried on by a married man.
- Everett-Green (E.), The City of the Golden Gate, 6/. Deals with San Francisco at the time of the great earthquake.
- Gallon (T.), The Dream—and the Woman, 6/. A tale of supposed murder told by eight people.
- Galsworthy (J.), Fraternity, 6/. The story deals with the household of two brothers and their wives. Into their lives comes "a little model," innocent in herself, but the cause of much disturbance, not only to these refined and respectable people, but also to the working-class family beneath whom she lodges in a West-End slum.
- Graham (F.), Tommy and a Tower, 2/.
- Hartley House, Calcutta, 6/net. A novel of the days of Warren Hastings, reprinted from the Edition of 1789, with Notes by J. Macfarlane.
- Jepson (E.), The Mystery of the Myrtles, 6/. A story of crime and devil-worshippers.
- Magnay (Sir W.), A Poached Peerage, 6/. Illustrated. Of a farcical nature, a wrongful impersonation being among the chief incidents.
- Moore (E. M.), The Lure of Eve, 6/. With a frontispiece by J. E. Sutcliffe.
- Napier (R.), The Heart of a Gypsy, 6/. Concerned with the marriage of a medical man which has a sad termination.
- Ramsay (R.), The Straw, 6/. The scene of the story is laid in Leicestershire, in the country of the Belvoir and the Quorn, and the action takes place among hounds and hunting people.
- Reid (C.), The Coin of Sacrifice. A Roman Catholic story.
- Townley (H.), The Sin of the Duchess, 6/. A sensational tale of wrongful accusation and revenge.
- Wales (H.), Hilary Thornton, 6/. Has to do with more than one unhappy marriage.
- Warden (Gertrude), An Actress's Husband.
- World's Story-Tellers: Chateaubriand and Balzac, 1/net each. Two stories of Chateaubriand, and five of Balzac, with introductions by Arthur Ransome.
- Wyndham (H.), Irene of the Ringlets, 1/net. New Popular Edition. For notice see *Athen.*, April 11, 1903, p. 445.

General Literature.

- Contributions to Current Literature, by W. H. S. Notes on modern marriage, religious movements of the nineteenth century, &c.
- Farrer (J. A.), Invasion and Conscription, 1/net. Some letters from a mere civilian to a famous general.
- Hall (Thornton), Roads to Riches: the Romance of Money-Making, 3/6 net.
- Insurance Register, 1909, 1/. Contains a record of the progress and present financial position of British Insurance Associations.
- Leigh (E. C. Austen), A List of English Clubs in all Parts of the World for 1909, 3/6.
- Philip (Alex. J.), A Dickens Dictionary: the Characters and Scenes of the Novels and Miscellaneous Works Alphabetically Arranged, 8/6 net.
- Robinson (C. N.), The British Tar in Fact and Fiction, 15/net. The poetry, pathos, and humour of the sailor's life, with 103 illustrations.
- Sainte-Beuve (C. A.), Causeries du Lundi, 1/net. Translated by E. J. Treshmann. Of the 28 articles in the volume, it is believed that only four have previously appeared in English.
- Shurter (E. du Bois), The Rhetoric of Oratory, 4/6 net. An American work, with speeches College Orations.
- Skinner (T.), The Directory of Directors, 1909, 15/net.
- Thoughts of Lucia Halliday, with some of her Letters, edited by R. M., 2/6 net. A collection of thoughts on various subjects.

Pamphlets.

- Dickson (T. S.), Caroline Fry: a Story of Grace, 1d.
- Glazier (K. B.), Socialism and the Home, 1d. Reprinted from *The Socialist Review*.
- Snowden (P.), Socialism and Teetotalism, 1d.
- Wace (Rev. Henry), The Estimate and Use of Holy Scripture in the Church of England, 1d. No. 14 of the Church of England Penny Manuals.

FOREIGN.

Theology.

- Feret (P.), La Faculté de Théologie de Paris et ses Docteurs les plus célèbres: Époque moderne, Vol. VI. Dix-huitième Siècle, Phases historiques, 7 fr. 50.
- Foucart (G.), La Méthode comparative dans l'Histoire des Religions, 3 fr. 50.
- Jastrow (M.), Die Religion Babylonien und Assyrien, Part XIII., 1m. 50.

Fine Art.

- Köbenhavns Raadhus opført 1893-1905. A magnificent volume lavishly illustrated.
- Roux (A.), Histoire de l'Art, 6 fr. 50.

Poetry.

- Victoria (Leandro Arrarte), Clarinadas: Versos. A little collection of poems from Montevideo, with a portrait of the author.

Philosophy.

- Palante (G.), La Sensibilité individualiste, 2 fr. 50.
- Paulhan (F.), La Morale de l'Ironie, 2 fr. 50.

History and Biography.

- Bérard (V.), La Révolution turque, 4 fr. In four sections: La Réforme, Trente Ans avant, L'Entente austro-russe, Trente Ans après.

Geography and Travel.

- Vigne (P.), Visions sahariennes, 3 fr. 50.

Philology.

- Brenner (E.), Der altenglische Junius-Psalter: Die Interlinear-Glosse der Handschrift Junius 27 der Bodleiana, 7m. 50. Part of the *Anglistische Forschungen*.

- Bulletin International de l'Académie des Sciences de Cracovie: Philologische Klasse, Nos. 6-9.
- Meyer (P.), Notice sur la Bible des sept États du Monde de Genfroid de Paris, 3 fr. Reprinted from 'Notices et Extraits des Manuscrits de la Bibliothèque Nationale.'
- Stapfer (P.), Récréations grammaticales et littéraires, 3 fr. 50.
- Science.
- Bulletin international de l'Académie des Sciences de Cracovie, Nos. 9-10.

Fiction.

- Buteau (H.), L'Otage, 3 fr. 50.
- Miomandre (F. de), Le Vent et la Poussière, 3 fr. 50.
- Ohnet (G.), Un Mariage américain, 3 fr. 50.

General Literature.

- La Grande Revue, 10 février, 2 fr. The first article is a "conte inédit" by Poe, 'Sepulture prématurée.'

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

The *Cornhill Magazine* for March opens with some verses on the Shakespeare-Bacon question, by Sir Arthur Conan Doyle. Articles of the hour are 'Reflections on the Poe Centenary,' by Mr. Thomas Seccombe, and 'Charles Darwin: a Centenary Sketch,' by Mr. Leonard Huxley. 'An Impression of Mr. Taft' is supplied by Mrs. Campbell Dauncey. Mr. St. Loe Strachey writes on 'Pope and the Modern Woman'; Mr. Sidney Lee on 'Charlotte Brontë in London'; and Miss Edith Sellers describes 'A High School of Danish Peasants.'

THE next novels to be published by Messrs. Smith & Elder are 'Geoffrey Cheriton,' by Mr. John Barnett, author of 'The Prince's Valet,' and 'Teresa,' by Mrs. Zangwill. 'Geoffrey Cheriton' is a story of friendship lasting from schooldays into manhood, and depicts the love of a reserved nature for a brilliant, but unstable friend. 'Teresa' tells how a young woman, misreading life through her mother's unworthy eyes, makes a wrong choice, but is able to redeem her husband by the strength of her innocence.

MESSRS. LONGMAN will publish shortly a book on 'English Poor Law Policy, 1834-1908,' by Mr. Sidney Webb and his wife.

SIR JOHN H. A. MACDONALD, Lord Justice-Clerk for Scotland, has written his 'Reminiscences,' which Messrs. Blackwood will publish shortly. Two articles from his pen—'Vanessa,' a motoring romance, and a paper on the progress of motor-impelled vehicles—will appear in the pages of *Chambers's Journal*. Sir John was a pioneer in the use of the motor-car in Scotland.

UNDER the title 'Psyche's Task' Messrs. Macmillan & Co. will publish immediately a discourse by Prof. J. G. Frazer "concerning the influence of superstition on the growth of institutions." The substance of this discourse was recently delivered to an evening meeting at the Royal Institution, and the greater part has since been delivered in the form of lectures to the author's class in Liverpool. The book is "an attempt to sort out the seeds of good from the heap of evil which we call superstition, just as Psyche was given the task of sorting out the different kinds of seeds." The subjects dealt with are Government, Private Property, Marriage, and Respect for Human Life.

MR. JOHN LANE'S announcements include 'The Last Journals of Horace Walpole,' edited by Mr. A. F. Steuart, 2 vols., with numerous portraits and an introduction; 'Maria Edgeworth and her Circle in the Days of Bonaparte and Bourbon,' by Miss Constance Hill, author of 'Juniper Hall'; and 'British Malaya,' by Sir F. A. Swettenham, who has written much and well on Malay matters.

A BRIEF study by the late Mr. J. M. Watson, entitled 'Aristotle's Criticisms of Plato,' is to be published by Mr. Frowde. The author was a pupil of Prof. Burnet (who has written a preface) at St. Andrews and a Fergusson Scholar, and at Oxford had a career of great promise.

MESSRS. KEGAN PAUL announce for early publication a work called 'Resurrectio Christi.' It is an attempt to reconsider the evidence for the Resurrection in the light of psychical research. The author claims to find support for his conclusions in early documents, the value of which has been hitherto unrecognized.

MESSRS. WILLIAMS & NORGATE are publishing immediately a volume entitled 'Man's Origin, Destiny, and Duty,' by Mr. Hugh MacColl. It is a careful examination of the theory of Evolution in its bearing on Theism. One of the chapters is devoted to a careful analysis of the mental differences between man and lower sentient animals, whilst another is devoted to an examination of the theories contained in Prof. Haeckel's writings.

MR. B. H. BLACKWELL writes:—

"In the notice of Vernon Lee's new book in your issue of the 30th ult. you state that the play 'Ariadne in Mantua' is published for the first time; but this is hardly correct, as I published a limited edition of 500 copies in 1903, one of which you received for notice."

THE House Governor of Donaldson's Hospital, Edinburgh, Mr. Robert Taylor Skinner, is gathering materials for a life of James Donaldson, the founder of the institution, along with that of his father, Alexander Donaldson, who had a shop in London, and incurred the wrath of Johnson because he sold pirated editions of popular works.

IN connexion with the Poe Centenary, the Oxford University Press is issuing Poe's 'Poems and Critical Essays,' in "The Oxford Poets." The volume has been edited by Mr. Brimley Johnson, who contributes a life of the poet.

It will be some time before the Catalogue of the Acton collection of books at Cambridge is published. Meanwhile historical students will be glad to know that Bulletins, containing the titles of books which were not previously in the University Library, are being issued in various sections, and can be purchased from the Secretary, University Library, Cambridge. 'Germany: General Political History,' and 'Spain and Portugal' are now ready; and 'Political and Social Philosophy, Law,' will be available shortly.

THE centenary of the birth of Edward FitzGerald is to be celebrated at Ipswich and Woodbridge on March 27th and 28th. Details may be obtained from Mr. Frank Woolnough, Curator, The Museum, Ipswich.

THE second part of Mr. Demetrius C. Boulger's 'History of Belgium' will appear on or about the 1st of March. It covers the half-century from the battle of Waterloo to the death of Leopold I., and deals with the period of Dutch rule, the Belgian Revolution, the London Conference, and the consolidation of Belgium under its first king. Like its predecessor, the volume is published by the author himself, from 12, Bloomsbury Square, W.C.

IN the list of Edinburgh University honorary degrees are the names of Mr. J. M. Barrie and Mr. John George Bartholomew of the well-known map-publishing firm. Mr. Barrie has already received a similar compliment from St. Andrews University. In 'An Edinburgh Eleven' he sketched half a dozen of the professors of that city.

MISS BESSY BOYLE O'REILLY, of Boston, U.S.A., is now in Cairo, collecting information regarding the Constitutional Movement in Turkey, for a work which she is preparing on that country, and which she contemplates publishing at an early date.

IN March M. Frédéric Loliée will publish his 'Frère d'Empereur: Auguste de Morny et la Société du Second Empire.' Before the publication of the book the chapter devoted to 'L'Enfance du Duc de Morny' will appear in the *Annales politiques et littéraires*. M. Loliée has been allowed by M. Clemenceau to examine unprinted documents of the Ministère de l'Intérieur, including the "archives secrètes de la sûreté," so that his book is likely to clear up some points hitherto obscure.

La Revue de Paris has discovered the extraordinary interest attached to the Japanese war book 'Human Bullets,' reviewed by us on November 16th, 1907. The writer of the essay, Général de Grandprey, explains that 40,000 copies of the original have been sold in Japan. The French writer enters on an examination of patriotism in armies, and reaches the conclusion that it is independent of forms of government, though sometimes, as in the United States, "dissimulé par le tourbillon des affaires."

La Revue des Deux Mondes of the 15th inst. contains the more important part of M. Hanotaux's history of African expeditions leading up to the political situation known as "Fashoda," on which the historian entered in the number of the 1st inst.

WE learn from the director of *La Vie Parisienne* that the sparkling, but ultra-Parisian writers we referred to on January 9th last as appearing in its pages include "Colette Willy," but not Willy.

A TWOFOLD literary interest is evoked by the death (which took place suddenly at Pau last week) of the Marquis de Saint Yves, whose literary name was Saint Yves d'Alveydre. Born in Paris in 1842, the Marquis married the Comtesse Keller, a niece of Balzac. He wrote many books, among others 'La Mission des Juifs,' 'La Mission des Souverains,' 'La Mission des Ouvriers,' 'La France vraie,' and 'Le Poème de Jeanne d'Arc.'

THE death was announced on Monday of Charles Albert, Marquis Costa de Beauregard, a member of the French Academy, and the head of one of the oldest families in Savoy. He took part in the Franco-German War, and for some time sat in the French Chamber as Deputy for Nice. Since 1875 he had devoted himself entirely to literary pursuits. The first of his books was 'Un Homme d'Autrefois,' followed by 'Le Roman d'un Royaliste,' two books on the youth and later years of Charles Albert, and 'La Prédestinée.' He was elected to the Academy in succession to Camille Doucet in 1896.

ANOTHER French *grand seigneur* has passed away this week in the person of Emmanuel Henri Vieturnien, Marquis de Noailles, who, born in 1830, spent most of his active life in the diplomatic service. He was an authority on matters relating to Poland, and his books include 'La Pologne et ses Frontières' (1863); 'Henri de Valois et la Pologne en 1572,' in three volumes (1867), which was "crowned" by the French Academy; and 'La Poésie polonaise' (1866).

A NEW bilingual weekly journal called *Swadesh*, written in English and Bengali, has been started in Calcutta by Mr. S. C. Laharry. Its object is to promote the progress of indigenous arts and manufactures, and to interpret to the people of Bengal the purposes and acts of the Government. While making politics a secondary consideration, it will range itself on the side of law and social order. Two numbers have already appeared. It is to be hoped that this literary venture will meet with the success which it deserves.

PROF. REIFFERSCHIED, whose death in his sixty-second year is announced from Greifswald, had since 1877 been Professor in the Philosophical Faculty of the University of that town, and was the author of a number of valuable works, among them 'Quellen zur Geschichte des geistigen Lebens in Deutschland während des siebzehnten Jahrhunderts,' 'Freundschaftsbriefe von Wilhelm und Jakob Grimm,' and 'Neun Texte zur Geschichte der religiösen Aufklärung in Deutschland während des vierzehnten und fünfzehnten Jahrhunderts.'

WE note the publication as a Parliamentary Paper of the Fifth Number of a Statistical Abstract of the British Empire (1s. 2d.).

NEXT week we shall pay special attention to Theological Literature.

SCIENCE

The Royal Botanic Gardens, Kew: Historical and Descriptive. By W. J. Bean. With an Introduction by Sir William Thiselton-Dyer. (Cassell & Co.)

Kew Gardens are regarded by most people who visit them as forming a magnificent pleasure ground, or at the best a well-managed, perfectly equipped garden. Others having some botanical or horticultural knowledge may recognize that the collections of particular types of plants afford unrivalled opportunities for study. A still smaller number are aware that Kew provides a first-rate training school for young gardeners. Certainly Kew fulfils all these purposes; but it does much more than this. The most valuable work performed through its agency is the least conspicuous, and therefore the least appreciated.

We refer especially to the botanical assistance rendered to the Colonies and India. There is not one of these that has not, at one time or another, sought the good offices of Kew; and there are countless instances in which the information and practical assistance thus obtained have been the means of creating or developing industries of importance. In the words of the late Director, Sir William T. Thiselton-Dyer, who contributes an interesting introduction to Mr. Bean's work, Kew "did what was possible when coffee-leaf disease brought financial disaster to Ceylon; the fortunate identification of a single leaf started the rubber industry of the Gold Coast; Kew sent tea to South Africa, it gave cinchona to India, it transferred the South American rubber plants to the East." Scientific members of the Kew staff hold important positions in India and the Transvaal, and a former Assistant Director, Sir Daniel Morris, has done great work in restoring the agricultural prosperity of the West Indies. All this work is better understood in the Colonies, and perhaps even on the Continent, than at home. In botanical stations over all the world there are Kew-trained men; they already "dot the course of the Cape-to-Cairo railway," and as they are in intimate correspondence with each other and with Kew, the economic plants of all quarters of the globe may be tried, from the cultural point of view, by any particular colony. In this work the scientific staff employed in the Herbarium and Museums affords invaluable help. Plants have to be identified from specimens sent home for the purpose, and frequently occasion is taken to propagate them for distribution in various parts of the Empire. Plant pests and diseases have also to be studied in the laboratory with a view to the discovery of preventive or remedial measures.

We cannot refer to all the important work that constitutes the activities of Kew, but a word, at the least, is demanded by the valuable literature that has directly emanated from the Directors and their staff.

The 'Genera Plantarum' by Bentham and Hooker, the 'Flora of British India' by Sir Joseph Hooker, the 'Flora of Tropical Africa,' the 'Index Kewensis,' the Handlists of plants in cultivation in the gardens, and the *Bulletin of Miscellaneous Information* are sufficient testimony to the strenuous activity of Kew, so far as its literary output is concerned; but it may be added that the editorship of the world-famous *Botanical Magazine* was entrusted to Sir W. J. Hooker in 1827, and it has ever since 1841 been directly associated with Kew.

The author of the present work is the Assistant Curator, who not only knows all the circumstances connected with the internal management of the gardens, but is also full of their spirit and traditions. He has told the story of Kew in a straightforward and interesting manner, without any superfluous matter.

Kew, as we know it to-day, is not an institution which has been developed on any preconceived plan, but rather one that, having sprung from a small beginning, has continued to evolve, so to speak, ever since Frederick, Prince of Wales, son of George II., obtained a lease of Kew House from the Capel family in 1730. Eventually the Kew property was amalgamated, under the auspices of George III., with that of Richmond (or Ormonde) Lodge, which was a royal residence before Kew House was occupied. The Prince died in 1751, and it is to his consort, Princess Augusta, that credit is due for having formed a botanical centre at Kew. In 1759 William Aiton, the author of 'Hortus Kewensis' (published in 1789), who was employed under Philip Miller in the Physic Garden at Chelsea, was engaged by the Princess Dowager of Wales to act as head gardener, and therefore from that date Kew may be regarded as having exerted some botanical influence. In the same year Sir William Chambers began to build the various temples and structures which at that time were considered ornaments of the gardens, but have since been mostly removed. John Stuart, third Earl of Bute, who was Prime Minister under George III., and Sir William Chambers (who also designed Somerset House) exerted considerable influence in directing the development of the garden at this time, being appointed by the Dowager Princess for this purpose. Princess Augusta died in 1772, and three months later her son George III. and his family transferred their residence from Richmond Lodge to Kew House, and the freehold of the property was eventually bought by him from the Essex family. In 1772 also Lord Bute retired from the Botanical Directorate, and was succeeded by Sir Joseph Banks. In the same year it was decided to send out from Kew Francis Masson, the first of the long line of plant-collectors whose exertions have resulted in the introduction of so many exotic plants. It was soon after George III. had taken over Kew House that Cobbett obtained employment at Kew as an under-gardener.

For thirty years or so the gardens flourished gaily under the encouragement given by George III. and his queen, but there followed a period of thirty years' neglect and decline. In January, 1838, a Committee of three was appointed "to inquire into the management, &c., of the Royal Gardens." These were Dr. John Lindley, Mr. (afterwards Sir Joseph) Paxton, and Mr. Wilson, gardener to the Earl of Surrey. The Report of this Committee was not presented to Parliament until May 12th, 1840; and in the March of the following year a most important event happened in the appointment of Sir William Hooker as Director. Kew was then under the control of the Commissioners of Woods and Forests; in 1850 the management was transferred to the newly instituted "Board of Works and Public Buildings," and in March, 1903, it was again transferred to the Board of Agriculture and Fisheries. After the appointment of Sir William Hooker the development of the gardens and the work attached to them went on apace, and this has been continued under his successors.

Mr. Bean's work is sure to meet with a good welcome. It is printed on first-rate paper, the type is good, and there are forty excellent half-tone plates from photographs, in addition to twenty coloured plates from paintings by Mr. H. A. Olivier. Two plans—the one illustrating the successive enlargements of Kew since 1760, and the other representing it as it exists to-day—are contributed by Miss E. Goldring.

Gardens Past and Present. By K. L. Davidson. (Werner Laurie.)—Mrs. Davidson's book on gardens is more satisfactory than more pretentious treatises; but its value would have been enhanced had it been better produced. The margins are too small, and the illustrations might have been improved. The matter of the book is excellent. The author has studied her subject, and is full of garden lore, which she can use so as to interest. She has also good taste. Her survey of the past of English gardening, though not detailed or comprehensive, is very serviceable; and she does justice to the good work of the Royal Horticultural Society, now established in new gardens at Wisley by the grace of the late Sir Thomas Hanbury. This society has flourished abundantly during the last twenty years, and is a moving force in horticulture, far different from the water-logged Royal Botanic Society. The loss involved in the abandonment of the Chiswick Gardens, after a century of use, forced upon the society by the growth of London, will be more than compensated in time by the establishment at Wisley. On the art of topiary Mrs. Davidson is sound. It is nothing but "tree mutilation," freak gardening; and the less we hear of it the better. Levens should remain sacred, perhaps, as an object-lesson in what to avoid. Once again we have to remark on the movement which has set in against the previous reaction against bedding-out. That earlier reaction, to which Mr. Robinson largely contributed, broke up the Early Victorian ideas of a garden once and for all; but it also bade fair to infuse erroneous views as to the value of "bedders." A sane mean was

necessary, and writers are beginning to recover it. The crux of gardening is the difficulty of trimming and ordering the herbaceous border. Bedding-out may well assist in this, though the two kinds of gardening have hitherto been kept rigidly apart. We must join issue with Mrs. Davidson's enthusiasm for "dry-walling," which, as we have had occasion to say before, seems to us to be a waste of zeal. Mrs. Davidson has a pleasant chapter on the rose garden, in which she remarks on the strides which rose culture has made of late. One point worthy of notice is that the Germans have recently taken up the raising of roses systematically, and with great success. Some of our most beautiful roses come from Germany, whereas a few years ago France and England held the field.

An Artist's Garden. Tended, Painted, Described, by Anna L. Merritt. (Allen & Sons.)—It is obvious from the outset that Mrs. Merritt's book is to be judged rather by its illustrations than its letterpress. The latter is sound enough, but offers nothing horticulturally which has not been said to garden-lovers a score of times before, unless it be some particular hints on gradations of colour. For example, Mrs. Merritt observes that pale yellow may excellently well accompany red, and that it enhances the value of white. Both these truths are likely to help the person who is more of a gardener than an artist. Our author is both practically, and both functions march together and assist each other. Mrs. Merritt's garden is small, but, as she says, a small garden may be as beautiful a picture as a large, if treated according to proper rule and proportion. She aims in a garden, as in a picture, at "light and shade, colour in contrast and in harmony form." On these matters her remarks are well worth reading. But the feature of the writing is rather a genuine joy and enthusiasm than any expert knowledge. The author runs on in a sort of rhapsody, and in her course delivers many pleasant fancies and some amiable anecdotes. The evident zest of her chronicle is in itself excuse enough, apart from the pictures. These are some seventeen in number, and with one exception reproductions from water-colour drawings. The exception is possibly the most artistic of the lot, being a wash drawing of downs. The others are studies of flower groupings. The book will make an admirable gift for lovers of gardens. We must demur to Mrs. Merritt's statement that the burning of the Alexandrian library was serviceable to literature.

A Book of Simples. (Sampson Low & Co.)—In these days of rapid transit and facile communication, of all manner of patent panaceas and prepared aliments, this book of simples comes with almost a shock of surprise when we realize in how comparatively brief a lapse of years a great change has been brought about. The original was found in the library of a distinguished Essex antiquary, and would seem to have been the still-room book of some manor house or homestead of standing. It has been pronounced by experts to cover a period of about fifty years, terminating towards the middle of the eighteenth century. As the editor says, "the writing is in the hand of several persons: the spelling and absence of punctuation are here reproduced in all their original quaintness." How remarkable is the quality of that quaintness may be inferred only by students of old herbals and manuscript archives of the same comprehensive kind. Almost every description of ill the flesh is heir to will find its remedy

in these resourceful pages; and if some of the remedies appear not a little bewildering, that only brings home the more forcibly the lesson of other times, other medicaments. For instance, although there are few modern households that do not possess a cat, the châtelaine who is confronted with 'Convulsion Fits in Man, Woman, or Child' might conceivably find some difficulty in procuring, in addition to other even more difficult ingredients, three drops of her cat's blood. A handful of earthworms, prepared as directed, "for the Jaundice" is a cure that presents fewer difficulties; while "Mr. Walldrons ye Surgeons Cure for Green Wounds" is of some interest, inasmuch as it embodies one phase of a very ancient superstition that survives, in divers forms and localities, to-day:—

"Roman vitriol apply'd not to the wound but to the blood of the wound wiped on a clean linnen cloth then put your vitriol on the blood ye last is best and when heal'd by this application, bind your cloth wrap'd up as wth you dress'd ye blood) to a stone and thrown into some well or deep water, then shall ye wound no more trouble you."

Red rose leaves will never make wine, but a conserve of roses, together with other simples, is prescribed for certain maladies; while the numerous recipes for kitchen and still-room use are occasionally tempting; for example, that for a sweet bag, which we commend to modern makers of potpourri. And what idyllic suggestions are raised by such recipes as these!—"To Pickle Green Ashen Keys, Elder Buds, Broom Buds, or ye likes"; "To Candie Flowers"; "To make Apricocke Wine"; "To pickle Violets for Sallets," and so forth. Seed pearls, red coral, crab's eyes, hart's horn, and white amber are among the essentials for a famous cordial powder, a costly-sounding compound. Always the spelling is charming in its naïveté—sausage is written "sawedge"; sainfoin, "sinkfoin." An adequate Index and a Bibliography of Herbals and old Books of Cookery complete a delightful book.

SOCIETIES.

LINNEAN.—Feb. 4.—Dr. A. Smith Woodward, V.-P., in the chair.—Mr. F. C. McClellan was admitted a Fellow.—Mr. P. Rivalz Dupont, Mr. W. H. Mullens, and Mr. Gurney Wilson were elected Fellows.—Prof. W. A. Herdman exhibited microscope-slides prepared by one of his pupils, Mr. W. J. Dakin, now working at Naples, showing striped muscle-fibre in the mantle of Pecten.—The Rev. E. S. Marshall showed the following interesting British plants: *Saxifraga nivalis* × *stellaris*, n. hybr., found in 1902 on Cairngorm by the late Mr. F. C. Crawford; *Orchis* —, found by Mr. W. A. Shoolbred and the exhibitor at Inchnadamph, W. Sutherland; *Helianthemum chamaecistus* × *polifolium*, from Purn Hill, Bleadon, N. Somerset, first observed by Mr. S. H. Thompson; *Hieracium hyparcticum*, (Almq.) Elfstrand, first found by Mr. F. J. Hanbury and the exhibitor in 1890 at Inchnadamph; and *H. custales*, Linton, from E. and W. Sutherland. This exhibition was followed by Prof. F. E. Weiss, who showed some specimens of Compsopogon, a tropical freshwater alga belonging to the Rhodophyceæ, which has been found in the Reddish Canal near Stockport. The water in this part of the canal is warmed by the inflow of hot water from the cotton mills, and other subtropical aquatics have been found there in the past—*Najas graminea*, *Chara braunii*, and *Pithophora oedogonia*. They are supposed to have been introduced with refuse from the cotton mills.—Prof. A. Dendy, Sec. L.S., exhibited lantern-slides and preparations throwing light upon the structure of the pineal eye of *Sphenodon*. The Chairman, Prof. Herdman, and the Rev. T. R. R. Stebbing took part in a short discussion.—The first paper, on '*Fucus spiralis*, Linné, or *Fucus platycarpus*, Thuret: a Question of Nomenclature,' was by Dr. Börgesen, and was expounded by Mr. A. D. Cotton. The purport of the paper was to show that recent statements by Prof. Sauvageau as to the validity of the name *Fucus spiralis*, Linn., are not supported by the history of the plant, nor by speci-

mens in the Linnean Herbarium.—The next paper, by Mr. Claude Morley, was read by Mr. E. A. Cockayne, and was entitled 'Observations on the Economy of the *Ichneumon manifestator*, Marsham (nec Linn.); an Historical Note.'—The third paper, on 'The Polyzoa of Madeira,' was by Canon Norman, who sent an abstract. The Rev. T. R. R. Stebbing pleaded for the use of the term Bryozoa in place of Polyzoa.

ZOOLOGICAL.—Feb. 2.—Mr. F. Gillett, V.-P., in the chair.—Mr. C. Tate Regan exhibited specimens of the char of Lough Melvin (*Salvelinus grayi*, Günth.) and of the char from a little loch under Ben Hope, Sutherland, recently described by him under the name *S. maxillaris*. He pointed out the differences between the two forms, and called attention to the interest attaching to the study of this neglected group of British freshwater fishes.—Mr. R. E. Holding exhibited several skulls and photographs of the St. Kilda or Hebridean four-horned sheep, and remarked upon the character of the horns.—Mr. C. Davies Sherborn, on behalf of Mr. Malcolm MacLaren, read an account of a fight between a whale and a swordfish observed in the Hauraki Gulf, New Zealand.—Dr. C. W. Andrews gave an account of his visit to Christmas Island, calling attention to the differences in the fauna associated with influx of population.—Mr. H. S. Leigh, Honorary Research Fellow in the University of Manchester, presented a paper entitled 'Preliminary Account of the Life-History of the Leaf-Insect, *Phyllium crurifolium*, Serville.'—Mr. E. C. Chubb, Acting Curator of the Rhodesia Museum, communicated a paper on 'The Mammals of Matabeleland.'—Dr. H. G. Plimmer, Pathologist to the Society, reported on the pathological observations at the Society's gardens during 1908, and illustrated his remarks with a series of lantern-slides.

ENTOMOLOGICAL.—Feb. 3.—Dr. F. A. Dixey, President, in the chair.—Dr. K. Jordan, Dr. G. B. Longstaff, and Mr. C. O. Waterhouse were nominated Vice-Presidents for the year.—Mr. L. A. Vidler was elected a Fellow.—Dr. K. Jordan brought for exhibition some Oriental Papilio illustrating polymorphism. *P. dissimilis* and *P. clytia* have long been considered distinct species, but recent evidence points decidedly to their being but forms of one species. Both have been reared from one batch of larvæ and pupæ, which appeared to be alike; and they have been observed to pair. There is also no structural difference. *P. paradoxa* and *P. canus*, hitherto regarded as separate, are similarly alike in structure. Hence it is legitimate to conclude that they are dimorphic forms also of the same species.—Mr. O. E. Janson showed a cockroach and a beetle from the Celebes exhibiting a remarkable case of mimicry.—Mr. C. O. Waterhouse exhibited a specimen of *Acridium peregrinum* from a swarm that visited Las Palmas, Grand Canary, in October, 1908. He said that 16 locusts weighted one ounce, but allowing 15 to the ounce (as the specimens may have lost in weight), one ton would represent 537,600 locusts, and the 200 tons, estimated as the weight of the swarm, 107,520,000. He also exhibited a dragonfly, *Tramca basilaris*. This species occurred in such numbers on one occasion in Portuguese Congo that the natives mistook them for a swarm of locusts.

The Rev. F. D. Morice exhibited photo-micrographs of the "saws" in ten British sawflies—species of the genus *Dolerus*. After briefly alluding to the specific characters presented by them, to certain points in which all alike differed from the ordinary tenon-saws employed by carpenters, he invited suggestions which might account for these differences. A discussion followed, in which Dr. T. A. Chapman expressed his opinion that the name "saw" for these instruments, though well describing their general appearance, was misapplied as regards their function. They were really knives; all their cutting was done during the forward movement, the notches being merely a ratchet to hold one "saw" in place whilst the other advanced, as they alternately moved.

Mr. W. Parkinson Curtis sent for exhibition two specimens (male and female) of *Agrotis vestigialis*, Rott., from Purbeck, Dorset. When working the sandhills he noticed the dead female apparently sitting on the grass, and then saw that a part of the male appendages were attached to her. He had found afterwards a common earwig engaged in devouring the male, though he had never noticed previously any other attack by this species on Lepidoptera. Dr. Chapman felt it impossible to accept the conclusions arrived at by the exhibitor with regard to the earwig. An earwig would probably not attack a living *Agrotis*; if it did, the *Agrotis* would repel it successfully.

PHILOLOGICAL.—Feb. 5.—Mr. H. A. Nesbitt, Treasurer, in the chair.—Mr. John Hodgkin read a paper on 'Proper Terms: an Attempt at a Rational Explanation of the Meanings of the Collection of Phrases in "The Book of St. Alban's," 1486, entitled "Compaynys of Bestys and Fowlys," and other Lists.' Unluckily the word "Compaynys" in the heading of the St. Alban's book has led dictionary-makers and other folk into saying that all the phrases in the St. Alban's list apply to companies of the birds, people, and other animals named in it, though it is not possible that terms like "an Exalting of Larkis, a Wachie of Nyghtingalis, an vnkynednes of Rauenes," have anything whatever to do with a collection of these birds: the epithets are simply "proper terms" for qualities of the birds, like "an Eloquens of lawyeris, a faith of Marchandis, a Lyeng of pardonis," are of those men. As the Egerton MS. 1995 says of its list, "Note ye the proper teys that longythe to a yonge gentylle man to haue knowynge of suchie thyngys that longythe vnto hym, that he fayle not in hys propyr termys that longythe vnto hym." The object of the lists was to teach young gentlemen the proper technical term for various things, so that when peacocks spread their tails he should call it "A Moustyr (or moustyr) of Pecoockys," and not "a tail-spread," and should speak of "a Bevy of Ladies," and not "a group." There is no excuse for the error of all dictionary-makers in treating the special terms in the various lists as names of companies, because some of the terms show the impossibility of their applying to companies. Yet all the lexicographers, from Skinner in 1671 to the editors of the 'New English Dictionary,' have sinned in this respect. One of the terms in the 'Book of St. Alban's' is "A Kerf of Panteris," meaning the carving or cutting up of bread by panteris, the bread or pantry servants. On this Skinner acknowledged that he did not know what "Kerf" meant, and that panteris or leopards had not been seen in England: but he said the phrase meant a company of some animals. So Coles, ed. 1685, made "kerf, a great company"; John Kersey made it "kerf, a notch in wood"; and the 'N.E.D.' said the phrase was "a humorous term for a company of pantry-men." "A Tydyng of Pies" in the Egerton MS.—which "tyding" refers to the superstition that the number of magpies seen by any one predicts future disaster or events—is interpreted by Skinner (who copied it in the mistaken form "A Tygendis of pies" from the 1496 'Book of St. Alban's') as a group of pies; and he is followed by Halliwell with "tilthing, a company of magpies." Mr. Hodgkin examined all Skinner's 25 explanations of the 'Book of St. Alban's' terms, and found only 6 of them right, possibly 7. He also dealt with Halliwell's absurdities, and he showed that there were 164 "proper terms" in the 'Book of St. Alban's,' and 16 more in the 'Hors, Shepe, and Ghoos' list, c. 1376, printed with Lydgate's poem. Of these 180, 98 ought to have been treated by the 'New English Dictionary,' but only 84 had been. The following 14 should therefore be dealt with in the Supplement to that work after it is completed to Z: "a Boste of souldyours, a Conuerting of prechouris, a disceite of lapwinks, a destruction of wild cattles, a discrecion of wode-walis, a Doctryne of doctoris, an Erthe of foxes, an unbrewyng of Kerueris, a Festre [that is, Sestre] of Brweris, a Fraunch of Mylneris, a Lordship of monkes, a Malepertnes of pedleris, a Pyte of prysoners, a Plocke of Shoturneris." A print of the first three parts of Mr. Hodgkin's paper (80 pages) was put into the hands of his hearers, so that they could see his print of the 20 lists of "proper terms" which he had collected, to which two more, shown to him by Mr. Falconer Madan in the Bodleian, have to be added. He also called attention to the way in which many of the terms had been mistaken and misprinted. Thus the Oath of Allegiance to the King, sworn by every baron, is in the Porkington MS. "A Trothe of Barrouns," but in the two editions of the 'Book of St. Alban's,' 1486, 1496, appears as "a Thongh of barons"; then in 1560, 1561, and 1586 as "a though of barons," and in 1614 as "a thought of barons." So "a Padelynge of Dokis" (paddling of ducks) was turned into "a badelyng of Dokis" by the 'Book of St. Alban's,' and the "Biches" (beech-mast brown fur) of martens into the "Riches of Martrons," also in the 'Book of St. Alban's,' 1486, and its followers. Mr. Hodgkin was warmly thanked by the meeting for the result of his many years' work at the subject of his paper, and for his clearing-up of the numerous obscurities and difficulties till now existing in these so-called "Company terms."

ANTHROPOLOGICAL INSTITUTE.—Feb. 9.—Prof. W. Ridgeway, President, in the chair.—The election of the following Fellows was announced: Messrs. C. O. Blagden, W. H. Broad, A. R. Brown,

J. L. Copland, Malik Muhammad Din, F. H. Harward, and A. R. Wright.—The Rev. J. W. Hayes read a paper on 'Deneholes,' in which he argued that these excavations were merely chalk wells or chambers from which chalk was taken for builders' mortar or manure for the fields. He did not assert that all the deneholes were modern: some may well have been dug in Saxon or even in Roman times, but others were certainly not more than 100 years old, and some were dug within the last quarter of a century. Evidence was adduced to show that even at the present day the farmers in some parts of the country—Hertfordshire for example—still get chalk from the land from similar pits. The use of chalk for building was enlarged upon, and the author contended that the Chislehurst caves were nothing more than an old chalk mine, the so-called altars or steps being merely platforms left purposely to enable the workmen to reach the roof of the cavern. The author was also able to show that where a firm stratum of chalk, suitable for builders' lime, was found under the Thanet sand, it would pay the excavators better to make fresh shafts through the sand than to tunnel in the ordinary way and hoist the material excavated through a single shaft. The cones of sand usually found at the bottom of a denehole were explained as the result of the refuse of an old shaft being deliberately thrown down a new one. The paper produced a good discussion, in which Messrs. Clift, Miller Christy, and Reader took part, all of whom were in general agreement with the views of the author.

MATHEMATICAL.—Feb. 11.—Sir W. D. Niven, President, in the chair. The following papers were communicated: 'The Conformal Transformations of a Space of Four Dimensions and the Generalization of the Lorentz Einstein Principle,' by Messrs. H. Bateman and E. Cunningham; 'On a Certain Family of Cubic Surfaces,' by Mr. W. H. Salmon; 'Some Fundamental Properties of a Lebesgue Integral in a Two-Dimensional Domain,' by Dr. E. W. Hobson; 'On the Relation between Pfaff's Problem and the Calculus of Variations,' by Prof. A. C. Dixon; 'On Implicit Functions and their Differentials,' and 'On Indeterminate Forms,' by Dr. W. H. Young; and 'Modular Invariants of a General System of Linear Forms,' by Prof. L. E. Dickson.

FARADAY.—Feb. 9.—Dr. V. H. Veley in the chair.—Dr. S. Rideal read a paper entitled 'Application of Electrolytic Chlorine to Sewage Purification and Deodorization by the "Oxy-chloride" Process.'

MEETINGS NEXT WEEK.

- MON.** Royal Academy, 4.—'Two Great Sculptors of Modern Times,' Prof. W. R. Colton.
— Institute of Actuaries, 5.—'Some Financial and Statistical Considerations of the Old-Age Pension Scheme,' Mr. Vyvyan Marr.
— London Institution, 5.—'Russia: Economical Development,' Mr. Bernard Pares. (Travers Lecture.)
— Surveyors' Institution, 5.—'Practical English Estate Forestry,' Mr. M. C. Duchesne.
— Society of Arts, 8.—'Modern Methods of Artificial Illuminating,' Lecture II, Mr. Leon Gaster. (Cantor Lecture.)
— Geographical, 8.30.—'Recent Journey across Northern Arabia,' Capt. S. S. Butler.
TUES. Royal Institution, 3.—'The Evolution of the Brain as an Organ of Mind,' Lecture I, Prof. F. W. Mott.
— Institution of Civil Engineers, 8.
— Anthropological Institute, 8.15.—'Man and the Glacial Period,' Dr. W. Allen Sturge.
WED. British Numismatic, 8.
— Geological, 8.—'Palaeolithic Implements, &c., from Hackpen Hill, Winterbourne Bassett, and Knowle Farm Pit, Wiltshire,' the Rev. H. G. O. Kendall; 'On the Karroo System in Northern Rhodesia, and its Relation to the General Geology,' Mr. A. J. C. Molyneux; 'On Coal-Balls from Japan,' Miss Marie C. Stopes.
— Society of Arts, 8.—'Hand-Made Papers of Different Periods,' Messrs. C. Beadle and H. P. Stevens.
THURS. Royal Institution, 3.—'Problems of Geographical Distribution in Mexico,' Lecture II, Dr. Hans Gadow.
— Royal, 4.30.
— Royal Academy, 4.30.—'Two Great Sculptors of Olden Times,' Prof. W. R. Colton.
— Society of Arts, 4.30.—'The Bhuddist and Hindu Architecture of India,' Prof. A. A. Macdonell.
— London Institution, 6.—'European Commercial Federation,' Sir Max L. Waechter. (Travers Lecture.)
— Institution of Electrical Engineers, 8.—Discussion on 'The Use of Large Gas Engines for Generating Power.'
— Society of Antiquaries, 8.30.—'Excavations in the Cloister of Durham Abbey,' Mr. W. H. St. John Hope.
FRI. Physical, 5.—'A Laboratory Machine for applying Bending and Twisting Moments Simultaneously,' Prof. Coker; 'On the Self-Demagnetizing Factor of Bar Magnets,' Prof. S. P. Thompson and Mr. E. W. Moss.
— Institution of Civil Engineers, 8.—'Standardization in Engineering Practice,' Lecture II, Dr. W. C. Unwin. (Students' Lecture.)
— Royal Institution, 9.—'Osmotic Phenomena, and their Modern Physical Interpretation,' Prof. H. L. Callendar.
SAT. Royal Institution, 3.—'Properties of Matter,' Lecture I, Prof. Sir J. J. Thomson.

Science Gossip.

WE regret to hear that towards the end of last year M. Percival de Loriol le Fort died at Geneva at the age of eighty. M. de Loriol was a prolific and much-esteemed writer on living and fossil echinoderms, and

on various groups of other fossil invertebrates. He was at work to the last.

THE death of Sir George King, K.C.I.E., F.R.S., on Saturday last at San Remo, in his sixty-ninth year, removes a distinguished Oriental botanist. Educated at Aberdeen Grammar School, Sir George entered the Bengal Medical Service in 1865, and in 1871 was appointed to the Chair of Botany at the Medical College of Calcutta, and the supervision of the Royal Botanical Gardens in that city. His 'Manual of Cinchona Cultivation' presents his studies and discoveries concerning quinine, a remedy of great importance in a country so subject to malarial fever as India. He also published 'Annals' of the Botanic Gardens where he worked so long and strenuously, and several learned monographs on the Oriental flora. He was knighted on his retirement in 1898, and was the recipient of many other honours.

PROF. JULIUS THOMSEN, who also died on Saturday last, was born at Copenhagen in 1826, and from 1866 to 1891 held the Chair of Chemistry in his native city. His 'Thermochemische Untersuchungen,' 1882–1886, embodied the studies which made his name well known in the scientific world.

Two new variable stars have been detected, situated in the constellations Ursa Major and Andromeda respectively. The first of these was noticed by Herren G. Müller and P. Kempf of Potsdam; it changes slowly between the seventh and eighth magnitudes and will be reckoned as var. 1, 1909, Ursæ Majoris. It is numbered in the Bonn 'Durchmusterung' +62°1224. The other was detected by Madame Ceraski whilst examining photographic plates taken by M. Blazko at the Moscow Observatory. When brightest it is of 9½ magnitude; when faintest it sinks below the twelfth. In a general list it will be reckoned var. 2 1909, Andromedæ.

PROF. HALE's observations on Mount Wilson have shown the probability that the sunspots are generally produced by vortices or whirlpools stirring the surface of the photosphere; and also that in many cases magnetic fields are contained in them.

PROF. BURNHAM contributes to Nos. 4301–4302 of the *Astronomische Nachrichten* the results of a large number of double-star measures obtained with the 40-inch refractor of the Yerkes Observatory during 1908. The great object kept in view has been to note apparent changes arising from proper motion or otherwise. The rarity of measurable proper motion in stars below the tenth magnitude (except, of course, those which are moving in space with much brighter stars) renders their observation of great importance in obtaining accurate values of the proper motion of large stars.

THE *Annuaire* of the Société Belge d'Astronomie for 1909 includes a catalogue of the places of the principal fixed stars for 1909, lists of the most remarkable double stars, and the dates of meteoric showers.

FINE ARTS

THE SOCIETY OF TWELVE.

ONE of the most encouraging things about modern connoisseurship is its appreciation of drawings—an appreciation which is even extended to some extent to modern examples, so that there are contemporary artists who enjoy a success with this class of work as great as was enjoyed—in their own lifetime—by the majority of Old Masters. The latter, indeed, often attached absurdly

little importance to their drawings, and it is an entirely healthy sign that we should have come to realize that painting is not the only possible form of art—that a drawing may be as perfect in its way, and as desirable.

Such wise patronage has made possible the steady rise in reputation of Mr. Muirhead Bone, who has shown hardly any painting, and is not even primarily known (as is Mr. Cameron, for example) as an etcher, but holds a firm place in the front rank of practical artists of the day by his ever-increasing competence and power as a draughtsman. His series of etchings in this exhibition marks, however, so decided a gain in confidence and skill that his plates are likely in future to rank as his capital achievements, while his drawings are reduced to the rôle of preparatory studies. Some of his earlier etchings were wonderful enough, but these have more ease and unctious. No. 7, *Chiswick Mall*, is charmingly light and spontaneous, though it suffers from the failure to discriminate between the river and the sidewalk. No. 8, *Country Mews*, is more closely knit, recalling by its atmosphere of golden leisure those beautiful illustrations to the 'Centes Rémois' in which Meissonier, for the first and last time in his life, demonstrated himself a master of exquisitely personal charm. *Liberty's Clock* (11) is the principal among the plates—a truly extraordinary work in its easy mastery of complex structure, its wealth of interest, the perfect rightness and vitality of the figures introduced. In the last respect Mr. Bone greatly excels Mr. Cameron, from whom he differs also in a greater elasticity of drawing and a preference for pitching his harmony in the major key. On the other hand, it may be objected, from a technical point of view that in this, as in the charming 'Country Mews,' there is just the faintest tendency for the darks to clog in one or two accidental blots. The larger plate would perhaps be even finer with a slight economy of black in the mass of scaffolding to the right. Rather more continuity in the perpendicular forms would have brought the admirably placed figures into nearer relation with the architecture, and given added importance to the graceful festoon of ropes.

The *Portrait of the Artist* (9) is a strong and sensitive piece of work outside what we have come to regard as his special genre. It compares favourably with the portrait of him, evidently done at the same time, by Mr. Francis Dodd (23); indeed, the whole group of Mr. Dodd's etchings are a little uncertain in draughtsmanship when matched with his drawings in the further gallery. The latter are searching and thorough. Among the plates the *Whitworth Wallis, F.S.A.* (19), is sensitive and characteristic, but betrays a little of that inclination of the perpendiculars which we are accustomed to in the man who has trained his hand in writing rather than drawing. Mr. Rothenstein shows primarily as a maker of portraits in two excellent drawings of *Gerhart Hauptmann* (31) and *Carlo Piacci* (34), his *Mother and Child* (32) being but a vague, though charming adumbration by comparison with certain other drawings of child life in the exhibition. Of these Mr. Clausen's *Sleepy Child* (82) is singularly truthful and eloquent, and Mr. Orpen's *Study of a Baby* (87) most shrewdly observed, and the best of his series of admirable drawings. He is the most photographic in taste of this able group of the younger draughtsmen—photographic in his insistence, above all, on smooth continuity of surface, even at the expense of that lively comparison

of every change of angle in a picture which might make its linear system not so much a representation of concrete things as an equation of conflicting forces. It is in his swift summing-up of every change of direction into a prodigiously unified scheme that Mr. Augustus John is a supreme draughtsman. He seems to need the actual presence of the model to achieve this to perfection, as though it were the result half of spiritual insight, but half also of miraculous sleight of hand. In his finest work here (*Study of a Girl*, 40) this is borne out by the way in which, at a crucial point in the design, the challenge to the eye of a sharp contrast of black and white has led the artist to emphasize the cast shadow of the necktie down the front of the figure instead of the infinitely more structural contour beneath the girl's ribs. The lack of the latter line, repeating with rhythmical variation the hanging line of the skirt, is surely what makes the drawing bewildering at first sight, notwithstanding its subtlety and power. Such deficiency in firm plastic realization we should never find in the work of Mr. Havard Thomas, whose faults are in the opposite direction. Working more slowly, with a firmer hold on actuality, and less dependence on vision, he is in danger of offering us the anatomy and characteristics of the model rather than of the pose: with all his knowledge, he is thus, in comparison with Mr. John, wanting in dynamic force and inclined to dullness. When Mr. John works without a model, his results are by a great proportion of the public taken less seriously, indeed, it would seem that Mr. John himself approaches such exercises with less confidence in his own sincerity. This is a pity, for while *The Satyr Family* (42) is a rococo invention such as might have been suggested by study of certain sketches by Tiepolo, the two *Studies for Decoration* (41 and 45) are far more like what they purport to be than the works Mr. John has hitherto shown on these lines. Both have a weird attraction, an arresting note of colour, ruined in each case by what seems a deliberately discordant passage—beauty hovering on the paper, and destroyed in seeming wantonness, in freakish preference for surprise at any price. How different a temperament is shown by Mr. Legros in his etching *Le Jardinier* (16). Content to repeat an assured harmony which has almost become a habit with him, he gently caresses a matured design softened by time till it has become a little characterless. Mr. Charles Shannon is at his best when in a similar mood. His *Bathers* (69) is a perennially suave combination of forms with all the corners rubbed off. His lithograph *Summer* (29) is fairer and more beautiful, but with the same tired vagueness. When, as in the drawing of *Figures Kneeling* (71), he attempts closer characterization, the result is less inspired.

THE MODERN SOCIETY OF PORTRAIT PAINTERS.

HERE again it is the small gallery devoted to drawings which can be most confidently recommended to would-be sitters in search of an artist, indeed, the superior observation and greater vividness of an apparently slight presentment make it often more covetable than the usual official portrait. The eight excellent contributions of Mr. Frank Carter (34-41) range from the slight happy sketch (39) to the academic completeness of the silverpoint drawing (34). Mr. Ronald Gray's portrait study (45) has the appearance of a "speaking likeness," of an actuality such

as only the finest painter could achieve—and reconcile us to—on a larger scale. Mr. Glyn Philpot's two drawings (42 and 43) exhibit the talent of the possible lithographer; and Mr. George Lambert shows three workman like drawings, and a fourth (*Mrs. A. B. Wood*, 51) of real refinement and charm.

None of these artists fares equally well in the galleries devoted to paintings, where Mr. Gerald Festus Kelly is the most steadily capable painter, albeit a little wanting in personality. His four portraits of men do not altogether lack sympathy, but the result is somewhat depressing. Two of his sitters are modest men, and the buffets of a brutal world have evidently been too much for them. The other two are as painfully impressed with the necessity of self-assertion. In every case the statement looks only too plausible. Mr. Fergusson is, we are inclined to think, less scrupulous. His exhibits vary much in quality, but the best two—the hat with the green bird (*Mlle. R.*, 34) and *Mlle. Herbert* (37)—are endowed with an identical charm which we suspect as a trick of the painter rather than a literal presentment. Mr. Giuseppe Giusti's *Col. W. C. Dickenson* (26) is broadly and unctuously modelled, the best work he has yet shown. As vivid, but more brutal in painting, is Mr. Joseph Oppenheimer's *Alpinist* (79): obvious realism can hardly go further. Mr. W. Ablett in *Sir Francis Bertie* (73) shows less power of painting, than Mr. Oppenheimer, but has the feeling for fundamental necessities of portraiture which reminds us of Sir Hubert Herkomer's work. Mr. Hayward's *Archibald Leitch, Esq.* (74), has a well-modelled head, but its scale of form is a little small, the definition throughout rather meticulous for so abrupt a change to a blurred and ghostly background. *Miss Marguerite Wells* (81) is the only one of Mr. Louis Ginnett's contributions which shows him in his best line as a painter of small-scale full-length portraits.

OTHER EXHIBITIONS.

MANY of Mr. Algernon Talmage's paintings at the Goupil Gallery deal with that most fascinating and difficult class of subject—London nocturnes. He handles them with some cleverness, but without the distinction necessary to wring out their full nobility. He is happier with the obvious glitter of sunlight; the blazing *Hyde Park Corner, Full Summer* (18), and the lighter gaiety of *The Glittering Stream* (Piccadilly) (44), are sufficiently characteristic of two typical London scenes to make them desirable for that army of exiled Englishmen to whom this is indeed the City of Romance. From a purely painter's point of view some of the smaller studies are more subtle and more entirely satisfactory. We mention in particular the fresh design of *The Fashionable Hour* (36) and the delicacy of the *October Morning* (48).

At the Dudley Gallery a New Society of Water-Colour Painters is principally remarkable for two fine drawings by Mr. George Thomson. The *Chalk Pit at Etaples* (14) is subtle in colour, but not quite happy in the proportions of a sky so empty of detail as to make us exacting on this point. The *Tree-felling at Montreuil* (15) is a dark, stately design, very simple in execution. The President, Sir William Eden, has a compactly contrived *Gisburn Village* (48) and a view of the *Haymarket Theatre* well chosen, but spoilt by the sky. Mr. Stephen Spurrier's *Head of a Boy* (82) shows great ability in objective painting.

At the Fine-Art Society is Mr. Wilfrid Ball, who seems to owe his success solely

to an instinct for popular subjects. Mr. W. Walcot, showing alongside, has higher gifts, and displays sometimes, as in No. 51, *Whitehall*, considerable sense of the movement and weight of traffic. The procession of carts is here admirably placed, and precisely, yet broadly characterized. More rarely, as in Nos. 24 and 44, he shows a good sense of colour. As a rule, however, he lays in a drawing in monochrome, and inserts splashes of local colour, as an after-thought—generally in too great profusion. He uses in parts of his drawings an exceedingly liquid brush, in other parts an exceedingly dry one, and to the fine ordonnance and proportion of these two technical elements, which tend brusquely to divide, he does not give sufficient attention.

SALE.

MESSRS. CHRISTIE sold on the 13th inst. the following drawings: T. S. Cooper, *Three Cows on the Banks of a Stream*, 50*l.*; D. Cox, *A Surrey Farm*, 53*l.*; Birket Foster, *Lago Maggiore*, 136*l.*; A. C. Gow, *The Rout of an Army*, 131*l.*

Fine-Art Gossip.

THE second volume of Dr. Hofstede de Groot's monumental *Catalogue Raisonné of the Most Eminent Dutch Painters*, translated by Mr. Edward G. Hawke, is shortly to be published by Messrs. Macmillan. It is devoted to Albert Cuyp and Philips Wouwerman. Smith gave 368 pages of large type to the two masters; but Dr. de Groot has filled about 650 pages of small type, apart from indexes, which Smith did not provide. In innumerable cases, moreover, he has enlarged and corrected Smith's descriptions, besides giving the history of the pictures during the last seventy years.

MESSRS. DENT & Co. are publishing immediately in serial form a reissue of Muther's *'History of Modern Painting.'* The work will be issued in twenty-two parts, and when complete will consist of four volumes.

THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS, AND GRAVERS has arranged to hold a loan exhibition in Copenhagen next month with works of Mr. John Lavery, Mr. Shannon, Mr. W. Nicholson, and Whistler.

THE SLADE PROFESSOR OF FINE ART at Cambridge gives notice that Mr. W. Rothenstein will deliver a public lecture on *'A Basis for the Appreciation of Works of Art'* on March 5th in the Botanical Lecture-Room. So sincere and capable a painter should be well worth hearing on the subject.

At the Atkinson Art Gallery, Southport, the thirty-first spring exhibition of pictures, &c., was opened to the press yesterday.

M. ERNEST VICTOR HAREUX, who died at Grenoble on Tuesday at the age of sixty-one, was a well-known landscape painter. He was a native of Paris, and a member of the Société des Artistes Français. He obtained medals in 1880, 1885, 1889, and 1900, whilst the Prix Rosa Bonheur fell to his share in 1904.

THERE were five candidates at last week's election at the French Académie des Inscriptions, to fill the seat rendered vacant by the death of Dr. Hamy. Three withdrew their names before the day of election, leaving the rivalry to M. Théodore Reinach and M. Paul Fournier, the former being successful by a small margin of votes. The new Academician belongs to an exceptionally able family, being the brother of M. Joseph Reinach and M. Salomon Reinach. He is the author of a number of books on his-

torical and archæological subjects, notably *'Les Monnaies juives'* and *'Les Sarcophages de Sidon.'*

THE expedition of the Austrian archæologists Dr. Keil and Dr. von Premerstein to Lydia has led to valuable results in the discovery of about 380 inscriptions, some of them in old Lydian characters.

EXHIBITIONS.

SAT. (Feb. 20).—Fair Women Exhibition, New Gallery, Regent Street.
— Pictures by Early British Masters and Eminent Modern Painters, Messrs. Shepherd's Gallery.
— Royal Society of Painter-Etchers and Engravers, 5A, Pall Mall East.
TUES. Mrs. Caldwell Crofton's Water-Colours, *'Gardens of Delight and Day Dreams of the Sea,'* Private View, Modern Gallery.

MUSIC

THE WEEK.

QUEEN'S HALL.—*Symphony Concert.*

MRS. ROSA NEWMARCH, in the programme-book of the Symphony Concert given last Saturday, prophesies that "when the symphonies of Jean Sibelius are better known they will take their place in the great unbroken series of masterpieces in this form." If that be so, it was a pity that the composer was content on Saturday to conduct two of his tone-poems which form part of Mr. Wood's regular repertory. The former, *'En Saga,'* cleverly orchestrated, would prove more interesting if the composer would tell us what it is all about, for one can instinctively feel that he was working to a picture in his mind. Of *'Finlandia,'* far more interesting musically, he gave an impressive performance. Prof. Hugo Becker is a distinguished 'cellist; his selection, however, of Dvorák's Concerto in B minor was not wise. The theme of the slow movement is poetical, but the rest for the most part is dry and uninspired.

ÆOLIAN HALL.—*Broadwood Concert.*

THE programme of the eighth Broadwood Concert on the 11th inst. was interesting. Brahms's Quartet in A minor, Op. 51, No. 2, is not often heard, yet it is one of his most genial works, and the rendering by the Rosé Quartet (Prof. Arnold Rosé and Herren Anton Ruzitska, Paul Fischer, and Friedrich Buxbaum) was thoroughly artistic. Their performance too, of Hugo Wolf's short, fresh, and piquant *'Italian Serenade'* was delightful. The concert ended with Beethoven's early Quartet in F, Op. 18, No. 1.

QUEEN'S HALL.—*Mr. Maclean's 'Annunciation.'*

'THE ANNUNCIATION,' Bible scenes set to music for soprano, mezzo-soprano, tenor, and bass soli, chorus, and orchestra, by Mr. Alex. Morvaren Maclean, was produced under his direction at the London Symphony Concert on Monday evening. The composer, who won the Moody-Manners prize of 100*l.* for a one-act opera, *'Petrucchio,'* in 1895, has now attempted sacred music, and selected a subject which, strange to say, was passed over by the principal oratorio writers. Mr. Maclean's music is modern in character, and at times very strenuous. There are interesting pages in it. The instrumental

Largo which precedes the soprano solo *"Behold the handmaid of the Lord"* is delicate and expressive, while of the second theme effective use is afterwards made. Also the mezzo-soprano solo *"Blessed art thou among women"* is quiet and beautiful. Again, the final chorus in the work, with its pianissimo ending, deserves note. In addition to these sections there are occasional phrases which fall pleasantly on the ear. On the other hand, there is much that is forced, and, in the matter of harmony, harsh. At the present day rules which were long in force are being disregarded by many composers, but only those rules whose *raison d'être* is their antiquity can be broken with impunity. Liberty is apt to degenerate into lawlessness, and Mr. Maclean seems to have taken special pride in heaping Ossa on Pelion in the matter of dissonance. We notice, too, that harsh dissonances occur at inappropriate moments, as, for instance, to take a short example, at the words *"Gabriel that standeth in the presence of God."* But, after all, these and other far-fetched effects would not be conspicuous, if there were strength in the thematic material, and emotional power in the music. Such qualities, however, are not often in evidence. Then, again, there is the influence of modern Italians, and of Sir Edward Elgar, in the music; but there is no reason to blame Mr. Maclean for this; if he has sinned, it is in very good company, namely, that of the greatest composers. But in *'The Annunciation'* there is not enough display of individuality to draw off one's attention from the fact. It is the work of an earnest, ambitious, and, we may add, able musician, yet it is disappointing. The performance was excellent, the choir of the Sheffield Musical Union singing with firmness and brilliancy. The London Symphony Orchestra rendered full justice to the well-scored music assigned to it. Of the four soloists, Miss Agnes Nicholls, Miss Edna Thornton, Mr. Gervase Elwes, and Mr. Robert Burnett, the first three sang extremely well; the last named was not so satisfactory.

The second part of the programme was devoted to Beethoven's *'Choral'* Symphony under the direction of Dr. Richter.

Musical Gossip.

THE programme of the special matinée given by Miss Maud Allan at the Palace Theatre on Monday afternoon enabled her to display her talent in various ways. In Grieg's *'Peer Gynt'* Suite her lively, graceful dancing was in striking contrast to her slow movements and sad demeanour in the previous *'Ase's Death.'* Rubinstein's *'Valse Caprice'* naturally lends itself to dancing. The same cannot be said of Mendelssohn's *'Frühlingslied,'* yet Miss Allan's graphic gestures, as of one thoroughly enjoying the sights and scents of early spring, formed an effective addition to the music. With the London Symphony Orchestra, under the direction of Mr. Landon Ronald, Miss Allan was seen to the best advantage.

THE directors of the new Symphony Orchestra, under the direction just named, announce six concerts at Queen's Hall:

three afternoon, on March 10th and 24th, and April 23rd; and three evening, on March 7th and June 9th and 23rd. The programmes will include as novelties Bruckner's Ninth Symphony, a Violin Concerto by Mr. Hamilton Harty, and 'Villon,' a work by Mr. William Wallace.

THE first of Mr. Thomas Beecham's concerts will take place at Queen's Hall on Monday evening. His programme consists of Mr. Delius's 'Sea-Drift,' produced at the last Sheffield Festival, and Dr. Vaughan Williams's Symphonic Impression, 'In the Fen Country,' a novelty; also Berlioz's 'Te Deum,' in which the North Staffordshire District Choral Society will take part.

MISS FANNY DAVIES will give her piano-forte recital at Steinway Hall this afternoon, the first part of her interesting programme being devoted to old Italian masters.

LA SOCIÉTÉ DES CONCERTS FRANÇAIS À LONDRES has been formed with the object of making known the best examples of contemporary French music. Four concerts will be given during the current year. The programme of the first, which will take place at Bechstein Hall next Friday, will be devoted to M. Claude A. Debussy, whose 'Danse sacrée' and 'Danse profane,' for chromatic harp and strings, will be performed for the first time in London.

THE LONDON CHAMBER CONCERT ASSOCIATION, formed for the regular performance of concerted music for wind instruments, strings, and pianoforte, gave the first of a series of six concerts at the Victoria Rooms, Kensington, last Saturday evening. The programme included an interesting Quintet in D by J. Christian Bach, and a Mozart Quartet for flute and strings.

SIR C. VILLIERS STANFORD's Choral Overture (Op. 114), 'Ave atque Vale' (in commemoration of the death of Haydn and birth of Tennyson), will be produced at the Bach Choir Concert at Queen's Hall on March 2nd.

MR. FELIX MOSCHELES will deliver a lecture on 'My Godfather, Felix Mendelssohn, as I Remember Him,' at the Studio, 80, Elm Park Road, Chelsea, next Wednesday afternoon. The proceeds will be devoted to the cause of International Peace and Arbitration.

THE COMMITTEE OF THE DUBLIN ORCHESTRAL SOCIETY has issued an appeal to the music-loving public of Ireland for additional funds to enable the Society to carry on its work. During the ten years of the Society's existence it has produced all Beethoven's symphonies and many by other great composers, as well as a large number of modern orchestral works, none of which would otherwise have been heard in Dublin. The expenses of the Society have considerably exceeded its income each year, and it could not have gone on with its work without donations. It is hoped that the outcome of the present appeal will be to put the Society on a firm financial footing.

M. PADEREWSKI's new Symphony was produced at Boston on the 13th inst. The Scherzo is not yet completed, nevertheless the Symphony is said to have taken an hour and twenty minutes in performance.

PERFORMANCES NEXT WEEK.

SUN. Concert, 3.30, Royal Albert Hall.
— Sunday Society Concert, 3.30, Queen's Hall.
— Sunday League Concert, 7, Queen's Hall.
MON. Mr. Theodore Byard's Concert, 3.15, Bechstein Hall.
— Mr. Thomas Beecham's Orchestral Concert, 8, Queen's Hall.
— Open Concert of the Strings Club, 8, Salle Erard.
— Miss Violet Ruciman's Vocal Recital, 8.15, Aeolian Hall.
TUES. Mr. Georg Henschel's Vocal Recital, 3.30, Bechstein Hall.
— Misses Meyer's Violin and Pianoforte Recital, 8.15, Bechstein Hall.
— London Trio, 8.30, Aeolian Hall.
— Oriana Madrigal Society, 8.30, Portman Rooms.
WED. Mr. Godowsky's Pianoforte Recital, 3, Bechstein Hall.
— Queen's Hall Orchestral Concert, 3, Queen's Hall.
— Misses Marion Kinghorn and Mary Lumsden's Dramatic and Violin Recital, 3.15, Salle Erard.

WED. Royal Choral Society, 8, Royal Albert Hall.
— Miss Mildred John's Violin Recital, 8.15, Bechstein Hall.
THURS. Mr. Joseph Holbrooke's Concert, 3, Salle Erard.
— Mr. Cecil Sharp's Concert Lecture, 3.30, Steinway Hall.
— Madame Kirkby Lunn's Vocal Recital, 8.30, Bechstein Hall.
FRI. Miss Ella Sprake's Vocal Recital, 3, Bechstein Hall.
— Société de la Musique Française, 8, Bechstein Hall.
SAT. Queen's Hall Orchestral Concert, 3, Queen's Hall.
— Madame Carreño's Pianoforte Recital, 3.15, Bechstein Hall.

DRAMA

THE WEEK.

KINGSWAY.—*The Truants: a Comedy in Three Acts.* By Wilfred T. Coleby.

THERE is so much more conventionality about this piece than there was about Mr. Coleby's "problem" play 'The Swayboat' that it looks as if, though presented later, it is really an earlier work. It contains crude melodrama, and shows sometimes an uncertainty in the handling of character that on any other explanation would be surprising in a playwright who has already revealed a free and sure touch. Possibly his change to a lighter manner may be responsible for the falling-off. Mr. Coleby styles 'The Truants' a comedy, but it is not true comedy; there is too much sentimental appeal—not to mention emotional violence—in its story, to justify such a title.

Yet, with all its shortcomings, the play deserves success for its two studies of the youth of to-day, which are as amusing as they are well observed. With such freshness and humour are these young folk portrayed that we can pardon the author his selection of so hackneyed a scheme as that of a frustrated elopement. So crisp and racy is their talk that we can overlook the staginess of the midnight bedroom-episode in which a woman seeks to intimidate a fellow-guest by pointing a pistol at his head. Mr. Coleby's would-be truants arrange to run away together without going through any preliminary marriage ceremony. One of them, Pamela Grey, is a girl-child, no less charming than she is wilful and naughty, who has adopted advanced views on the subject of matrimony, and is prepared to apply them to her own romance. The other, Bill Chetwood, is a man of impatient, masterful, roving type, who cherishes an ideal of "niceness" in womanhood, but falls in love with just the sort of girl whose opinions he most abhors. Stereotyped in his ideas of the sex, which he divides into the women one marries and those one does not, he falls in readily—though surely in defiance of all the class-conventions of his kind—with Pamela's whim because her theories are such as no man, to his thinking, could tolerate in a wife.

Where Mr. Coleby breaks down is over his representation of the woman who intervenes. It is clear enough what he wanted to express when he invented Freda Saville. He proposed, evidently, to satirize mildly the "emancipated" woman, and to suggest that her cries for freedom are largely due to disappointment or the starvation of sentiment, and usually cease when she is made happy in her love. A traveller of large experience, Freda once wrote a book advocating unconventional doctrines as to the relations of the sexes, and her influence it is which has

shaped Pamela's mind. But she herself, since she has become engaged to a large-hearted man, has repented of her heterodoxy and fallen back on the old-fashioned estimate of marriage. It is she, hampered by her recorded pronouncements, to whom the playwright's irony assigns the task of arguing with her pupil and stopping the adventure. In point of fact the contradictions in her are never properly harmonized, and so her personality is only half indicated. We are told much about her. We learn the secret which she wishes to keep from her lover—that she was once the victim of a bigamist—and which Bill threatens to reveal if she thwarts his plan. We see her slap Pamela for wearing a gown in outrageously bad taste. And we watch with amused incredulity her whipping-out of the pistol when Bill dares her to carry out her threat. But somehow she seems a conventional character, and not alive, like the young couple whom she saves from spoiling their lives.

The part of Freda does not give much scope to Miss Lena Ashwell's gifts of sensibility and emotion. Far better chances fall to Miss Athene Seyler (a recruit from the Dramatic Academy which Mr. Tree founded) and to Mr. Dennis Eadie. Miss Seyler makes Pamela fascinating in her tantrums and quick fits of penitence, and shows promise of a successful stage career. Mr. Eadie hits off the hectoring, queer-tempered Bill to the life.

HIS MAJESTY'S.—*The Dancing Girl.* By Henry Arthur Jones.

THERE is nothing so out of date as the near past. The clothes of the later Victorian era, the fiction of the eighties and nineties in great part, and one must add, it seems, much of the drama then hailed with applause—all these things to-day wear a faded air, the more marked because they have not attained to the distinction of antiquity. Take the case of 'The Dancing Girl,' which had a twelvemonth's run at the Haymarket eighteen years ago, and was revived last Tuesday night at His Majesty's. The general lines of the story are as applicable now as they were at the time the play was first produced. In the matter of the vogue of the public dancer the playwright only anticipated events; in this respect he can lay claim, if he chooses, to prophetic insight. Then, again, the bigger scenes of the drama are human enough. A siren trying to tempt a virtuous lover into forgetting his self-respect, a puritanical old man first pleading with and then cursing his wanton daughter, a crippled girl creeping down a flight of stairs to prevent the debauchee who has saved her life from taking his own—such passages cannot but appeal to the emotions. They do so to no small degree in the present revival, but some quality has gone out of them. The sentiment and the phrases sounded a little old-fashioned on Tuesday; there was an artificial ring about the love-dialogue, and we noticed as we did not in the nineties the abundance of the soliloquies. Perhaps it is the writing that dates the

play; for some reflection of the tone of the past was caught which was real then, but is artificial now.

Mr. Jones could not blame his actors for any such impression. Miss Alice Crawford, who succeeds Miss Julia Neilson as Drusilla, cannot quite compass all the emotional moments of her part, but her whole performance is picturesque. Miss Marie Löhr invests the little cripple, Sybil Crake, with just that atmosphere of pathos which Rose Norreys used to get wonderfully. Mr. Louis Calvert, delivering the old Quaker's speeches less rhetorically and more realistically than Mr. Fernandez, produces an even more painful effect than did that fine actor. Mr. Basil Gill, who replaces Mr. Fred Terry, declaims well, if in somewhat too romantic a style. Mr. Vane Tempest is as diverting a Slingsby as Mr. Fred Kerr, though his manner is curiously different. Mr. Tree's Duke remains one of his most finished stage portraits.

IN a recent addition to the excellent series of "Shakespeare Classics" Mr. Frank Sidgwick has made an able compilation and study of *The Sources and Analogues of 'A Midsummer Night's Dream'* (Chatto & Windus). The subject is one that lends itself to infinite speculation, and any conclusions arrived at can be based on little more than conjecture. The indebtedness of the dramatist to Chaucer's 'Knights Tale' is at best extremely problematical—indeed, the lengthy digest of that tale given here might well have been omitted—and literary investigation will scarcely throw light on the originals of Bottom and his crew; but the third section, in which Mr. Sidgwick, with almost supererogatory enthusiasm, dives into the antecedents of Oberon, Titania, and Puck, presents a fascinating study of fairy lore, both in its traditional and etymological aspects. The greater part of the volume is taken up by the "Illustrative Texts," the selection of which is as comprehensive as the circumstances allow, including as it does Golding's version of 'Pyramus and Thisbe,' portions of 'Robin Good-Fellow: His Mad Pranks and Merry Jest,' the first part of Thomas of Erceeldoune, and certain illuminating passages from Reginald Scot's 'Discovery of Witchcraft,' together with Drayton's familiar 'Nymphidia.'

Dramatic Gossip.

THE suicide of Mr. Charles Warner in New York on Thursday in last week removes an actor of the old school with considerable powers. He had recently been acting as Coupeau in Charles Reade's 'Drink,' his most effective part. He excelled in melodrama, and made many successes in impulsive and emotional characters. Charles Middlewick in the first run of 'Our Boys,' Charles Surface in 'The School for Scandal,' and Tom Robinson in 'Never Too Late to Mend,' were some of his earlier efforts. Coupeau, however, was his masterpiece, and he was said by Sarcey to have surpassed Gil-Naza, who first created the part in Paris. Latterly he played in a compressed version of Reade's drama. He is remembered by recent playgoers for telling performances in 'Heard at the Telephone,' and 'Leah Kleshna.' He was born in 1846, and his career on the stage was long, for he first appeared in 1861 at a special performance of Richelieu before Queen Victoria.

MR. AND MRS. F. R. BENSON and their Shakespearean Company will begin on April 19th the annual Shakespeare performances at Stratford-on-Avon. Fifteen plays will be presented, the special revival for this year being 'Cymbeline,' a play not hitherto produced by Mr. Benson. The following artists have kindly consented to take part in the proceedings: Miss Geneviève Ward will appear as Volumnia and Queen Margaret; Mr. Matheson Lang as Hamlet; Miss Hutin Britton as Ophelia; Mr. Henry Ainley as Shylock; and Miss Constance Collier as Portia. Mr. Forbes-Robertson and Miss Gertrude Elliott, with their company, will play 'The Passing of the Third Floor Back,' which will be preceded by Act II. sc. i. of 'Henry VIII.' in which Mr. Forbes-Robertson will give Buckingham's farewell speech. Mr. Lewis Waller will appear as Hotspur, Mr. Robert Loraine as Benedick, and Miss Ethel Irving as Beatrice.

MR. GERALD LAWRENCE AND MISS FAY DAVIS have taken the Court Theatre for a series of daily matinées and Saturday evenings, beginning on April 12th. Six plays of Shakespeare will be given, the first of which will be 'As You Like It.'

LAST Wednesday began the performance of the 'Frogs' of Aristophanes by the O.U.D.S. The Oxford Society has admittedly a high standard to keep up in view of the excellent version of the play it gave in 1892. We shall insert a notice next week from a special correspondent.

As Norman MacColl Lecturer at Cambridge Mr. Fitzmaurice-Kelly will deal with 'Spanish Drama' in five lectures on March 12th and 13th, and April 24th, 26th, and 27th.

A CYCLE of national, classical plays for the young, at reduced prices, has been arranged by the Weimar Hoftheater, acting in conjunction with the Deutsche Schillerbund, and will probably take place July 6th-24th. 'Götz von Berlichingen,' 'Minna von Barnhelm,' 'Der Prinz von Homburg,' and 'Wilhelm Tell' are to be performed. The education departments in the various States have approved of the scheme, and the higher schools and seminaries of Germany will be invited to participate in it.

TO CORRESPONDENTS.—J. S. C.—A. W.—R. G.—C. H.—Received.

C. S. B.—We do not intend to discuss the subject.

No notice can be taken of anonymous communications.

We do not undertake to give the value of books, china, pictures, &c.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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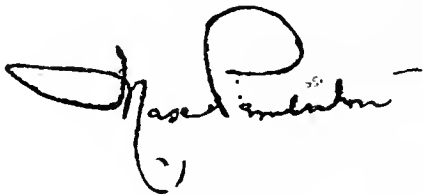
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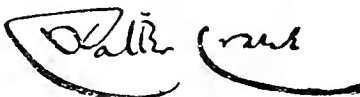
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The COMMITTEE invite applications for the post of PRINCIPAL of the BRIGHTON MUNICIPAL TECHNICAL COLLEGE.

Candidates must be not more than 45 years of age, and must be Graduates of some University of the United Kingdom. The appointment will date from August 1, 1909, and the Salary will be 400l. (rising by two annual increments of 50l. to 500l. per annum.

Particulars as to duties and further information concerning the appointment will be forwarded on application.

Applications, accompanied by copies of not more than three recent Testimonials, should be sent to the Clerk to the Committee not later than MONDAY, March 15, 1909.

E. HACKFORTH, M.A., Clerk to the Committee.
54, Old Steine, Brighton, February 23, 1909.

HEREFORDSHIRE LOCAL EDUCATION AUTHORITY.

LEOMINSTER SECONDARY SCHOOL (MIXED).

Applications are invited for the post of HEAD MASTER of the above new SCHOOL, which will be OPENED in SEPTEMBER, 1909, working under the regulations of the Board of Education.

Accommodation, 95.
Salary 300l. per annum, and 2l. Capitation Fee on all Children above the first 50.

Applicants must be Graduates of a University.
Applications, endorsed "Head Master," enclosing copies of not more than three recent Testimonials, should be sent to W. T. SALE, Esq., Clerk to the Governors, Leominster, so as to reach him not later than MARCH 4 NEXT.

Canvassing will disqualify a Candidate.

Signed,
JOHN WILTSHIRE, County Education Secretary.
Education Office, Shire Hall, Hereford,
February 8, 1909.

BIRKENHEAD EDUCATION COMMITTEE.

GIRLS' SECONDARY SCHOOL.

Head Mistress—Miss MARY KENNEDY, M.A.

MATHEMATICAL MISTRESS WANTED NEXT TERM. Graduate with experience and training preferred. Salary 120l. rising by annual increments of 5l. subject to satisfactory service, to 145l. In fixing the initial Salary, good Secondary School experience will be considered. Botany a recommendation.—For further information apply to the HEAD MISTRESS.

Forms of Application, which should be returned without delay, may be obtained from

ROBERT T. JONES, Secretary.
Education Department, Town Hall, Birkenhead,
February 22, 1909.

COUNTY BOROUGH OF SUNDERLAND.

DAY TRAINING COLLEGE.

ASSISTANT MISTRESS REQUIRED, to enter upon duties after the EASTER VACATION. Must be a Graduate of a British University with Training College experience, specially qualified in English, and able to assist in the teaching of Method; ability to teach Hygiene or French a recommendation.

Salary at the rate of 150l. per annum. Application Forms, which may be obtained from the undersigned, must be returned by March 16.

T. W. BRYERS, Secretary.
Education Offices, 15, John Street, Sunderland.

WOOLWICH POLYTECHNIC.

The GOVERNING BODY invite applications for the appointment (part time), of a MAN TEACHER in the SCHOOL OF ART, at a Salary of 75l. per annum.—Further particulars and Forms of Application, which must be returned to the Principal not later than WEDNESDAY, March 10, may be obtained by sending to THE PRINCIPAL, a stamped addressed foolscap envelope.

TECHNICAL SCHOOL, GUILDHALL, BATH.

ASSISTANT ART MASTER REQUIRED AT ONCE for the BATH SCHOOL OF ART. Salary 90l. per annum. Applications must be received not later than MONDAY, March 8.—For further particulars apply to A. GODFREY DAY, Director of Studies.

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COUNTY OF LONDON.

The LONDON COUNTY COUNCIL invites applications for the undermentioned posts:—

(a) MISTRESS OF METHOD at GRAYSTOKE PLACE DAY TRAINING COLLEGE, FETTER LANE, E.C. Applicants should be qualified to share in the Theoretical Instruction and Practical Training in Teaching of all Students, and especially to undertake the training in Kindergarten and Infant School Methods. The Woman appointed will be required to begin work as soon as possible. Salary 180l. a year, rising by annual increments of 10l. to 250l. Last time for receiving applications 10 A.M. on MONDAY, March 15, 1909.

(b) SCIENCE LECTURER (Woman), at GRAYSTOKE PLACE DAY TRAINING COLLEGE, specially qualified in Nature Study and Botany. The Woman appointed will be required to undertake the Organization of the Science Teaching in the College; to help in the Professional Studies of the Students and in the Supervision of School Practice. She will be required to begin work about the END of SEPTEMBER, 1909. The Salary is 180l. a year, rising by annual increments of 10l. to 250l. Last time for receiving applications 10 A.M. on MONDAY, March 15, 1909.

(c) TEACHER OF WRITING, LETTERING, and ILLUMINATION at the L.C.C. NORWOOD TECHNICAL INSTITUTE, KNIGHTS HILL, WEST NORWOOD, S.E., for One Morning attendance (Thursdays) of about Three Hours, at a fee of 10s. 6d. an Attendance. Last time for receiving applications 11 A.M. on SATURDAY, March 6, 1909.

Applications for the above-mentioned posts should be made on the Official Form, to be obtained, together with particulars of the appointments, from the EDUCATION OFFICER, London County Council, Education Offices, Victoria Embankment, W.C., to whom they must be returned not later than the times specified, accompanied by copies of three Testimonials of recent date.

All communications on the subject of appointments (a) and (b) must be endorsed "H-1," and of appointment (c) "T-1," and a stamped addressed foolscap envelope must be enclosed. Canvassing, either directly or indirectly, will be held to be a disqualification for employment.

G. L. GOMME, Clerk of the London County Council.
Education Offices, Victoria Embankment, W.C.
February 25, 1909.

METROPOLITAN BOROUGH OF STEPNEY.

The COUNCIL of the METROPOLITAN BOROUGH of STEPNEY invite applications from persons of either sex for the position of BOROUGH CURATOR.

Applicants must not be less than 25 nor more than 38 years of age. The person to be appointed must have had scientific training in some recognized institution, experience in the work of a Natural History Museum, and also in Lecturing. The person appointed will be required to devote the whole of his or her time to the duties of the Office and to reside within the area of the Borough, and will be subordinate to, and subject to the supervision of, the Borough Librarian. A medical examination by the Council's medical examiner as to her or his constitutional fitness for the office will also be required.

The Salary will be 130l. per annum, rising by annual increments of 10l. to a maximum Salary of 150l. per annum, subject to deductions to be made pursuant to the provisions of the Stepney Borough Council (Superannuation) Act, 1905.

Applications, in Candidate's own handwriting, stating age last birthday, qualifications, experience, private address, &c., and accompanied by copies of not more than three Testimonials of recent date, must be forwarded to the undersigned, in envelopes endorsed "Appointment of Borough Curator," so as to reach him not later than noon on WEDNESDAY, March 17, 1909.

Canvassing Members or Officers of the Council in any manner whatsoever is strictly prohibited, and will disqualify applicants.

By Order,
GEO. W. CLARKE, Town Clerk
Municipal Offices, 15, Great Alie Street, Whitechapel, E.
February 25, 1909.

COUNTY BOROUGH OF HUDDERSFIELD, TECHNICAL COLLEGE.

Principal—J. F. HUDSON, M.A., B.Sc.

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LITERATURE

Queen Anne and her Court. By P. F. W. Ryan. 2 vols. (Hutchinson & Co.)

MR. RYAN'S plan, independently of its execution, is promising. He does not offer a consecutive narrative; indeed, we are sometimes jerked backwards or forwards through space in a most disturbing fashion. He selects certain incidents or aspects of Anne's life and Court, and groups around each of these what in his opinion will afford a lively conception of the general atmosphere as well as the particular persons concerned. Such a scheme, efficiently carried out, might have resulted in a very interesting book; and even as matters stand an uninformed reader may acquire from Mr. Ryan's rhapsodies and riotous imaginations a certain interest which may lead him later to value the sober work of responsible writers.

Unfortunately Mr. Ryan's mistakes are numerous. They begin on p. 3, where we are told that previous to the Restoration James "had fought on land and sea, and, as soldier and sailor, had covered himself with glory." The italics are our own. Mr. Ryan has probably been misled by James's title of "Lord High Admiral"; as a matter of fact, he was never at sea at all, except when crossing in a small yacht from France to Jersey. Mr. Ryan next informs us that James was married to Anne Hyde at Breda in 1659, and again at the Restoration, "this time with Anglican rites"—what were the rites, we wonder, on the first occasion?—and that "James it was who was knight enough to do her justice." Of course there was but one marriage. James was "contracted" to Anne at Breda on November 24th, 1659, at the time when he seduced her; married her because he could not do otherwise,

and then behaved like a cur. To say that James was almost old enough to be the grandfather of Mary of Modena at their marriage is an odd way of stating that one was forty and the other more than fifteen. William III., besides being a "beneficent Dutchman," an "astute Dutchman," a "fragile Dutchman" who "could always take an additional dram of the fiery liquor of his native land" when his spirits needed raising, was, we learn, also a "model Lutheran," a member of "a gloomy and austere sect." Now William was not a Dutchman, neither was he a Lutheran; moreover, he was exceedingly abstemious, and probably knew no more than we do what the fiery liquor of his native land was. Danby is described as having been, before his elevation, an "obscure lawyer"—two mistakes in two words. The clouds were not dispersing in 1656; Charles II. did not forget Huddleston, or any of those who helped him in his escape; Jack Churchill never saw columns of infantry with fixed bayonets when he was a boy, nor, indeed, until after 1671; Mulgrave was not sent to Tangiers on account of his flirtation with Anne, but two years earlier. "Conde," "Père la Chase," "Wilmott," and "the Margrave of Bareith" are examples of carelessness.

It is in his treatment of Anne herself that Mr. Ryan rises to the height of the grotesque and absurd. The "death of her childhood's innocence" occurred at nine years of age, when she took part in a Court masque, at which she and her sister Mary—a matron of twelve—could be seen "pricking their ears to catch every fine point scored by the 'ladies railing with the gallants.'" A few years later, and, in spite of the death of her innocence, she is "flawless and sinless, because she is all flaws and sins—little flaws that are only foibles, and innocent little sins that every Elizabeth, and Teresa, and Agnes of them all might have sinned." It was about this time, too, that she was "a winning young barbarian" and "an untamed nymph," with feet and arms which were "classics of symmetry" worthy of a Praxiteles. Mr. Ryan admits "petulant lips and an uncertain chin"; but, on the other hand, "when Anne spoke, the syllables were music welling forth melodiously from a magic flute"; and when they did not well, they thrilled or vibrated. Anne was even "worthy of Arthurian ideals, courageous as a lioness with her ladies, but timid and gentle as a fawn with the gallant whose shadow she could have kissed." But the darker side is noted too. Mr. Ryan insists upon Anne's duplicity.

We must give one or two instances of his extraordinary way of writing. The following refers to James's second marriage:—

"One day a little bird flew into the old manor house at Richmond and there whispered something that set the ears of the Princesses of York tingling and their pulses throbbing with novel doubts and apprehensions: the word that the little bird whispered was 'Stepmother.'"

Here is Mr. Ryan's way of expressing the truism that something had happened earlier than 1688:—

"Fate, the master-smith, who on the hunting-green, to the music of the laughter of dames and gallants, had long ago fashioned the bonds that made James the slave of the Churchills, had not as yet sought the red forge of tragedy, gaping through Cimmerian night, where the King's crown was to be welded into a coronet of affliction," &c. Little birds which whisper "stepmother" and red forges which gape are sufficient indications of the scope of Mr. Ryan's fancy.

This, again, is how James appeared when annoyed by his servants:—

"I will be obeyed," thundered the Stuart, his dark brow menacing as the cliffs of his native Scotland when the purple clouds bring the sky down to the rim of the island, and cast angry shadows far out over the oily black of the waters."

The first meeting of Churchill and Sarah Jennings is thus described:—

"When these two looked full upon each other—both handsome, both audacious, he a giant in intellect, she a giantess in spirit—it was as when the lightning courses through the air, and one wonders if it is the gods at play or the gods at war."

"A fine young thing that! Pity she's as poor as a Church mouse!" doubtless thought Jack, unbending, perchance, so far as to smile upon a person who, in his opinion, was of as little moment as a palace kitten.

"Conceited coxcomb!" thought Sarah. "But, lord, what a face! What a figure! The eye! The waist!...the devil!" and Sarah could have slapped the colonel's face that he was not at her feet."

We have felt bound to draw attention to irritating defects in Mr. Ryan's treatment of a great theme. But it would be wrong to conclude that his work is without merit. Mr. Ryan has evidently studied his period with zest; he knows a good many things of minor importance which most other people do not know; and occasionally he gives us a paragraph, or a page, or even a whole chapter, which can be read with sympathy and profit. One or two episodes, such as the marriage of Abigail Hill, are amusingly described.

Here is an effective passage, effective because—in contrast to nine-tenths of the rest—it is simple and reverent:—

"As the autumn advanced, Prince George grew gradually worse, and all England knew that the end of a union, fruitful only in sorrow and disappointment, was at hand. A visit to Bath had seemingly benefited the doomed Prince. A change for the better was, however, but transitory, and in the rural solitude of Kensington Palace the Queen's consort lay down to die."

"No sweeter days in the life of Anne are there than these during which she was less the Sovereign of Britain than the wife of the man she loved devotedly. For more than twenty years he had been her faithful companion, her simple, trusting friend, rather than her lord and counsellor. His highest wisdom was the law of self-preservation. To hold what they held was the boldest flight of his daring. England was doing right well when he was permitted to get on with his carpentry without distraction. Such natures, when marred by no repulsive traits, excite in woman a special tenderness, and to Anne her big helpless George was

ever but a baby, on whom was lavished all that maternal affection in which no child was left to share."

Had Mr. Ryan written consistently, or frequently, like this, there would have been some satisfaction in reviewing his book, which is well printed, and plentifully supplied with portraits.

The Maid of France. By Andrew Lang. (Longmans & Co.)

WE have seen at last the beatification—so often proposed, so long deferred—of Jeanne d'Arc; and it is interesting to observe that the theory of "clerical inspiration" lately put forward to account for her mission found no support in the pleadings and counter-pleadings which preceded her recent promotion. Indeed, as Mr. Lang is careful to note, Jeanne's concealment of her visions and revelations from her spiritual director was made a strong point against her by the *advocatus diaboli* in 1903. We cannot wonder at the frank joy with which our author records this fact, so gratifying from his point of view.

It must not be inferred from the foregoing remark that Mr. Lang's volume is purely controversial. It is a counterblast to the challenge sounding through the pages of the 'Vie de Jeanne d'Arc'; it is also something more—and better—than this. Apart from the criticism and the polemics, the book is good to read; and since Mr. Lang has consigned his controversial notes to the end of the volume, he who pleases may read the work as simple biography, though he can hardly fail to be impressed by the biographer's frequent hints of disagreement with a particular historian, not invariably named.

In drawing the character of his heroine Mr. Lang has an easier task than had the great Frenchman with whom he wages war, for he is content to abide by existing evidence; he constructs no subtle theories that go behind and ignore evidence, and where the mystical element in his story presents itself he does not try to explain it away. His Tennysonian attitude of "I cannot understand; I love," may be "unscientific"; at least it preserves him from the danger of rearing hypotheses starting from no historical foundation, and creating in the ordinary reader a mood of uneasy suspicion, though for minds trained in a certain school of psycho-physiology they are full of charm. We have seen in how indeterminate a likeness an attempt to reconcile such hypotheses with fact may result, even when it is conducted by an Anatole France. The lines of Mr. Lang's portrait are at least clear; and they are in harmony with our actual knowledge. Jeanne's recorded answers under examination at her trial; the penetration which detected the folly of the French coquettings and negotiations with Burgundy; the self-judgment which inspired the denial of her supposed power to work miracles, are as little consonant with the figure of the saint-simpleton to which, at times,

Anatole France's pencil inclines, as is the splendid honesty of the refusal to give parole in captivity with his suggestions of feigned ecstasies. The documents present Jeanne neither as a visionary—in the ordinary sense—nor an ascetic; still less as the dream-haunted, terror-ridden creature of Dr. Dumas's imagination. Common sense and courage were, if we may trust the consensus of testimony, the dominant notes in her personality. Only once did the latter quality fail her—in the hour of abjuration in the square of St. Ouen; and, that moment of human weakness over, with what perfection of renewed courage did she confess her past fear!

Mr. Lang has a good deal to say on certain inaccuracies of quotation and reference which he has detected in the work of Anatole France; but it is not here that the strength of his contention lies. That a writer should, in the course of a voluminous work, have drawn an unauthorized inference from a date misplaced, or accepted a piece of slipshod translation unverified from the hands of a collaborator, need not, necessarily, affect our attitude towards his main conclusion, unless it can at the same time be shown that theories are dearer to him than facts, and that he is content to dismiss the latter, where they threaten to prove inconvenient, with some such remark as "Miracles do not happen." Mr. Lang claims to have established the more serious charge against Anatole France, and on the whole he makes good his claim. But in his desire to worst his adversary he sometimes presses a point dangerously far. On the question, for instance, of the purpose which brought the Laval to the Dauphin's Court, Guy de Laval's letter to his mother may serve as evidence for one side or the other.

The book contains, as a book of Mr. Lang's might be expected to do, many "curious facts" which bring the age of the Hundred Years' War nearer to our own. The newsletters of the fifteenth century, it seems, were no less mendacious in their early accounts of battles than the halfpenny journals of the twentieth. When Mr. Lang concludes that Fastolf's force at Pathay consisted mainly of "Picards and other foreigners," he is probably right; but it is strange that he does not seem aware that this conclusion, reached by him on p. 165, solves the difficulty which he raises, a few pages earlier, concerning the absence from records in *England* of large levies by Fastolf for this force. The summary of the trial in 1531 is admirable; that part of it which includes the questions on the sign given to the King should be read together with the discussion of Jeanne's "allegory" (Mr. Lang accepts Quicherat's interpretation of the angel and the crown) in Appendix C.

A good deal has been written during the last few weeks concerning the tardy "reparation" made by the Church of Rome to the memory of the Saint burnt by her five centuries ago. The insinuation is incorrect in fact and theology:

the Church was never at any time responsible for burning Jeanne d'Arc, whose appeal to the Pope, if made, was disallowed by a tribunal the ecclesiastical competence of which to try her case is more than doubtful. By its recent action the Church may, however, be said to have formally repudiated Cauchon and all his works, to the satisfaction of many good Catholics. To Englishmen, who are painfully aware that Warwick and his following were eager stimulators of Cauchon's servile zeal on their behalf, Mr. Lang's book will be welcome as a chivalrous effort to atone for the national share in the Maid's tragedy. He has given us the Life, "complete and critical," hitherto lacking in this country.

An Introduction to the Study of Comparative Religion. By Frank B. Jevons. (Macmillan & Co.)

MR. JEVONS'S lectures were delivered at Hartford Theological Seminary; the lectureship itself was founded in memory of the late Dr. Lamson, President of the American Board of Commissioners for Foreign Missions. The purpose is "to prepare students for the foreign missionary field, by giving them information about the faiths, rites, and customs of the peoples among whom they expect to labour." The young evangelists are likely to learn more, if they take the trouble, from their flocks about their beliefs than any one who has stayed at home can teach them. Mr. Jevons observed that the historical science of religion "is concerned with the chronological order, and not with the religious value of the facts," and he proposed to begin "from the lowest forms," though these, he added, were not necessarily the earliest forms. Man may have begun "the search for God" with higher and purer ideas of what he was searching for than several sets of inquirers are apt to suppose. Even if it were so, even if the earliest traceable form of religion were the belief in an "All Father,"

"it is a misconception of the function of the science of religion to imagine that it does, or can, prove anything as to the truth of religion, one way or the other."

This misconception, we fear, is not generally admitted to be an error. We can have no historical knowledge, in any case, about the earliest germs and forms of religious belief. If we find very backward peoples with no trace of the search after the Deity, we do find traces of it among their nearest neighbours; and among the former tribes the search may have been abandoned.

In his second lecture Mr. Jevons criticized the usual theory as to the origin of a belief in a future life. If suggested by dreams of the dead, and phantasms of the same beheld by waking eyes, by clairvoyance, telepathy, and other psychical experiences, the idea of continued consciousness after death is also suggested by the desire for it. Desire always influences belief, whether we wish to con-

tinue to be, or whether we prefer to cease. Among many of the lower races there is no belief in the inevitability of death: death entered the world by mischance: nobody is supposed to die a natural death, but all are believed to be killed by black magic. People who have risen from a cataleptic state bring back stories of the other world which they have visited; people who are dying (as Mr. Fison reports from Fiji) see their departed friends beside them. Man has been constrained to believe in a future life of some sort, and there is an immense variety of myths as to its nature.

"In this belief in the communion of spirits, wherever he may find it—and where will he not?—the missionary may obtain a leverage for his work."

As to magic, Mr. Jevons argues reasonably that neither science nor religion can be derived from magic: religion is social, while what people of the lower culture regard as magic is maleficent and anti-social. A good deal of the old white magic in Europe lay in the degradation of a prayer into a spell, as we see in many of the charms which witches were burnt for using, as Mr. Tylor remarks. "The prayer," says Mr. Jevons, "does not become a charm until the religion has disappeared entirely from it." It may be that the words of forgotten meaning which the Kaitish sing at the rites for making grass grow were originally prayers, as Mr. Jevons suggests; but this we cannot think probable, for the Australians are the reverse of a prayerful people. In one passage, referring to Australians who do mummeries to the evening star, Mr. Jevons speaks as if totems were originally "chosen" by the kindreds who use them; but this is highly improbable. He thinks that the ceremonial eating of a totem by his human kin, among the Arunta, arose when there was a belief in a god for each totem-kin, with whom his people entered into communion. We suspect that the ceremony means, and meant, no more than this. The kin, in the central and northern tribes, claim property in their edible totems. They declare, by eating a little of the grub, say, that the season for grubs is opened by them to the rest of the tribe. They also think that "unless a man did eat a little he would not be able properly to perform the ceremony of Intichiuma," say Messrs. Spencer and Gillen. Where tribes, in the south-east, have "a God, or something very like one," they have none of these so-called sacramental totemic rites; and where these rites exist, the traces of an "All Father" are very faint. The All Father has nothing to do with one totem-kin more than with another, as the very words "All Father" denote. In fact, totemism has next to no connexion with religion in Australia, where totemism is most normal: its religious associations, in more advanced societies, are parasitic.

The subject of the relations between morality and religion is much too large to be discussed in this place. Almost universally, man, as known to us, has

both religion and morality, and they support each other. Where there is no religion (a very rare case), the tribal conscience keeps man up to the mark; and we do not know that the non-religious Arunta is either a better or a worse fellow than the religious Euahlayi.

Mr. Jevons, we surmise, is wrong when he thinks that, in the case of intratoticemic incest, the community expects to suffer for the sin of the individuals, that sin being an offence against "superior powers." It is true that tribes with an All Father regard the marriage rules as of his institution, but where is the proof that he is supposed to punish the tribe for the sin of the individuals? We know no such evidence. The fact appears to be that offences against marriage rules originally broke up the peace of the small exogamous group, and led to jealousy and fighting in what was little more than a family circle. We know but one sin punished, among the Australians, by the offended "superior powers," and that is the sin of showing a bull-roarer, or divulging the mysteries, to a woman. We know that a very religious man may be as bad as Gilles de Retz is said to have been, while a perfectly irreligious man may be as virtuous as any philosopher you please. Whether the race in general can be moral without religion is a question only to be settled by experiment. Meanwhile Mr. Jevons's work, though necessarily sketchy, is full of interest, and admirable in tone and expression.

The Minstrelsy of Isis: Poems relating to Oxford. Selected by J. B. Firth. (Chapman & Hall.)

MR. FIRTH has had an excellent idea, and has carried it out in a manner that leaves little to cavil at. To compile an anthology of poems relating to Oxford and Oxford life was indeed an idea so excellent that it seems incredible that it has never been attempted before. Can it be that those to whom the idea has occurred have discarded it because, though an intolerable deal of verse has been written about Oxford, most of it is remarkably bad?

From the time when Dr. Johnson described Pembroke as a "nest of singing-birds," and when Nick Amherst, in his satirical way, declared that "in Oxford crowds of stupid bards are found," down to the middle of the nineteenth century, Oxford produced verse-writers in good store, but not one of them wrote in her praise a line worthy to be remembered. Landor, Shelley, William Morris, and Mr. Swinburne found no inspiration in the haunting loveliness of the

City of weathered cloister and worn court,
Grey city of strong towers and clustering spires.

In the long period between the great names of Chaucer and Wordsworth, nothing, except a few lines by George Wither and a few epigrams, is recorded here worth preserving. The sixteenth and seventeenth centuries yielded little but ecstatic commendation such as the "Oxford is Heaven, if Heaven on earth there be," of Sir John

Davies. In the eighteenth century "O Alma Mater, Syntax cried"; and the same feeling, differently—and indifferently—expressed, filled many a bosom with the same "fires and genial flow" as inspired that worthy Doctor in search of the picturesque. The Tickells and Wartons and Shenstones and their tribe produced verses in abundance, and of their abundance "Oxford, all hail, delightful seat," may fairly be called typical. It seemed as if Oxford would be obliged to go to Cambridge for poets to praise her, as well as for martyrs to burn. Then at last the music and the love-born words of Matthew Arnold broke upon enchanted ears. Up till that moment the best minstrelsy of Isis had been, in truth, the musical prose of her most devoted son, Anthony Wood.

Since that time, from undergraduate to Vice-Chancellor, Oxford's sons have followed the example of the author of 'The Scholar-Gipsy,' and have been loud in her praise, and often poetical. We miss, indeed, the true Swinburnian pæan of praise, and are reminded of our longing by two fine sonnets by Mr. Theodore Watts-Dunton, dedicated to that poet. These enshrine the memory of Jowett rather than deal with the character of Oxford. We wonder for a moment almost indignantly at the absence of some perfect quatrain by Walter Savage Landor, until we remember history. But in Mr. Robert Bridges, Mr. Laurence Binyon (who contributes a charming lyric), and others, the filial example of Matthew Arnold begins to be worthily followed. Of her younger sons, however, by far the most happy and accomplished are Lionel Johnson and Mr. Quiller-Couch. The former, in a finely chosen metre, wrote with a rare historic sense of the city where

At the coign of every antique street
A memory hath taken root in stone:
There Raleigh shone; there toiled Franciscan feet;
There Johnson flinched not, but endured alone.
There Shelley dreamed his white Platonic dreams;
There classic Landor thrived on Roman thought;
There Addison pursued his quiet themes;
There smiled Erasmus, and there Colet taught;

whilst Mr. Quiller-Couch has happily expressed the haunting, baffling charm of the Sphinx-like old University town:—

Know you her secret none can utter,
Her of the book, the tripled crown?
Still on the spire the pigeons flutter,
Still by the gateway flits the gown;
Still in the street from corbel and gutter
Faces of stone look down.

The late Mr. A. G. Butler had a felicitous moment when he thought of applying the metre of Tennyson's delightful travel-poem, 'The Daisy,' to

The ghost-like city, steeple studded,
Slumbering grey in a mist of green.

It is curious that the same poet could allow the Tennysonian trochaic measure, lightened by that one lilting dactyl, so skilfully introduced, to degenerate a few lines lower down, into such a non-descript dactylic jig as

Pillar and pediment, dome and gable,
Mellowed by time to a picture sweet.

This is a "very false gallop" of verse.

Do Oxford fogs, one wonders, tend to dull the ears of her poets? Mr. Fanshawe, who is much quoted here, makes such ugly collocations as "mystic skirts" and "spirit's streams."

We notice that Mr. Firth fights shy of naming the author of that popular catch 'The Bonny Christ Church Bells,' as well as that of the famous epigram concerning the sending of a troop of horse to Oxford and books to Cambridge. The latter is now, we think, generally attributed to Dr. Trapp, the first Professor of Poetry. Dean Aldrich wrote the music of the catch referred to; who was the author of the words, if not he?

The section of light verse and *jeux d'esprit* is so inadequate and unrepresentative that we think the editor would have been better advised to omit it altogether. We note that the sixteenth-century author of some feeble Latin verses figures as both Parkhurst and Pankhurst, and is made to invoke "Oxonium" (p. 52). A list of authors, in the absence of an Index, would have been of service. The book is illustrated by some reproductions of water-colours and old engravings of Oxford scenes which add considerably to its attractiveness.

NEW NOVELS.

The Gifted Family. By Barry Pain. (Methuen & Co.)

MR. PAIN treats his readers to a sort of crescendo of prosperity. The interest of his novel centres in a suburban stationer's shop, whence one daughter gravitates to the stage and later, following the example of her sisters, to matrimony, while the son, after learning that he is not an artist of genius, earns a substantial salary as a specialist in photo-engraving. The mispronunciations and foppiness of the shopkeeping classes furnish some mild fun, but the general tone of the writing is genial and sympathetic. The heroine is the only one of the stationer's family who is exempt from the doom of shining as a minor artistic star. She is at once tenderly and brilliantly imagined, though one regrets the slight and inadequate handling of the episode in which, but for the rather too timely decease of a mad wife, she might have forfeited Mrs. Grundy's esteem.

Idolatry. By Alice Perrin. (Chatto & Windus.)

As Christian missionaries in the East have been the subject of a good deal of satire in recent fiction, Mrs. Perrin's thoughtful presentation, in her latest novel, of two admirable missionary types will doubtless be appreciated. Her heroine is a fashionable and selfish young lady who goes to India to stay with her mother and stepfather (a missionary) as a preliminary to marrying an Army officer, whose accession to a fortune has rendered him desirable in her eyes. She falls in love, however, with a tactful, erudite, and self-denying missionary, with the result that she is radically changed, and, in making two great sacrifices,

appears for a time to condemn herself to a life of loneliness. The sketch given of her stepfather's domestic and official life is masterly. The glimpses of native life and points of view are interesting, and there is a vivacious portrait of a shamelessly spoilt European child.

The Greater Love. By Anna McClure Sholl. (Fisher Unwin.)

THE woman with a past is a tolerably familiar figure in modern fiction, but she is here presented to us under conditions which, for English readers, have a certain degree of freshness. Returning, after a long residence in the artistic world of Paris, to the quiet American town where her childhood was spent, she receives at first the cordial welcome naturally accorded to a wealthy and charming widow. But one day her secret is, through the indiscretion of a relative, betrayed, and she is treated with a harshness which takes no account of extenuating circumstances, and seems in accordance with New England traditions. Her daughter, on whom the ban likewise falls, takes sides against her, and the conclusion does not promise unalloyed happiness for any of the persons concerned. Apart from its setting the book is not of particular interest, and throws no new light on its theme.

Julian Revelstone. By Justin McCarthy. (Chatto & Windus.)

AFTER a long silence Mr. McCarthy once more reappears as novelist, and merits the welcome due to his past performances. This tale reveals again in him the well-spring of sweet-blooded simplicity which was wont to characterize his early work; and 'Julian Revelstone' is even more full of faith and kindness and belief in human nature. Its open-heartedness is almost naive; and it may be claimed as an ideal love-story. A young American millionaire, disguised as his own secretary, wins the heart of an aristocratic English girl, and, despite the opposition of her family, marries her; and so the fairy tale proceeds to its happy close. Characterization was never Mr. McCarthy's strong point, but pleasant narrative always was.

Stranleigh's Millions. By Robert Barr. (Eveleigh Nash.)

STRANLEIGH'S millions were mainly the result of colossal operations on the Stock Exchange, but Stranleigh himself was a peer of the realm who with his mastery of up-to-date business methods combined aristocratic and feudal traditions of the most approved order. Regardless of expense, he championed the interests of his tenants and employees; financed, on a scale hitherto undreamt of, the inventions of impoverished genius; and, like Haroun al-Raschid, distributed benefits in the disguise of a fisherman. He was even a succourer of distressed damsels, and always to the ultimate advantage of some other man; for though every virtue and every grace were his, he had not that

success with women which his complex personality, in our opinion, deserved. It is a pleasant story written with fluency.

The Silent Ones. By Mary Gaunt and J. Ridgewell Essex. (Werner Laurie.)

THE opening scenes of this striking story, which describe the return of an educated West African to his native country after a distinguished career at Cambridge, promise a powerful treatment of the black and white problem. "My learning has parted me from my own people, and has not placed me among yours," says Dr. Craven to a company of Europeans, and his mental and social isolation is finely suggested. Unfortunately, the promise of the story is not fulfilled. It soon resolves itself into a tale of adventure, which is excellent of its kind—exciting, full of atmosphere, picturesque, and attractively told. But it is not the best kind of story the authors have it in their power to write. They have a sense of character, insight, and sympathy which should enable them to write the book they led us to expect—one in which, in the person of a brave, sensitive, high-minded African such as Dr. Craven, civilization and savagery might meet in less melodramatic fashion.

THEOLOGICAL LITERATURE.

A Commentary on the Holy Bible. By Various Writers. Edited by the Rev. J. R. Dummelow. (Macmillan & Co.)—This volume is likely to prove very useful to teachers and others who wish, without much expenditure of time, to arrive at the meaning of difficult texts, to appreciate the general sense of a passage, and also to find a way to reconcile modern critical views with orthodox belief. The desire for correctness of understanding will, as a rule, be fully satisfied by the comments, and the general articles at the beginning of the work will be found as acceptable as the commentary itself. Within the compass of a hundred and fifty-three pages are here treated, in a clear and simple style, such topics as 'The Creation Story and Science,' 'Genesis and the Babylonian Inscriptions,' 'The Laws of Hammurabi,' 'The Messianic Hope,' 'The Life of Jesus Christ,' 'The Synoptic Problem,' 'The Trinity,' 'Miracle,' 'Inspiration,' and 'Bible Chronology.' The first of the articles is a 'General Introduction to the Bible,' and there are besides brief separate introductions to the Biblical books inserted before each respective commentary. Due attention has been paid to the claims of the two principal English versions. The Authorized Version, as being still in general use, has been chosen as the basis of the commentaries, "but pains have been taken to indicate the innumerable passages where the Revised Version leads to a better understanding of the original." The maps at the end of the volume enhance its value as a guide to the intelligent appreciation of the Bible in all its parts.

Among the contributors to the commentary on the Old Testament or topics connected with it are Prof. Kennett, Prof. Kent, Prof. Robinson of Chicago, and Col. Conder. The names of writers who have rendered similar service in connexion with the New Testament include those of Principal Adeney, Prof. Findlay, the Rev. F. Palmer (Rector of Andover, Mass.), and Dr. Plummer. For the names of many other distinguished

scholars we must refer the reader to the volume itself.

Neither the preliminary articles nor the different parts of the commentary are, however, signed. In a work of this kind the adoption of such a plan has its merits. The reader is thereby impressed with a sense of unity rather than of diversity in the treatment of the different portions; and as a matter of fact both the commentary and the preliminary articles appear to be pervaded by the same general spirit of orthodox belief united with a proper appreciation of critical problems. Such a result is, of course, due to the careful way in which the editor and his assistants have done their part.

The Johannine Writings. By Paul W. Schmiedel. Translated by Maurice A. Canney. (A. & C. Black.)—Prof. Schmiedel, after an examination of the external evidence, cannot place the origin of the Fourth Gospel much earlier than the year 140, and cannot, from any evidence, assign the authorship to John the Apostle or John the Elder. The First Epistle of John was not written, he concludes, by the author of the Fourth Gospel; and the Second and Third Epistles probably preceded the First and also the Gospel. The Apocalypse he takes as a composite writing, of which the most important sections belong to the period 68–70. The compiler, he asserts, was not the author of the Gospel and was not the Apostle John; but he suggests that he was some person writing in the name of John the Elder. These results are most definite in a negative fashion, but they are reached with little or no attention to the arguments in favour of the Apostle as the author. In one of the sections, for example, which he names 'Mistakes as to the Condition of Things in Palestine,' he refers to the statement, and to it alone, that Caiaphas was "high priest that year," and argues that the writer assumed that the office changed hands every year. The fact that the high priest held office for life, he says, "would have been as well known to a contemporary of Jesus in Palestine as the fact that the office of emperor is hereditary is to a German of to-day." It is possible to explain the statement regarding Caiaphas without a charge against the writer of the Gospel of ignorance of Jewish customs; and, in any case, it is to be observed that Prof. Schmiedel takes no notice of such passages as John x. 22, 23, when trying to prove that the writer was not a Jew of the time of Christ Himself. In his anxiety to disprove the Johannine authorship Prof. Schmiedel contrasts the Apostle as presented in the Acts of the Apostles with the actual writer of the Gospel. "The whole view of the world," he says,

"familiar as it is with the ideas of the greatest Greek thinkers, and the boldness with which, following the example of Gnosticism, all that is traditional is swept away—all this, which we have found in the Gospel, suits no one so little as this man who had remained stationary and simply persisted in holding the standpoint of the Old Testament."

In another place he says that the writer of the Gospel

"was familiar with the best that the Greek mind and the religions of the whole world known to the people of those days had produced."

The Greek style of the Gospel does not suggest to us that the author was familiar with the ideas of the greatest Greek thinkers; and, indeed, it may be asserted that in the two extracts just quoted Prof. Schmiedel greatly exaggerates the familiarity with Greek thought, for the purpose of intensifying the contrast between the Apostle John in the Acts and the writer of the Gospel. A critic of another school could insist that, in

spite of the influence of the Alexandrian philosophy on the Gospel, the writing shows most clearly a use of the Synoptic tradition, and that the author's knowledge of that tradition is much more apparent than his familiarity with the best that the Greek mind had produced. Throughout the whole book Prof. Schmiedel deals with arguments which may be adduced against the Johannine authorship of the Gospel, the three Epistles, and the Apocalypse; but there is the critical defect—and it is a grave one—that he pays little heed to the evidence, such as it is, that the Apostle was the writer.

The Gospel according to St. John. By the late Bishop Westcott. 2 vols. (John Murray.)—The basis of this work is a part of a volume by Westcott of 'The Speaker's Commentary,' but there are important changes in this second edition, as it may be called, of the book. The Greek text of the Gospel is given, and is that of Westcott and Hort. Instead of the Authorized, the Revised Version is used for the English text. Then, again, several chapters have been almost wholly, and others partially, re-annotated. The additional and the revised notes together form the new part of Westcott's work, since neither the Greek nor the English text is now published for the first time. A valuable Introduction which appeared in 'The Speaker's Commentary' is reproduced. The editor, who is the late Bishop's son, tells us that the revised commentary was compiled in the period 1883–1887; and it may be pointed out that since that time New Testament scholarship has offered many suggestions, if it has not made substantial additions to our knowledge. Nothing regarding these suggestions, often given as assertions, can be found in these volumes, and for that very reason some may regard the book as belated. There is a note, to take an example, on "The Son of Man," which is important in itself, but which does not, and cannot, consider the discussions of recent years on that term. A reference in the note, though not conspicuously lucid, indicates the Bishop's high conception of the Catholic Church. "It may well be admitted," he says,

"that the early disciples did not at first apprehend all that the later history of the race enables us to see in the title. Perhaps it may have been from some sense of the mysterious meaning of the term, which had not yet been illuminated by the light of a Catholic Church, that they shrank themselves from using it."

A list of the additional notes in each volume is given by the editor; and these are few, though they furnish almost the only warrant for the republication of Westcott's work. Among the subjects treated are 'The Person and Work of the Baptist,' 'The Choice of Judas,' 'Jewish Rules for the Conduct of Trials,' 'St. John's Reckoning of Hours,' and 'Interpretations of the Number 153.' The Introduction, though written many years ago, is of great value, as it gives the best that can be said in favour of the Johannine authorship of the Gospel, and what can be said is not to be despised by any scholar.

The Problem of Theism, and other Essays. By A. C. Pigou. (Macmillan & Co.)—The new Professor of Political Economy at Cambridge gives us in seven essays some results of his thinking on philosophical subjects, and though addressed to the general reader as the result, not of the author's main work, but of a "bye-occupation," they deserve and will receive careful attention at the hands of professional students of philosophy and theology. "The spirit of the whole book is tentative, and the conclusions reached provisional," says the

Preface; and this statement is so completely borne out by the essays themselves that we fear "the general reader" will not carry much away in the form of positive conclusions, even when he has derived full advantage from the careful and always interesting style in which the book is written. The first essay deals summarily with the metaphysical question of the general nature of reality, and on this—the most difficult of all discussions, and one not easily mastered by "the general reader," as Prof. Pigou sees—there is a more positive line taken than in the other essays. "Critical realism," as it is called—the view, namely, that the percipient perceives some things as they are in themselves, but other things differently—is left master of the field. "Space and time belong to independent reality, and the independent content of that envelope is not identical with the world of appearance." As to the nature of this "independent content," all that can be said is that the answer of "spiritism" is possibly right. "Nobody can prove that the independent reality does not consist exclusively of spirits, that corpuscles, for example, are not spiritual beings"; whereas the answer of materialism no longer needs refutation. This is, as we have said, the theory which is left "master of the field"—the author's own expression; but it is plainly weak to arrive at such a conclusion by a process of elimination. Without arguing the age-long controversy here, it may be noted that a theory such as this can only be of service when carefully worked out in a constructive way, the rather that "critical realism" is of all forms of metaphysic the most angular, the most exposed, and the most difficult. It is not, of course, a fair reply that a "bye-occupation" cannot be prolonged indefinitely; the point is that the substance of this essay lies really in the short negative criticisms of certain other theories, and that we are not taken to such a point in the argument that "critical realism" means more, or seems more satisfactory, than it did before.

The second essay, 'The Problem of Theism,' is a discussion of the well-known "argument from design," and proceeds chiefly by means of the "logic of chance" or "doctrine of probabilities," supplemented by a discussion of the principles on which the manifold facts of "religious experience" ought to be dealt with in answering the question whether there exists a "powerful spiritual Being who wills the good." Such facts, Prof. Pigou suggests, "may even now, on the whole, point with a doubtful and trembling hand" towards the validity of this conception.

The remaining essays—on 'Freewill,' 'The Good,' 'The Ethics of the Gospels,' 'The Ethics of Nietzsche,' and 'The Optimism of Browning and Meredith'—are uniformly clear and interesting; but there is a certain scrappiness about the first two of these, which, however, only makes one wish that the author may continue the excellent tradition, not yet wholly broken down, according to which the economist knows something about "the Good" and the philosopher is not wholly ignorant of the laws of wealth.

The Catholic Church: the Renaissance and Protestantism. By Alfred Baudrillart. With Prefatory Letter from H.E. Cardinal Perraud. Translated by Mrs. Philip Gibbs. (Kegan Paul & Co.)—This is an extremely interesting and instructive volume from a fair-minded and erudite Ultramontane, who feels, as he says, that he can serve God efficiently without lying. It presents that relation of the Reformation and the Renaissance which is gradually becoming familiar to English readers, through Miss Christie's translation of Janssen. Of Luther

the author has much to say that is valuable; the more so that he escapes entirely the pitfalls into which Donifé was led by his controversial zeal. We have, indeed, rarely found a juster and more discriminating account of the great religious genius of the sixteenth century. The whole standpoint of the book is, of course, opposed to the self-complacent view of conventional writing which treats the last four centuries as so much inevitable progress from darkness to light. The translation is fairly good; but the use of proper names is misleading, and there are far too many misprints. Very often a proper name like Servetus is given only in its French form, which is unfamiliar to the English reader; Mecklenburg hardly ever appears rightly; and Goyau and Goyan on the same leaf ought to be impossible.

Some Aspects of Rabbinic Theology. By S. Schechter. (A. & C. Black.)—Prof. Schechter's new publication, consisting partly of essays previously published, shows with what an amount of enthusiasm Rabbinic theology is even now capable of inspiring some of its more talented and thoughtful adherents. Inherited religious instinct, intensified by a lifelong devotion to Rabbinical studies, no doubt lies at the base of such enthusiasm; but the need of an apologia for the attitude publicly assumed by the author must have helped to develop many of the thoughts and sentiments to which literary expression is given in the present volume. Living in an atmosphere largely pervaded by habits of thought derived in part from the New Testament and in part from the negative theories of modern criticism, a writer of Prof. Schechter's temperament cannot but feel the necessity of defending his position; the more so as the advancing tide of modernism has made inroads into Judaism itself, which are in proportion as extensive as those noticeable in different Churches of Christendom.

Several of the essays were originally written with the avowed object of disproving the conclusions arrived at in such works as Schürer's 'Geschichte des jüdischen Volkes im Zeitalter Jesu Christi' and Weber's 'System der altsynagogalen Palästinischen Theologie,' though the polemical purpose by which the work is dominated is almost throughout implied rather than fully expressed. The main question concerns the advantages or disadvantages of Rabbinic legalism, and the four central chapters are accordingly devoted to a consideration of the "Law" in one or other of its aspects. Among the other topics dealt with are 'God and the World,' 'God and Israel,' 'Election and Israel,' 'The Kingdom of God,' and 'Forgiveness and Reconciliation with God.' It is not our purpose in this place to enter upon a discussion of the theological problems themselves, but the controversy about the merits or demerits of Talmudical and later legalism brings to one's mind the illustration used in Herbert Spencer's 'First Principles' of "that perennially significant fable concerning the knights who fought about the colour of a shield of which neither looked at more than one side." Prof. Schechter looks at Jewish legalism from within, noting only the vivid appeal which it is still capable of making to large numbers of devotees; whilst writers like Schürer and Weber examine its uninviting external aspect, and are apparently not disposed to regard it as a living thing.

One of the weaknesses of Prof. Schechter's method consists in its lack of historical perspective. He has not considered it necessary

"to provide the quotations given from the Talmud and the Midrash with the date of their authors,

assuming that as long as there is no evidence that they are in contradiction to some older or even contemporary opinion they may be regarded as expressive of the general opinion of the Synagogue."

There is no doubt considerable justification for this view of the Talmud and the Midrash as a fairly uniform whole; but it would, from the reader's point of view, have been much better if the essential unity of Rabbinic teaching on important points had been clearly demonstrated by the "dicta" of authorities chronologically displayed. The writer would in this way have guarded himself against the suspicion that he may in one respect or another have been carried away by his own warmhearted advocacy of the entire Rabbinic scheme of life. That the Rabbis frequently differ from one another is a well-known fact. The question is only to what extent they do so, and in how far their differences concern points of doctrine that may be regarded as essential to the view of Judaism held by Prof. Schechter's school of thought; and it is therefore clear that a stricter method in the co-ordination and classification of authorities might prove a considerable help towards the elucidation of several interesting problems.

It is only fair to remark that Prof. Schechter himself warns his readers not to expect "either finality or completeness" from the work. It was, indeed, partly for this reason that he chose the title 'Some Aspects of Rabbinic Theology.' Whether, however, he is right or not in thinking "that any attempt at an orderly and complete system of Rabbinic theology is an impossible task" is a different question. To many it will seem that the Rabbinic materials are now ample, and that, apart from the aid afforded by Philo and Josephus, much may also be gained from a critical study of those parts of the New Testament which indirectly reflect the Rabbinic thought of the time. In the introductory chapter Prof. Schechter seems to strain every nerve in order to minimize the value of the extant documents as a satisfactory basis of investigation; but most critical writers would have made it their task first of all to show the amount of positive value that can be assigned to the evidence, and they would then in each instance have indicated the limitations under which the inquiry lies. Prof. Schechter, however, has not only failed to treat the positive value of the documents on which he relies, but he may also fairly be charged with over-stating the negative side of the evidence.

The volume is for the most part written in Prof. Schechter's characteristic style, which betokens quickness of perception, liveliness of imagination, and a tendency to paradox.

The Hebrew Prophets for English Readers. Edited by F. H. Woods and F. E. Powell. Vol. I. (Oxford, Clarendon Press.)—The Preface begins by saying that "this edition of the Prophets is intended for the reader rather than the student," and it may be stated at once that the plan adopted is good and serviceable. The Revised Version, which has rightly been chosen by the editors, is printed in poetical form, an obelus being placed against those marginal readings which are considered "to be distinctly preferable to the text." There are, besides a useful General Introduction, chapters prefixed to each collection of prophecies; and the value of the work is increased by the explanatory notes, the chronological and lectionary tables, and the glossary of words "the meaning of which has been modified or changed." We must remark, however, that in looking through parts of the text we often found the headings a

disturbing element rather than otherwise. What need is there, for example, of a heading before the passage in Isaiah i. beginning "Ah sinful nation"? Do not the burning words of the prophet fully indicate the burden of the utterance? In putting in "a plea for the teaching of the Prophets in our public schools," the editors state that they do not wish Isaiah "explained with reference to the context" in examination papers; but they add that they would like

"to see our children taught, as many children in the schools of Germany are now being taught, to feel something of the charm and beauty of what is unquestionably part of the best literature which we possess."

The present volume contains Amos, Hosea, Isaiah (i.-xxxix.), and Micah.

Elevation in the Eucharist. By T. W. Drury, D.D. (Cambridge, University Press.)—The Bishop of Sodor and Man is well known as one of the widest-minded and most scholarly of Evangelical leaders. This little book will certainly not diminish his reputation. It is an investigation, admirably conceived and executed, of the whole record of ceremonies known as "elevation." Dr. Drury has made his researches singularly complete, and includes the Eastern as well as the Western Churches in his view. What is made clear by this book is the great variety of times of elevation in the Eucharistic services, and their varying meaning. So far as we can judge, Dr. Drury fully makes out his case that elevation immediately after the consecration mainly grew up in the thirteenth century, as the definite consequence of the doctrine of Transubstantiation and its inculcation by the Lateran Council. The attempt, therefore, of certain members of the "extreme" party to represent this ceremony as in any way necessary does not seem altogether unexceptionable, in view of the late date of its introduction, while it is clearly significant of that one form of Eucharistic doctrine which the Church of England has deliberately and emphatically rejected. From an outstanding leader of the Low Church School the following sentences will be welcomed as evidence that parties in the Church are less divided than the rank and file are apt to imagine:—

"We have seen how the history of this particular elevation becomes obscured in the twelfth and thirteenth centuries by the necessity of dealing with it in relation to the newly adopted elevation after consecration. The call for some such distinction will appeal to most devout and reverent minds. Even dangerous suggestions must not lead us to ignore the distinction altogether. After consecration the Bread and Wine have a relation to the Body and Blood of our Lord, which did not exist before that act was completed. The gifts presented at the offertory are separated to some sacred use, but it is the consecrated Bread and Wine that are in such sense the Body and the Blood, that 'we receiving them' are partakers of that holy food. The dignity and honour of our Lord are brought into closest relation to them, and they are holy things for holy men."

This is a fair specimen of the sane and balanced judgment which the writer shows throughout. Altogether, in days of heated controversy, when the wildest things are said on both sides, the appearance of a book like this is welcome and refreshing. We trust that the cares of the episcopal bench will not entirely deprive learning of further works from Dr. Drury.

Jesus: Seven Questions. By J. Warschauer. (Clarke & Co.)—Among the seven questions are these: Was He sinless? Had He power to forgive sins? Did He rise from the dead? Did He die for us? The answers will not satisfy traditional orthodoxy, though the author's prayer is that

they may serve to show that when modern criticism and thought have obtained a full hearing, the essential verities, "the Divinity of our Lord, the Incarnation of God in Him, and the Atonement of God and man through Him," remain more firmly established than ever. The prayer reveals the attitude of the writer to Christianity, but none the less his representations of the verities are hardly in harmony with the Creeds, whatever the truth in these representations may be. There is a wide gulf between the personality of Christ in the Nicene Creed and the personality set forth in the statement that the assurance that

"God is Love could be bestowed upon us only through the complete revelation of God's character on a finite scale, that is to say, through His indwelling in an unparalleled degree in a unique and ethically perfect Being."

The incarnation in Christ, as thus represented, differs in degree, but not in kind, from that in every person who manifests love, and the writer, in another passage, states that there is only one kind of Divinity, "one Divine Spirit pervading and transcending the universe, the same above all, and through all, and in all." While every thinker admits the unity of the Divine Spirit, there remains the problem regarding the personality of Christ. Is it different in kind from that of a man, as the Creeds represent, or is it essentially the same, as Dr. Warschauer implies? Dr. Warschauer not only sets aside the Creeds in some of his expositions, but in others he also opposes the writers of the Gospels, or at least offers explanations which they would have rejected. In dealing, for instance, with Christ's power to forgive sins, he does not attempt to show that He had any legal or judicial authority, but simply asserts that as He knew the Father's mind unerringly and knew men, He could announce the Divine pardon to those prepared for it. To announce the Divine pardon is not to forgive sins. In reference to the phenomena of the Resurrection Dr. Warschauer inclines "to the view that the appearances were objective," and this admission is probably the nearest approach to orthodoxy which he makes in his book. In the chapter on the Resurrection there is also the statement, very far removed from the tradition of the primitive Church, "that of all the incidents related, those which lay the greatest stress upon the material aspect of the Resurrection are the least credible." In the answer to the question, "Did He die for us?" we have an illustration of Dr. Warschauer's treatment of the doctrine of the Atonement—one of the essential verities which he enumerates. The Saviour suffered in our stead, we are told, not "as bearing the punishment which we had incurred, but by making it possible for us to live righteously, so as not to incur the reward of wrongdoing." Dr. Warschauer, as his book everywhere shows, thinks reverently, and displays no truculence as a critic of traditional beliefs, and no bitterness against the holders of these beliefs. The questions he asks are of supreme importance, and his answers are valuable studies in religion; but they will not help to establish the doctrines of the Creeds, between which and the essential verities, as he conceives them, there is a fundamental difference.

OUR LIBRARY TABLE.

MR. FISHER UNWIN publishes *The Workmen's Compensation Act, 1906*, a careful view of the law and cases by Mr. V. R. Aronson. The author in his Preface suggests that a compulsory system of insurance against

liabilities would be an improvement in our law and practice, and gives reasons for that opinion. Inquiry by a Royal Commission is about to take place. Mr. Aronson tells us that some of the Irish cases "decide points not yet dealt with in England." Unfortunately, there are different decisions of the same points in Labour laws by Scottish, Irish, and English Courts; so that the word "decide" must be taken with reservation. Like all lawyers writing upon statutes, he regrets difficulties of interpretation, and attributes them to bad drafting. Drafting has never been perfect, and has admittedly failed to improve. But the difficulties of the subject are so great that excuse may be offered even for Governments in a time of haste. The best example of obscurity of language in connexion with Workmen's Compensation is to be found in the law as it affects the sub-contractor. The fact is that, in any given case, every man of business knows who is the responsible employer on whom the burden of compensation ought to fall; but when it is attempted to express, in terms of general application, an intention that shall be clear on all occasions, the ramifications of sub-contracting—for example, in the building trade—are found to be so complex that knots are cut. Thus the ingenuity of the Courts receives a new field of labour, remunerative to the lawyers. The public rather than the Bar is entitled to complain; but remedy is not easy. "The objectionable word 'undertaker,'" put in at the last moment by the House of Lords, was knocked out of the original Act by the present law of 1906, but compensation in sub-contract is not made simple by the change.

New difficulties have been created by section 8 of the Act of 1906, introducing the principle of compensation for industrial disease. Mr. Aronson is mistaken in believing that it is "a Royal Commission appointed for the purpose" which adds from time to time to the list of diseases in the schedule; but he is right in his explanation of the difficulties which continue to face the Departmental Committee upon the subject. They are illustrated by a scheme of compensation for saturnine poisoning which preceded the Act itself, and in some respects continues to differ from it. It is not named by Mr. Aronson. It lies so near the subject of his book that those interested in his chapter upon 'Compensation for Disease' should master the rules adopted for the Potteries, when the Potters' Insurance Company was formed, on the advice of Lord James of Hereford. By law, a workman to receive compensation must have "contracted the disease." In the case of industrial poisons the worker is often prevented from working because of the existence in him of a condition which is not health, but, on the other hand, not, for certain, actual and definite disease of the nature contemplated. Mr. Aronson discusses the position of those who "had such a disease" at a moment earlier than attention was officially directed to their case. But it is as impossible to decide with certainty whether or not a worker "has" the special "disease" named in the law as to decide with certainty whether an eccentric individual is mad or sane. For the workman "precautionary suspension" is as hard as "disease." No two experts draw exactly the same line between "suspicion" and "disease." "The blue line" on the gums, known outside this country as "Burton's line," is but a "valuable indication," and certainty can only be attained by long and costly examination—uninvited by workmen, as by employer.

The diagnosis of "occupational phthisis" is as difficult as that of "lead-poisoning."

No reviewer can peruse a book of reference. All we can do in the case of *Debrett's House of Commons and the Judicial Bench for 1909* (Dean & Son) is to note that some who have had occasion to consult the previous edition, and have marked suspected errors for us, do not now find mistakes. The volume being thus pronounced normal, we add that it is as suitable to the table or the reference shelf as is 'Dod' to the bag or the Parliamentary pocket. The modern compulsory modesty of fashion diminishes the politicians and judges who supply "armorial bearings" to the pages of 'Debrett,' but boroughs and counties fill the gap.

THE "Oxford Edition" of *The Complete Poetical Works of James Thomson*, edited by Mr. J. Logie Robertson (Frowde), is a good and careful piece of work. We find a thorough annotation, at the bottom of the pages, of the many alterations in 'The Seasons.' To grasp the true significance of these changes it must be remembered that for descriptive composition Thomson had adopted not only the metre—that was right—but also the style and the diction of 'Paradise Lost.' Now these had been constructed by Milton for his own special purposes; with him style and diction are native and original, and are exquisitely fitted to the lofty ideas and subjects of their creator. With Thomson it is otherwise: he appropriates Milton's highly individualized language and manner—the stiff, stately, verbal and syntactical Latinisms, and all the rest of it—tricking out his thoughts in a splendid, but borrowed garb, not, as he ought, suffering them to shape themselves naturally in his own mind. Hence Thomson is, as Coleridge says, a great rather than a good poet: his thoughts are his own and genuinely inspired, but his style is false and meretricious. If we scrutinize Mr. Robertson's *apparatus criticus*, we shall find that many of the corrections were designed to remove some glaring Miltonic idiom or mannerism, the incongruity of which in Thomson's page, however well adapted it may have been to the use for which its creator intended it, must be manifest to a refined critical taste. Take that Latinism so frequent in 'Paradise Lost'—the substantival use of the neuter adjective or participle. This Thomson constantly employs in earlier years, but in the collected edition of 1744 it is carefully removed from many places. In 'Summer,' ll. 1106-7, the text from 1727 to 1738 ran:—

[surcharged]
With wrathful vapour, from the damp abrupt
Where sleep the mineral generations, drawn.

In 1744 "damp abrupt" becomes "secret beds." Similarly "the white abrupt" ('Winter,' l. 283) of 1730-38 is altered to "the formless wild" in 1744; and had the success of 'Liberty,' published in 1735-6, been such as to call for a second edition in the author's lifetime, no doubt "the dark abrupt" (Part IV. l. 1171) would likewise have disappeared. So, too, "the vast inane" of 'Summer,' l. 1745, becomes "the dreary void" in ed. 1744. Of the verbal changes generally it may be said that they are almost always an improvement. Unfamiliar and pedantic words are got rid of: thus "gravid" becomes "weighty"; "detruded," "imprisoned"; and "cerule" is excised. "Trickling," however, is a poor exchange for "weeping" ("a weeping thaw"), and "rude" for "chapt" ("the chapt mountain"). Here, probably, Thomson had in mind Cæsar's maxim, "Tanquam scopulum sic vites insolens verbum," as he certainly had when, in 1744, he altered

"eye" ("the still unfrozen eye," 'Winter,' l. 302) to "spring." "Eye" is rare in the sense of "source"; still, it occurs in the Douay version of the Bible ("The eie of Jacob in the land of corne and wine," Deut. xxxiii. 28), and is occasionally found in modern authors. Thomson's longer alterations are not seldom for the worse, involving a loss of raciness and vigour. His conception of the poet's function was lofty, and he endeavoured to use his pen in the service of his country. The advocates of a Two-Power Navy might do worse than reprint 'Britannia' for popular distribution.

There are a few misprints, mostly in the notes. "Soul" for *sole* appears on p. 143 (text); "wide" for *wild*, p. 193; "blest" for *best*, p. 242. And surely the year 1700 is the date not of the "birth" (p. xv) of Dryden, but of his death. We may add that the book is available in an India-paper edition as well as in the ordinary style—an important consideration for those lovers of books who have little room to spare.

Itinerary in or about the Years 1535-43. By John Leland. Edited by Lucy Toulmin Smith. Parts VII. and VIII. (Bell & Sons.)—Our first impression on looking through this volume is that it has been more hurriedly prepared than the previous instalments of the 'Itinerary.' An important error, which would probably be detected by few readers of the book, is corrected by the editor in her Prefatory Note. Others occur in the notes and in the Index, which is far from being complete. The omission of the Welsh names which occur in Appendix II. may be excusable, but several references to English places and families will be searched for in vain. One instance may be given, as it includes two mistakes. The village of "Estrey," near Sandwich in Kent, of which the modern form is Eastry, is mentioned on pp. 53 and 54. In the Index it is entered as "Estree," which Miss Toulmin Smith supposes to be the modern name, and the reference is given as p. 55, where it will not be found. Local names are indexed under their modern names, which are sometimes open to question. It would, we think, be better if they were indexed under the form given by Leland, with the modern name added in a parenthesis, after the manner, to take one book among many, of the Index to Thorpe's 'Diplomatarium.' The village of "Chauburne" in Wiltshire, and the stream called "Chauburne water," for instance, are indexed under "Shalbourne." We also think it would be more convenient if the 'Index of Places and Subjects' were divided under those two separate headings.

Apart from indications of haste, the book has been compiled by the editor with her usual taste and scholarship. It consists partly of a narrative of travel from the 'Itinerary,' and partly of notes from the 'Collectanea,' which were jotted down by Leland in the inconsequent form of a commonplace book. The most important section contains the notes on Kent—Hubert de Burgh's "clavis Angliæ et repagulum"—which the editor has put together from Leland's two collections. These notes are in general extremely brief, but here and there we find observations on local customs which are interesting to the antiquary and student of folk-lore. A rather fuller description than usual is given of "Borow Hilles" in Leicestershire, to which, we are told,

"every yere on Monday after White-Sonday cum people of the contery therabowt, and shote, renne, wrastel, dawnee, and use like other feates of exerceyse."

In Appendix II. are given many notes on

Wales, which might more properly have been included in the previous volume of the 'Itinerary.' These generally consist of long lists of names, but some may be of interest to the palæontologist. We are told, for instance, of a brook called Tresgirth in Carmarthenshire, at the head of which "is an hole on the hill syde where men often entre and walke in spacious rome of a whit sandy smothe soyle undar the foote, and ther men fable that dyvers prints of wormes be sene in the sands, but that none of the vermyn is sene there."

A large portion of the book consists of genealogical notes, of which the most interesting are the histories of the Berkeley and De Vere families. The latter house is said to be descended from a brother of that famous "paladin and peer" Rothuland or Rouland, "that was slaine of the paganes at Runcidevale," the modern Roncevaux. In Appendix III., which consists of a photographic facsimile of a page from the 'Collectanea,' giving a rough map of the Channel Islands, with annotations in Leland's writing, there occurs the following reference in another hand: "Bureho alias Insula rastorum vbi cuniculi multi." The first word Miss Toulmin Smith rather doubtfully interprets as "*bur* or *buron*," Normandy patois, a small house or hut; *holmes*, *houlm*, Scandinavian, an island"; while for the unintelligible "rastorum" Sir E. Maunde Thompson has suggested that the scribe may have incorrectly copied the word from a document in which the description was really "*insula pastorum*." Another explanation is that the word is from "rast," the stem of O. Norse *röst*, a strong current of water, Fr. *raz*, Eng. *race*, as in the Race of Alderney.

MESSRS. CONSTABLE send us *A Concordance to the English Poems of Gray*, edited by A. S. Cook, and published by the Houghton & Mifflin Company of Boston and New York. If there is a point in which we are inclined to regard the great Oxford Dictionary as somewhat backward, it is the use of quotations from standard poets. Such work is made easy by concordances. We have had for some years guides of the sort to the words of Shakespeare, Milton, Cowper, Shelley, and Tennyson (incomplete). Now the Concordance Society, organized at Yale University in 1906, has started publishing its results. Six scholars have excerpted the material for the book before us. All the words for which we have looked are duly noted, and the whole is accurately and clearly printed. The omissions are such as are reasonable, and we fully approve of the abundance of cross-references. Mr. Gosse's edition is followed. The normalization of Gray's varying spelling has been a difficult task, and the methods adopted may not appeal to all English scholars; but this is a trifling matter. The great point is that we have the words of a master of English poetry laid before us with immediate reference to the poem in which they appear. We hope the Society will continue its labours, which are one more sign of the excellent work now being done for English at Yale.

THE reissue of Sir Leslie Stephen's *Hours in a Library*, 3 vols. (Smith & Elder), in a new and cheaper edition, should attract many lovers of letters. These volumes are full of sound and well-considered criticism, and not the worse, perhaps, for being devoid of rodomontade and wild enthusiasm. The author freely betrays his leaning towards scepticism, but his appreciations are as likely to bear the test of time as those of any recent critic. Careful as his judgments are, Sir Leslie is not impeccable in small points of detail. Thus on re-reading the essay on Balzac we find Dr. Bianchon

misspelt, and Scott's grandmother made into an "awful liar."

Further Experiences of an Irish R.M. By E. O. Somerville and Martin Ross. (Longmans & Co.)—It is difficult in a general way to appraise a sequel. The element of surprise is absent. But it is certain that the ladies who are responsible for the Irish R.M. show no diminution of their rare sense of humour in the book before us. We have all or most of the old actors in new combinations, and not a few full-blooded Irish characters that are newly presented. The contrast of farce and tragedy is as marked as ever, though perhaps no one story is so farcical as Flurry Knox's theft of his grandmother's colt, or so tragic as the death of the sentry, in the first series. Flurry is back from South Africa, with strategy unimpaired. Perhaps the chapter called 'The Boat's Share,' typical of the Irish courthouse and the peasant feuds it has to deal with, is the most suggestive in the book. The sporting stories and the illustrations are as excellent as ever.

MESSRS. HARPER begin their "Library of Living Thought" with *Three Plays of Shakespeare*, by Mr. Swinburne. One of the plays is 'King Lear,' so berated by Tolstoy. The others are 'Othello' and 'King Richard II.' Mr. Swinburne writes in a style of "instructed enthusiasm," as we said the other day, which is very different from the measured prose of Leslie Stephen. His striking insight is that of a poet original as well as greatly learned, so that we are inclined to regret the space occupied, in a small book by denunciations of stupidity and ignorance just enough in themselves. Messrs. Harper in their 'Publishers' Preface' explain the purpose of the series. That is well; but when they proceed to explain the merits of the writers they have secured, and analyze their work, they seem to us to be taking on themselves the critic's business. We must decline to criticize such criticism: we merely remark that publishers, like other people, should let well alone, and might realize that parents are not usually regarded as the best judges of their own offspring.

IN his monograph on *George Borrow: the Man and his Work*, Mr. R. A. J. Walling (Cassell & Co.) comes before the world with the air of one who has a great deal to impart; but when the book is read, it turns out that he has little. There is nothing novel in the news he brings of Borrow's Celtic bias; and his description of the Cornish tour, including a sketch of the book on Cornwall which Borrow was to have written and never wrote, is perhaps the most laboured section of a biography not too remarkable for lightness of touch: it was, he explains in his Preface, the nucleus about which the complete study grew up. Dr. Knapp's more modest reproduction of Borrow's personal jottings when on tour includes all the important facts, and makes far better reading into the bargain; moreover, since the materials are put before you without any disguise, you are free to pick and choose among them; you have not a conglomeration to deal with, which you must either leave or swallow. Mr. Walling deserves credit for tracing, and incorporating in his work, some hitherto unpublished documents and oral traditions, but he palpably overestimates their relative value. Borrow's day-to-day existence has been recounted once, and so recounted is, it must be confessed, about the same as most men's. Its romance was distilled from it by a master of romance, and a plodding biographer stylistically inclined fares badly after him.

As a critic, Mr. Walling recognizes in an

occasional passage the acknowledged qualities of Borrow's mind and hand; but he does little to endow them with any kind of living appeal. He seems to write on one side as an admirer, on the other as an apologist. Neither standpoint is perhaps favourable to the best criticism, and they are not improved in combination. His apologies, too, are often as unhappy as his praise is hackneyed. To say that "Borrow's invaluable bequest is to be disinterred from the numerous pages of five books, *dug out from a mass of irrelevance and banality*," is to miss one of Borrow's peculiar distinctions—that evenness of manner by which, in spite of trailing sentences, he dignifies the most trivial of his themes. To state that almost every page makes it evident that he wrote with infinite difficulty is to state the contrary of the truth. One may infer that he wrote with difficulty, or had difficulty in bringing himself to write, from the time that elapsed between the announcement and publication of his books; but the books themselves betray nothing but an almost luxurious ease.

WE have received from Messrs. J. W. Vickers & Co. their *Newspaper Gazetteer* for 1909. This is the tenth annual issue, and the editor is to be congratulated on its usual accuracy. The revision necessitated by the many changes that have taken place during the past year has been carefully carried out. There is a selected list under Colonial, Indian, and Foreign.

PARIS NOTES.

READERS of Kinglake are familiar with his terrible portrait of De Morny, and his references to the financial speculations of that chief actor of the *coup d'état*. Kinglake in his first volume, dealing with the circumstances that led to the Crimean War, refers to the libel actions of 1853 and the suit brought by shareholders against Mirès and Morny. From Alphonse Daudet came the less accurate picture of Morny in 'Le Nabab,' and from the novelist's brother a more intimate revelation of facts which should not have been revealed by him. *The Athenæum* has already named the forthcoming publication of M. F. Loliée's 'Frère d'Empereur—de Morny et la Société du Second Empire.' Portions of the book are about to appear in *Les Annales Politiques*. These deal, it is understood, with the relations of Talleyrand and De Flahaut with Madame de Souza—Flahaut, much quoted by the Duchesse de Dino, being, as is known, Morny's father, and the reputed son of Talleyrand by Madame de Souza. A descent from Louis XV. is suggested for Morny through his grandmother, whose letters about her grandchild figure in a chapter styled 'Les Origines,' and who claimed "le bien-aimé" for her father—perhaps on insufficient grounds.

Kinglake describes Morny sitting at the Ministry of the Interior, which he had usurped at the *coup d'état*, while Flahaut rode through Paris with Louis Napoleon and King Jerome. The latter as a boy had ridden with his brother, Bonaparte, on the day of Brumaire.

M. Loliée has had access to the secret archives of "La Sureté," or political police: the "dossiers" of that department are seldom flattering. It would seem that Louis Napoleon was at first frightened of the personal ambition of his half-brother Morny. M. Loliée thinks that the confiscation of the Orleans property—"le premier vol de l'aigle"—was but the pretext for Morny's resignation in January, 1852, of which the real cause was the jealousy of the Prince-President. Kinglake, some readers

may remember, represents Morny as deciding with Maupas and the boldest of the confederates to lock-up Louis Napoleon in order to prevent his spoiling their *coup d'état* by his indecision. It is not, we think, probable that Morny desired recognition as a member of the Imperial family, although we now learn that a decree to that effect had been prepared.

Lord Fitzmaurice, a grandson of Flahaut, has revived in his book on Lord Granville our knowledge of the Duc de Morny's special embassy to Russia: Morny's presidency of the Corps Législatif is as well known as the financial use which he made of his position. A grandson of the Duchesse de Dino, and cousin of the first Duchesse de Morny, afterwards Duchesse de Sesto, possesses a curious manuscript (written in English) professing to relate the real circumstances of Morny's death; and this is likely to be published in *Le Temps*. There are portions of M. Loliée's book which involve the famous founder of *Le Figaro*, called in his "dossier" "le Sieur Cartier, connu sous le nom de Villemessant," with the note "a publié beaucoup de journaux....qu'il a inspirés plutôt que rédigés, car on affirme que, malgré tout son esprit, il ne sait pas écrire." Villemessant's letters to Morny are given, together with the police reports upon the "antecedents" of the writer. D.

'HISTORY OF ENGLISH JOURNALISM.'

February 22, 1909.

WILL you allow me to reply to a question asked in the course of your last week's review of my book, and at the same time to correct a misapprehension in it?

Your reviewer asks: "What is the importance of the total suppression of the licensed press in its bearing upon the question of how far Cromwell's massacres extended?" He refers, of course, to the suppression which took place directly the news of the taking of Drogheda became known in 1649, and answers his question by saying: "Obviously none, for the synchronism is accidental."

The synchronism was not accidental. Not only have we definite statements to the contrary, but also there is the conclusive evidence that directly Cromwell left Ireland the licensed press was permitted to reappear. I am the first person to point out this suppression, and will recall what Lingard says, having as his object to show that communications passed between Cromwell and the "Council of State" before the news was made public:—

"It would appear from an accidental entry in Whitelock that the letters reached London on the 27th of September; on the 28th Parliament, without any cause assigned in the Journals, was adjourned to October 2nd, and on that day the official account of the massacre was made public."

To correct this: the real fact was that Walker the journalist received a letter announcing the taking of Drogheda, from that unreverend colonel of a foot regiment, Hugh Peters, Cromwell's chaplain; and that it, or (as seems most likely, from its curtness) a part of it, was read in the House of Commons, and printed and published by Walker's printer, Ibbitson, on the 27th. This immensely increases the value of Lingard's criticism, for it is thus clear that the hands of the Council of State were forced by Walker's publication. The news which they had received must have been of so shocking a nature that they did not venture to make it public until they had communicated with Cromwell, and also received his instructions. In the meantime the newsmonger blurted out a portion of the

truth. That is why the periodicals were suppressed.

Lingard goes on to say that on the 27th an order was obtained from Parliament approving the execution done at Drogheda.

The news-books then rebelled, obtained a licenser not connected with Cromwell, and let out more of the truth. The further details appearing in *The Perfect Diurnall*—of the killing of the townsfolk in the church; in *The Moderate Intelligencer*—of the people leaping over the walls (compare Gardiner's criticism of Wood's account), show plainly why the journalists were prosecuted, and why the Council of State's own secretary took upon himself the office of journalist.

The untruthful modern statement that Cromwell killed only the soldiers, and not the townsfolk, originated with Carlyle; and the scientific development of it has been left to Gardiner. The most damning piece of evidence against Cromwell—the letter in the Verney MSS.—is not set out by him, and its effect is altered by him beyond recognition. Had Gardiner been aware, as clearly he was not, that the news-books were all suppressed, it is probable that the whole tenor of his story would have been considerably modified. I hardly think, however, that he would have taken your reviewer's view.

When I described some duly licensed periodicals, which appeared when Cromwell was "Protector," as "pornographic," I wished that term to be taken literally, and distinctly did not indulge in a violent description of pamphlets which every one would condemn. This enables me to say, without any discourtesy to the reviewer, that his remark that "the Royalist press in the years before the Restoration" hid its purpose "under the cloak of pornography," is utterly wrong. I think he means scurrility—a common fault on both sides—and of scurrilous pamphlets the most conspicuous example is 'Mercurius Britannicus' of 1649, written by Gilbert Mabbott, afterwards Cromwell's licenser of the press. It was not possible to cloak *anything* under the sheer obscenity of what was authorized by this man in 1653. There never was a press like it before, and to the best of my belief there never has been since. Even Rochester himself wrote nothing worse than the verses to which I have given references.

I add one minor point. A "sheet" was a "book," and I am so far from wishing a distinction to be inferred that I will add, "and nothing else." What we call "broad-sides" and "broadsheets" were called "tables."

J. B. WILLIAMS.

* * 1. Mr. Williams shows the suppression at work before the news of Drogheda arrives. "The Act of Parliament decided upon by the Commons on 22nd May was passed.... 20 September.... The news-books were also affected by it, though they were not its main object" (p. 120). "One measure that the Act did not contemplate was the total suppression of licensed news-books.... the Council of State became censors. *The Man in the Moon* on 26th September exclaims: This is liberty!.... Who stops the mouth of the Press now?" (P. 121.) "The new Act came into force on the 1st of October, and by the 12th of October, without any special order for the purpose, every one of the news-books had been swept out of existence" (p. 122). An ordinance which is decided May 22nd, passed September 20th, and recognized as stopping the mouth of the Press on September 26th, without any special order for the purpose, cannot have any connexion of design with news received September 27th. We avoid entering on any discussion of the

slaughter of Drogheda, or the nature of the feelings with which the news of it was received in England.

2. We did not refer to the literature of 1653, but to that of 1659-60. No doubt the Royalists—with their usual futility—intending to be pornographic, only achieved the lewd or the scurrilous; but the attempt was made, and it covered a political propaganda.

3. Mr. Williams is in error. Broad-sides still extant are described in official correspondence as "books."

THE BRITISH MUSEUM READING-ROOM.

British Museum, W.C., February 23, 1909.

IN order to prevent inconvenience to holders of green, unlimited, reading tickets, I beg to inform you that the statement in the letter of "A Civil Servant," published in your issue of last week, to the effect that "the officials have cancelled the old green tickets," is altogether incorrect.

E. MAUNDE THOMPSON.

YOUR correspondents H. W. B. and J. S. L. (*Athen.*, Feb. 13) studiously misrepresent everything I have said.

1. I object, not to tickets being shown on a regular system, but to surprises being sprung upon us; to an attendant suddenly pretending not to know me, when he had passed me in a few days before without a word.

2. To give a reader a ticket on an ordinary piece of card, and then blame him for not being able to produce it after thirty years (he having never been asked for it in the interim), is ridiculous.

3. The fact that, through obvious mismanagement, a number of unsuitable persons have got access to the Reading-Room, is no excuse for treating men of education and position as if they were part of a drove of cattle. I told the Secretary, in writing, who I was; he knows perfectly well that I have every claim to the use of the Reading-Room; to require me to attend, like a schoolboy, at the office, to prove my title over again, is a procedure at variance both with common courtesy and common sense.

4. I am a taxpayer. The British Museum is supported by national funds, to which I contribute. I am one of the persons occupied in various studies, literary and archaeological, for whose benefit the Reading-Room is kept up with public money. The question is, whether the Director has the right to deprive me of the use of it, except on terms which I consider inconsistent with proper self-respect.

AN EDITOR AND AUTHOR.

It is with amazement that I learn from your correspondent "A Civil Servant" that the old green tickets have been cancelled. My ticket dates back twenty-seven years; and I have always entered the Reading-Room with the air of a man who has acquired the freehold. Surely some official notice to readers should be issued if these tickets are really invalid. I know of no such notice.

G. A. H. S.

ON my "green ticket," issued more than twenty years ago, I find the words: "This ticket must be carefully preserved by the Reader; it must be produced when asked for at the Museum...." The same condition is printed on the back of my Manuscript Room ticket; and my admission ticket to the Bibliothèque Nationale says: "Les cartes....doivent être représentées à toute réquisition."

Should any reader fail to produce his

ticket when asked, he is referred to the office for a permit of admission, which is given as a matter of course. As a lover of books I think it very doubtful whether persons so habitually careless as to ignore the conditions of their admission to the Library are "fit and proper persons" within the meaning of the Act which governs the Trustees.

A. 35818.

* * We cannot insert more letters on this subject.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Authorized Version of the English Bible, 1611, 5 vols., 20/ net. Edited by W. Aldis Wright. The volumes can be had separately; Vol. IV. contains the now often neglected Apocrypha.

Bacon (B. W.), The Beginnings of Gospel Story, 10/ net.

Beet (J. A.), The Credentials of the Gospel, 2/6 net. A statement of the reason of the Christian hope, being the nineteenth Fernley Lecture.

Boas (Mrs. F. S.), Heroes of the Hebrew Monarchy, 1/4

Carus (Dr. P.), The Bride of Christ, 3/6 net. "A study in Christian legend lore," with several illustrations.—God, 4/6 net. An inquiry into the nature of man's highest ideal, and a solution of the problem from the standpoint of science.

Edersheim (Rev. Dr.), The Temple, 2/. An account of its ministry and services as they were at the time of Jesus Christ.

Ellis (Percy Ansley), Old Beliefs and Modern Believers, 3/6 net.

Gibson (W. R. B.), God with Us, 3/6 net. A study in religious idealism.

Hawkins (Rev. Sir J. C.), The Use of Dante as an illustrator of Scripture, 1/6

Jordan (W. G.), Biblical Criticism and Modern Thought; or, The Place of the Old Testament in the Life of To-day, 7/6 net.

Living Church Annual and Whittaker's Churchman's Almanac, 2/6 net. A Church Cyclopædia and Almanac.

Lynn (W. T.), Studies in the New Testament, Expository and Practical, 1/6 net.

Ornaments Rubric and Modifications of the Existing Law relating to the Conduct of Divine Service, 1/ net. First Report of Committee.

Peile (J. H. F.), Ecclesia Discens, 5/ net. Sermons and essays on the relation of Christianity to the intellectual and social revolutions of the day.

Richmond (W.), The Creed in the Epistles, 2/6 net. Contains a survey of the Creed of the first age of the Church as exhibited in the early Epistles of St. Paul.

Law.

Crew's Synopsis of Mercantile Law, 3/6 net.

Dodd (W. F.), Modern Constitutions, 2 vols., 21/6 net. A collection of the fundamental laws of twenty-two of the most important countries of the world, with historical and bibliographical notes.

Fletcher (J. D.), The Weights and Measures Acts, 1878-1904, 5/ net.

Jones and Bellot's Law of Children, 10/6 net.

Lightwood's Time Limit of Actions, 25/

Pease and Latter's Law of Contract, 10/6

Yearly County Court Practice, 1909, 25/

Fine Art and Archaeology.

Art Prices Current, 1907-8, 10/6 net. A record of sale prices at Christie's during the season, with an index to artists' and engravers' names.

Brown (E. B.), Ancient Churches round Cirencester, 1060-1547, 6d.

Conwentz (H.), The Care of Natural Monuments, with Special Reference to Great Britain and Germany, 2/6 net. With 10 illustrations.

Davies (N. de G.), The Rock Tombs of El Amarna; Part VI. Tombs of Parennefer, Tutu, and Ay. Part of the Archaeological Survey of Egypt, and contains 44 plates.

Konody (P. G.), Brockwell (M. W.), and Lippmann (F. W.), The National Gallery, Part VIII., 1/ net. With illustrations in colour.

National Antarctic Expedition, 1901-4: Album of Photographs and Sketches, with a Portfolio of Panoramic Views.

Portraits in the Hall of the Parliament House in Edinburgh, 21/ net. With introduction and biographical notes by A. A. Grainger Stewart.

World's Great Pictures, Part I. 7d. net. Fully illustrated, with descriptive notes of famous masterpieces of painting in the public and private collections of Europe.

Poetry and Drama.

Bithell (J.), The Minnesingers: Vol. I. Translations, 5/ net.

Butler (H. E.), Post-Augustan Poetry from Seneca to Juvenal, 8/6 net.

Carruth (W. H.), Each in his Own Tongue, and other Poems, 3/6 net.

Ingleby (Holcombe), Wenceslaus and Sabra, 2/6 net. A poem dealing with man's temptation, sorrow, and love.

Nichols (S. H.), Breath of the World, 6/ net. Poems.

White (H. J.), Homeland and Outland Song and Story.

Music.

Upton (G. P.), The Standard Concert Guide, 5/ net. An illustrated handbook of the standard symphonies, oratorios, cantatas, and symphonic poems, for the concert-goer.

Bibliography.

Black (G. F.), A Gypsy Bibliography, 1909.

Karslake (F.), Book Auction Records, Vol. VI., Part I. Yovanovitch (Voyslav M.), An English Bibliography on the Near Eastern Question, 1481-1906, 1/8. Servian Royal Academy, Second Series of Monuments, Part XLVIII.

Philosophy.

Aristotle, Nicomachean Ethics, Book VI, 6/ net. With essays, notes, and translation by L. H. G. Greenwood.—Rhetoric, 6/ net. A translation left in MS. by Jebb, and edited, with an introduction and supplementary notes by Dr. J. E. Sandys.

Dewey (J.) and Tufts (J. H.), Ethics, 8/6 net.

Empedocles, Fragments, 4/6 net. Translated into English verse by W. Ellery Leonard.

Political Economy.

Bosanquet (H.), The Poor Law Report of 1909, 3/6 net. A summary explaining the defects of the present system and the principal recommendations of the Commission, so far as relates to England and Wales.

Kirkham (S. D.), The Philosophy of Self-Help, 5/

Smith (C. D.), Natural Monopolies, in relation to Social Democracy, 2/6 net.

Webb (Sidney and Beatrice), The Break-up of the Poor Law: being Part 1 of the Minority Report of the Poor Law Commission, 7/6 net.—The Public Organization of the Labour Market, Part 2 of the Minority Report, 5/ net.

History and Biography.

Bleackley (Horace), Ladies Fair and Frail, 12/6 net. Contains sketches of the *demi-monde* during the eighteenth century, with 16 illustrations.

Bourinot (Sir J. G.), Canada, 5/. Revised Edition, with additional chapter by Edward Porritt.

Calendar of Entries in the Papal Registers relating to Great Britain and Ireland: Papal Letters, Vol. VIII. 1427-47, prepared by J. A. Twemlow.

Dewitt (D. M.), The Assassination of Abraham Lincoln and its Expiation, 9/6 net.

Duthie (Rev. D. W.), A Bishop in the Rough, 7/6 net. An illustrated record of eight adventurous years in the early life of the present Bishop of Norwich.

Fowler (W. Warde), Social Life at Rome in the Age of Cicero, 10/ net. Includes a chapter on topography, plans, and a map.

Maguire (T. Miller), The Franco-German War, July 15 to August 18, 1870: the Operations and the Lessons, 4/ net.

Markham (Sir C.), Life of Admiral Sir Leopold McClintock, K.C.B., 15/ net. With an introductory note by the Archbishop of Armagh, and portraits, maps, and illustrations.

Moorhouse (E. H.), Samuel Pepys, Administrator, Observer, Gossip, 10/6 net. Contains 24 portraits and other illustrations.

Ranke (L. von), History of the Latin and Teutonic Nations, 1494-1514, 6/ net. A revised translation by G. R. Dennis, with an introduction by Edward Armstrong.

Washington (George), Writings, 10/6 net. Edited by L. B. Evans.

Geography and Travel.

Mariti (Giovanni), Travels in the Island of Cyprus, 4/ net. Translated by C. D. Cobham, with contemporary accounts of the sieges of Nicosia and Famagusta.

Education.

Public Schools Year-Book and Preparatory Schools Year-Book, 1909, 3/6 net. Founded by three Public School men—Eton, Harrow, Winchester.

Philology.

Bell (R. H.), The Changing Values of English Speech 1 dol. 25.

English-Arabic Conversation Dictionary, 5/. With a Grammar, a collection of phrases, and an Arabic-English vocabulary.

School-Books.

Baker (C. McCoy) and Inglis (A. J.), High School Course in Latin Composition, 5/. Consists of three parts, arranged for practice in writing Latin during the last three years of school, and, in addition, a summary of the elements of syntax for reference.

Cassell's Elementary Geometry, by W. A. Knight, 2/6.

Evans (A. J.), A Primer of General History: Part III., Modern History, 2/6. With illustrations and tables.

Fudge (J. Hartley), Vivid Pictures from Carlyle's French Revolution, 1/. The original work abridged in a connected historical narrative.

Haynes (A. G.), The Preliminary Geography of the British Isles and India, 1/. With an introduction covering all the requirements of the Oxford Local Preliminary Examination. With 7 maps and diagrams.

Nettell (R.) and Hughes Games (H. G. W.), Exercises in Algebra, with Answers, 5/6; without Answers, 4/6

Pope's Rape of the Lock, 2/. Edited by George Holden.

Scott's Lady of the Lake, 1/. Edited, with introduction, glossary, questions, &c., by C. Linklater Thomson.

Thomas (W. J.) and Doughty (E. P.), The New Latin Delectus, Book II., 2/6. A continuation of Book I. noticed in *Athen.* of the 6th inst., p. 162.

Unwin (P. W.), Practical Solid Geometry, 4/6

Science.

Badgley (Col. W. F.), Heat, and other Forces, 5/ net. Part I. treats of Heat, Part II. of Physical Forces.

"Between Trent and Ancholme": in and around an Old-Fashioned Garden, 2/6 net.

Böcher (Maxime), An Introduction to the Study of Integral Equations, 2/6 net.

Boole (M. E.), The Message of Psychic Science to the World, 3/6 net.

Brauns (Dr. Reinhard), The Mineral Kingdom, Part I., 2/ net. Translated with additions by L. J. Spencer, and contains 91 plates and 275 text-figures.

Brightwen (Eliza), 5/ net. The life and thoughts of a naturalist, edited by W. H. Chesson, with introduction and epilogue by Edmund Gosse. Illustrated.

Carus (Dr. P.), The Foundations of Mathematics, 3/6 net. A contribution to the philosophy of geometry.

Finn (F.), Wild Beasts of the World, Part X., 1/ net. With coloured illustrations by L. Sargent, C. E. Swan, and W. Austen.

Gibson (R. J. H.), Biology, 1/ net. With numerous illustrations, edited by J. Reynolds Green. One of Dent's Scientific Primers.

Guttmann (Oscar), The Manufacture of Explosives: Twenty Years' Progress, 3/ net. Four Cantor Lectures.

Hulme (F. Edward), Wild Flowers in the Seasons, 3/6 net. Illustrated.

Hutchins (B. L.), *The Public Health Agitation, 1833-48*, 2/6 net. A course of four lectures delivered at the London School of Economics.

Jüptner (H. V.), *Heat Energy and Fuels*, 12/6 net.

Keane (C. Alexander), *Modern Organic Chemistry*, 6/ net.

Kellner (O.), *The Scientific Feeding of Animals*, 6/ net. An authorized translation by William Goodwin.

Knott (J.), *Iron, Metallic and Magnetic, Physical and Philosophical*. Reprinted from the *New York Medical Journal*.

Packhard (F. R.), *Textbook of Diseases of the Nose, Throat, and Ear*, 15/ net.

Parsons (S. J.), *Malleable Cast Iron*, 8/ net.

Prelini (C.), *Graphical Determination of Earth Slopes, Retaining Walls, and Dams*, 8/ net.

Proceedings of the Society for Psychical Research, Vol. XXI., 3/ net.

Redgrove (H. S.), *On the Calculation of Thermo-Chemical Constants*, 6/ net.

Rosenthal (L. W.), *Practical Calculation of Transmission Lines*, 8/6 net.

Smithsonian Miscellaneous Collections, Vol. V., Part II. Solomon (Maurice), *Electric Lamps*, 6/ net.

Tilden (W. A.), *Chemistry*, 1/ net. With numerous illustrations, edited by J. Reynolds Green, Another of Dent's Scientific Primers.

Wadsworth (Annie), *Raffia Winding and Weaving*, 3/ net. Illustrated.

Winter (G.) and Ruge (C.), *Textbook of Gynecological Diagnosis*, 25/ net. Edited by J. G. Clark.

Wright (H. J. and W. P.), *Beautiful Flowers and How to Grow Them, Part IX.*, 1/ net. With illustrations in colour.

Juvenile Books.

Story of a Cat, told by Herself, 6d. In words of one and two syllables.

Three Monkeys, 6d. Chiefly in words of one or two syllables.

Wintle (M. E.), *Two Parrots*, 6d. A tale of the Coronation.

Fiction.

Banzai, by "Parabellum," 6/. Deals with the Invasion of America by the Japanese.

Barwell (N.), *Someone Pays*, 6/. The story is told by means of correspondence between a number of persons.

Bilse (Lieut.), *Life in a Garrison Town*, 1/ net. A popular edition of the military novel suppressed by the German Government, with an introduction by Arnold White, and a summary of the court-martial.

Bindloss (H.), *The Greater Power*, 6/. A story of Colonial life, in which a young Englishman undertakes to reclaim a flooded valley on the Canadian Pacific Slope, and is found half dead in the snow by the daughter of a forest rancher.

Blinders (B.), *Sandford of Merton and the Smart Set*, 2/ net. Edited by Desmond Coke. An amusing view of up-to-date fads and language.

Brown (V.), *Magnificat*, 6/. Treats of a heroine of light and leading who is a "slavery" in a Bloomsbury lodging-house.

Castle (Agnes and Egerton), *French Nan*, 7d. net. Cheap issue of an excellent comedy of high society.

Donovan (D.), *Lil of the Slums*, 6/. The story is written round an incident arising out of the loss of the steamship Princess Alice in the Thames.

Fitzgerald (Eileen), *A Fetish of Truth*, 6/. The story deals with a man of strong character, but of humble parentage, who goes to seek his fortune in America.

Francis (M. E.), *Noblesse Oblige*, 6/. A story of the French Revolution in which the granddaughter of a French émigré is obliged to give dancing lessons and meets with her life romance.

Harding (N.), *Thou Shalt Not*, 6/. Deals with peasant life in the West of England.

Harland (H.), *The Royal End*, 6/. A posthumous novel in which a marriage tragedy is foreshadowed and averted.

Harrison (Mrs. B.), *Transplanted Daughters*, 6/. Concerned with the marriages of the three transplanted daughters.

Horniman (Roy), *Nightshade*. Consists of four stories, all in a minor key.

Hussey (E.), *Polly Winford*, 6/. A sporting novel.

McArthur (A.), *The Leveller*, 6/. A Russian romance presenting the opposing points of view of the people and the aristocracy.

Meadows (A. M.), *The Dukedom of Portsea*, 6/. The story is divided between England and Africa, and narrates the disillusionment of a Colonial who for many years has believed himself heir to estates.

Nesbit (E.), *Daphne in Fitzroy Street*, 6/. The Story of Daphne's adventures with Doris, and of love, art, and a Bohemian life in London.

Sandeman (G.), *Uncle Gregory*, 6/. Uncle Gregory dies before the book opens, leaving to his nephews and nieces a trust. The story concerns itself with the effect of this trust upon them.

Savile (F.), *Seekers*, 6/. A romance of the Balkans.

Sick (L. M.), *The Priest of the High Fields*. Authorized translation from the Danish by Tyra Engdahl and Jessie Rew.

Smedley (C.), *The June Princess*, 6/. The story deals with a girl's search for happiness. She battles bravely through many an adventure, and experiences different kinds of love.

Swinnerton (F. A.), *The Merry Heart*, 6/. The story relates the adventures of several young men and women engaged in daily work in the City.

Wallace (E.), *The Duke in the Suburbs*, 6/.

Warden (Gertrude), *The World, the Flesh, and the Casino*, 6/. Deals with the life of a young man who has been kept from a knowledge of realities and is led astray by a friend.

Watson (E. H. Lacon), *The Happy Elopement*, 6/. Deals with golf and love.

Wynne (W.), *The Innocence of Isobel*.

General Literature.

Adam (H. L.), *The Indian Criminal*, 10/6 net. Treats of poisoners, military pension frauds, railway thieves, dacoity, &c., and has numerous illustrations.

Benson (A. C.), *The Gate of Death: a Diary*, 6/ net. Second Edition, to which the author's name is now attached.

Bowles (T. G.), *National Finance in 1908 and After*, 1/ net. A review of the past, and a forecast of the future.—*The Public Purse and the War Office*, 6d. A vindication of Parliamentary control over national expenditure.

Bradshaw's *Railway Manual, Shareholders' Guide and Directory*, 1909. 12/.

Clergy List, 1909. Contains complete lists of the clergy in England, Wales, Scotland, Ireland, and the Colonies.

Heward (E. V.), *St. Nicotine of the Peace Pipe*, 5/. With 4 full-page plates and 5 text cuts.

Hodson (A. L.), *Letters from a Settlement*, 4/6 net. An account of the work done among the poor by the members of a social Settlement, with illustrations.

Lectures on Science, Philosophy, and Art, 1907-8. A series of 21 lectures in non-technical language, delivered at Columbia University, 1907-8.

Leane (M.), *An Englishman's Castle*, 6/. Articles on the poor and problems of philanthropy.

Merwin (Samuel), *Drugging a Nation: the Story of China and the Opium Curse*, 3/6 net.

Newspaper Press Directory, 1909, 2/. Contains particulars of every newspaper, magazine, review, and periodical published in the British Isles.

Peacock (Roger), *Frontiersman's Pocket Book*, 5/ net.

Ridgway (Emily), *The Sweet of the Year: Thoughts from a Village Garden*, 2/6 net.

Taylor (T. F.), *The Fallacy of Speed*, 1/ net. A short book on the results of speed in locomotion, &c.

Victorian Year-Book, 1907-8. Compiled by E. T. Drake, Government Statist. The twenty-eighth issue of a volume full of facts and figures.

Walling (W. English), *Russia's Message*, 12/6 net. Aims at explaining the import of the revolution, with 50 illustrations and a map.

Watt (H. J.), *The Economy and Training of Memory*, 1/6 net.

Pamphlets.

Lytton (Lady Constance), *No Votes for Women*, 3d. net. A reply to some recent anti-Suffrage publications.

Model Election of 1908, 2d. Reprinted (with modifications) from the December issue of *Representation*.

One and All Gardening, 1909, 2d. Edited by E. O. Greening.

FOREIGN.

Poetry and the Drama.

Dante e la Lunigiana, 9l. 50. A substantial volume of essays connected with the sixth centenary of Dante.

Philosophy.

Jong (K. H. E. de), *Das antike Mysterienwesen in religionsgeschichtlicher, ethnologischer, und psychologischer Beleuchtung*, 9m.

Bibliography.

Lanson (G.), *Manuel bibliographique de la Littérature française moderne (1500-1900): Part I. Seizième Siècle*, 4fr.

History and Biography.

Germey (Comte M. de), *Souvenirs du Chevalier de Cussy, 1795-1866*, Vol. I., 7fr. 50.

Lautour (Lieut. G.), *Journal d'un Spahi au Soudan, 1897-9*, 3fr. 50.

Peez (A. von), *Die gelbe Gefahr in der Geschichte Europas*, 1m.

Turquan (J.), *Les Sœurs de Napoléon*, 3fr.

Geography and Travel.

Praviel (A.), *L'Empire du Soleil: Scènes et Portraits félibréens*, 2fr.

Philology.

Grasserie (R. de la), *Essai d'une Sémantique intégrale*, 2 vols., 10fr. The *Essai* extends to nearly 700 pages.

Kyriakides (A.), *Modern Greek-English Dictionary*, with a Cypriote Vocabulary. Revised Edition.

Landberg (Comte de), *Études sur les Dialectes de l'Arabie méridionale: Vol. II. Datinah: Part II. Commentaire des Textes prosaïques*, 37fr. 50. This part alone extends to between 1,100 and 1,200 pages.

Lorenz (E.), *Die Kastellanin von Vergi in der Literatur Frankreichs, Italiens, der Niederlande, Englands, und Deutschlands, mit einer deutschen Uebersetzung*.

Science.

Bouquet (H.), *L'Évolution psychique de l'Enfant*, 1fr. 50. In the Bibliothèque de Psychologie expérimentale et de Métapsychie.

Marie (A.) et Martial (René), *Travail et Folie: Influences professionnelles sur l'Étiologie psychopathique*, 1fr. 50. In the same Library.

Meunier (Raymond), *Le Hachich: Essai sur la Psychologie des Paradis éphémères*, 3fr. In the same Library.

Fiction.

Duvernois (H.), *Le Mari de la Couturière*, 3fr. 50.

General Literature.

Hongrie contemporaine et le Suffrage universel, 3fr. 50. A special French edition of the *Huszadik Század*.

* * * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

'THE IMMORTALS' GREAT QUEST,' by the Rev. J. W. Barlow, ex-Vice-Provost of Trinity College, Dublin, which Messrs. Smith, Elder & Co. will publish on next Thursday, is a new edition of a philosophical romance published pseudonymously in Dublin some years ago, but almost immediately withdrawn from circulation. In its revised form it is

virtually a new book. Mr. Barlow is the author of several philosophical and historical works, but this is his first essay in fiction.

'THE WANDER YEARS: BEING SOME ACCOUNT OF JOURNEYS INTO LIFE, LETTERS, AND ART,' is the title given by Mr. J. H. Yoxall, M.P., to a volume which he is publishing with the same firm on Thursday next.

AMONG the articles in the March number of *The International* will be the following: 'Sweating and the Fair Wages Report,' by Mr. Percy Alden, M.P.; 'Land Clubs and Small Holdings,' by Mr. E. R. Pease; 'The Development of the Love of Nature in Art,' by Frau Rosine Handlirsch; 'Land and Land Tax Reform in Germany,' by Dr. Adolph Damaschke (of Berlin); 'The Regeneration in Palestine,' by Mr. Albert M. Hyamson; and 'Some New Tendencies in Art,' by the editor, Dr. Rodolphe Broda.

MR. H. NOEL WILLIAMS, who is well known for his studies in biography, is publishing with Messrs. Methuen 'A Rose of Savoy,' which is a record of the life of Marie Adélaïde of Savoy, the mother of Louis XV.

THEY are also publishing 'The Foundations of the English Church,' by the Rev. J. H. Maude, and 'The Saxon Church and the Norman Conquest,' by Canon C. T. Cruttwell. Both these volumes belong to a new series of "Handbooks of English Church History," edited by the Rev. J. H. Burn.

MESSRS. T. C. & E. C. JACK's new books for the spring include 'A History of Story-telling,' by Mr. Arthur Ransome, and 'South Africa' in the "Romance of Empire" series, with text by Mr. I. D. Colvin, and illustrations by Mr. G. S. Smithard and Mr. J. R. Skelton.

MESSRS. METHUEN announce a new issue of Prof. Bury's annotated edition of Gibbon's great history, which will include illustrations and many additional notes.

MESSRS. ROUTLEDGE are publishing this spring 'First English Translations of the Classics: a Supplement to Textbooks of English Literature,' by Mr. W. J. Harris; Vol. II. of the English translation of Friedländer's 'Sittengeschichte Roms,' by Mr. J. H. Freese; and a Library Edition of Trollope's Barchester novels, 6 vols., with the original illustrations by Millais and G. H. Thomas.

MESSRS. DUCKWORTH announce "Studies in Theology," a new series of handbooks, designed to aid the interpretation of Biblical criticism. Principal Fairbairn is contributing 'An Encyclopædia of Theology,' Prof. James Orr 'Revelation and Inspiration,' and Dr. Hastings Rashdall 'Philosophy and Religion.' In each case bibliographies will be provided.

THE essay on Shelley by Francis Thompson, which recently put *The Dublin Review* out of print, will shortly be published in book form by Messrs. Burns & Oates. Mr. George Wyndham, who supplies an introduction, welcomes the

essay as "the most important contribution to pure Letters written in English during the last twenty years." He adds an interesting personal note:—

"The older I get, the more do I affect the two extremes of literature. Let me have either pure Poetry, or else the statements of actors and sufferers. Thompson's article, though an Essay in prose criticism, is pure Poetry, and also, unconsciously, a human document of intense suffering."

The volume closes with additional 'Notes on Shelley,' also by Francis Thompson, in one of which a remarkable analogy is drawn between Shelley and St. John.

ON Monday the Manchester University Press will publish 'Malaria in Greek History,' by Mr. W. H. S. Jones, wherein he develops a thesis he has already maintained tentatively, that a great increase of malarial infection played a considerable part in the decline of the ancient Greeks.

MR. HENRY FROWDE is about to issue the 'Milton Memorial Lectures, 1908,' read before the Royal Society of Literature, edited by Mr. Percy W. Ames, the Secretary of that body.

WHEN we praised on November 2nd, 1907, the third part of Sir George Trevelyan's 'American Revolution,' we showed how he had been drawn from the life of Fox to become the historian of the American war. In Part IV. the author, we hear, is likely to return to Charles Fox and deal mainly with the relations of George III. to Parliament.

'AUTHOR AND PRINTER,' Mr. Howard Collins's handy reference book, of which a second edition appeared in 1905, is to be issued shortly by Mr. Frowde in a shilling form.

AT the sale of the library of the late J. Irvine Smith in Edinburgh last week, 'Vanity Fair' (first edition) fetched 53*l.* 11*s.*; a letter from Thackeray 13*l.* 5*s.*; and the original MS. of his first 'Roundabout Paper,' 7*l.*

ACCORDING to *The Oxford Magazine* of last week, "the total number of undergraduates and B.A.'s in residence has for the first time exceeded three thousand."

WE are obliged to the correspondents who have pointed out that the Lady Jane Scott mentioned last week in our review of Mr. Buchan's essays should have been called Lady John Scott.

MESSRS. SMITH & ELDER will publish on March 11th a third edition of Mr. J. Ellis Barker's book 'Modern Germany: her Political and Economic Problems, her Policy, her Ambitions, and the Cause of her Success.' The book has been brought up to date, and several chapters have been added.

AN interesting literary portrait of the Italian Prime Minister, given by *The Morning Post* correspondent at Rome on Wednesday last, raises controversy by the words: "The literary Prime Minister is now as rare in all countries as the Greek play bishop." To take only this country and its nearest neighbour, Lord Rosebery has written on Pitt and

Peel, Mr. Balfour, a past and future Prime Minister, and M. Clemenceau, the present Prime Minister of France, are both considerable men of letters; and in France, where there still live many past Prime Ministers, M. E. Ollivier is equally remarkable in letters and oratory. The "Greek play bishop" has never been common in this country, much less in others.

AFTER Monday next students desirous of inspecting documents preserved in the Public Record Office must be supplied with a Student's Ticket. A form of application may be obtained from the Secretary of the Public Record Office, to whom it must be returned.

WITH regard to the Nelson letter sold this week at Sotheby's, and described in the press reports as "the first letter written by Nelson after he had lost his right arm," it may be noted that this letter is dated December 8th, 1797, whilst a letter signed by Nelson with his left hand, and dated from H.M.S. *Sea-horse*, September 1st, 1797, is described in the 'Catalogue of MSS. in the Museum of the Public Record Office' (p. 38). In this connexion it may be recalled that the daily bulletins, from the "medical journal" of the *Sea-horse* of the progress of Nelson's wound, were referred to in *The Athenæum* some years ago.

THE Faculté des Lettres of Paris has lost two of its eminent professors within the last few days. M. Victor Egger, who died suddenly at the age of sixty-one, was the son of Émile Egger (1815–85), the well-known philologist, and like his father gained distinction as a scholar. His *thèse de doctorat*, 'La Parole intérieure: Essai de Psychologie descriptive' (1881), was much discussed at the time. He was the author of several other books.

M. FRÉDÉRIC RAUH, who has died at the early age of forty-eight, was a native of Saint Martin-le-Vinoux (Isère), and was successively Professor of Philosophy at Vendôme, at Lons-le-Saunier, at Toulouse, and finally at Paris. He was the author of several works on morals and sociology.

THE once famous Parisian actress, known during the Second Empire as "La Mogador," died recently in Paris, where she was born in 1824. Her real name was Céleste Vénard. She married in 1853 the Comte de Chabrilan, and after her marriage turned author, writing many curious books, among which were 'Sapho,' and 'Les Voleurs d'Or'; and she continued to publish novels, &c., down to 1885. She also wrote her memoirs in five volumes, but they were suppressed on the eve of publication in 1854; in 1858 another attempt was made at publication, but again it was unsuccessful; and it was not until 1876 that her 'Adieux au Monde: Mémoires de Céleste Mogador,' appeared without hindrance.

A NEW edition of Baron von Biedermann's standard collection of all known conversations of Goethe is now being prepared with the active encouragement

of leading Goethe scholars. Every effort is being made to make this final edition as complete as possible. Any one possessing additions or corrections to the first edition is earnestly requested to send them to the general editor Freiherr F. W. von Biedermann, 33, Albrechtstrasse, Steglitz bei Berlin; or to Mr. Leonard L. Mackall, Kaiser Wilhelmstrasse 13, Jena, who is editing the conversations recorded in English. The accounts of the following Englishmen and Americans have already been examined and prepared for the press: G. Bancroft, Alb. Brisbane, G. H. Calvert, J. G. Cogswell, Geo. Downes, H. E. Dwight, W. Emerson, R. P. Gillies, A. B. Granville, G. H. Lewes, John Murray, Sir Ch. Murray, H. C. Robinson (MSS.), W. R. Swifte ('Wilhelm's Wanderings'), Thackeray, Geo. Ticknor, and Jos. Wolff; but there must be others still unnoticed.

DR. ALBRECHT WAGNER, whose death at the age of fifty-nine is announced from Halle, was Professor of English at the University of that town, and author of several valuable works, among them 'Ueber den Mönch von Heilsbronn,' and 'Ueber die deutschen Namen der ältesten Freisinger Urkunden.'

THE death is announced from the United States, in his sixty-eighth year, of Dr. Carroll Davidson Wright, statistician, and President of Clark College, Worcester, Mass. He was head of the Massachusetts Bureau of Statistics and Labour from 1873 to 1888; and was U.S. Commissioner of Labour from 1885 to 1902. He wrote many reports on Labour: 'The Factory System of the United States' (1880), 'The Industrial Evolution of the United States' (1887), and an 'Outline of Practical Sociology' (1899).

THE life and memoirs of Jonas Lie, the Norwegian author, written by his son, have just been published by Messrs. Gyldendal of Copenhagen.

AT the annual meeting of the News-vendors' Institution on the 8th of March the committee will recommend the appointment of Col. Harry L. W. Lawson as President, in the room of the late Lord Glenesk.

A MONTHLY meeting of the Board of Directors of the Booksellers' Provident Institution was held last Thursday week, 11*h.* being granted towards the relief of members and widows of members. Two new members were elected, and three applications for membership were received.

AT the quarterly meeting, last Friday week, of the committee who manage the Booksellers' Provident Retreat, everything in connexion with that institution was reported as being in a satisfactory condition.

AMONG Government Publications recently issued we note: Register of the Privy Council of Scotland, Vol. I. 1661–4, third series (15*s.*); Public Trustee's First Annual Report (1½*d.*); and Protection of Literary and Artistic Works, Berne Convention, Correspondence (1*s.* 5*d.*).

SCIENCE

The Threshold of Religion. By R. R. Marett. (Methuen & Co.)

MR. MARETT, who had much to do with organizing the International Congress of Religions at Oxford last year, and has since given effective work as secretary to the University Committee for Anthropology, read before that Congress a paper on the conception of "mana"; and the happy suggestion has since been made to him that that essay should be published under one cover with other essays of his on different aspects of the same subject contributed to the British Association, the Folk-lore Society, and the Sociological Society, and to the volume of essays presented to Prof. Tylor. We have thus a complete view, in a compact form, of the facts and theories relating to the origins of religious belief as they have presented themselves to the mind of a thinker of independence, originality, and clearness.

Mr. Marett speaks of "those who dislike the introduction of native terms into our scientific nomenclature." We confess we are of the number. There is so much uncertainty as to the precise idea that the savage mind attaches to a word that successive observers discover fresh shades of meaning in it, and you can never be certain in using it whether you will be understood to mean by it the sense in which it was at first employed as a word of art, or the other senses which have been since attached to it. In endeavouring to give it a definite meaning for the use of scientific inquirers, you can never be certain that that meaning is precisely that which it bore to the native mind, or that some one with more delicate comprehension of the workings of that mind will not find another meaning for it. We cannot but think that the controversies that have raged around such words as "totem," "churinga," "orenda," and the like are due to this cause. When a scientific writer coins a word of his own, as "animism," this difficulty does not arise. The word may or may not fully express his meaning. It may be too general; it may be too particular; but he is entitled to use it, and to affix his own definition to it; and no subsequent writer is entitled to use it in a sense different from that so defined. The subsequent writer who wishes to do so must restrain himself and invent a new word of his own.

We shall endeavour, therefore, in commenting on Mr. Marett's essays, to substitute for his word "mana" the thing, as we understand it, which that word represents. He aptly calls his collection of essays 'The Threshold of Religion,' by which, we take it, he means the stage at which the savage mind makes its first entry from the outside into the ideal edifice. Now animism is clearly within the building; that first step into the building, if it can be defined at all, must therefore be, as Mr. Marett called it in

his first essay, read before the British Association as far back as 1899, "pre-animistic." In the Congress paper and the Preface he to some extent qualifies that expression; and the metaphorical use of the word "threshold" must not be pressed too far, or we shall find ourselves seeking for what may be called a negative quantity. The idea which, whether previous to that of animism or not, is in Mr. Marett's opinion distinguishable from it, is that of attributing anything which goes beyond the average experiences of mankind to some power other than that of the man himself; illustrated by the examples of a successful fighter, who attributes his success to the magical power conveyed to him from a spirit or some deceased warrior through some amulet or charm, and of a cultivator, who attributes the fruitfulness of his garden to a like cause, and not to his own skill or industry. The possession of qualities which ordinary persons or things do not possess is due to some power outside the man himself, and any one who excels is not metaphorically, but literally, "gifted" or "inspired."

The question is thus raised of the distinction between magic and religion, which was drawn by Lord Avebury (then Sir John Lubbock) in his 'Prehistoric Times,' and has been since more strongly affirmed by Prof. Frazer in 'The Golden Bough.' In the second of the papers in this volume, 'From Spell to Prayer,' read before the Folk-lore Society in 1904, Mr. Marett contended that there is no essential opposition between magic and religion; and Mr. Hartland in his address to Section H of the British Association at York in 1906 expressed the same opinion. The spell helps to generate the prayer; but the spell belongs to magic, and the prayer to religion: thus magic helps to generate religion. In the essay contributed to the Tylor volume the investigation is pursued further, and taboo is shown to imply a mixture of magical and religious ideas, and not to be merely a negative magic. The analogy which Dr. Frazer drew between magic and natural science receives no support from these points of view.

The fifth and last essay in the volume approaches the subject from a different direction, having been addressed to the Sociological Society, and embodying a sociological view of comparative religion, as a branch of individual psychology and of social psychology respectively. The object to be attained being the expression, in terms as general as possible, of the observed tendencies of the human mind in the direction of religion, the treatment of the question must in the first instance be that of investigation into social phenomena. You cannot get at the origin of religion by repeating the experiment of Psammetichus, and secluding a newborn child till you find what religion he invents. As social conditions change, the beliefs and observances which accompany those conditions undergo corresponding changes, tending sometimes to the continuance and accentuation of the

old ideas, sometimes to their deterioration, and even to their perversion.

Mr. Marett says truly that the last word on these matters has not yet been spoken. Abundant as the materials are becoming for the promulgation of theories on the subject of the origins of religion, and of formulæ in the science of comparative religions, those theories, and the teachings of that science, must be continually open to revision as further knowledge of the working of the savage mind, or further insight into the significance of savage beliefs and customs, is acquired. Mr. Marett has had his word to say, and has said it well and convincingly.

ANTHROPOLOGICAL NOTES.

THE annual Conférence Transformiste at Paris for 1908 was delivered by M. Henri Piéron, who took for his subject the present position of the problem of instinct. He discussed the various definitions of instinct, giving final approval to that of Prof. Lloyd Morgan in *Physical Science*, vi. 321. He held, however, that no definition could afford an absolute criterion. The dogma of the immutability of instincts is exploded, and the evolution of instincts is as attractive a study as the evolution of species. Their origin, transformation, disappearance, and return give rise to many obscure, but, it may be hoped, not insoluble questions.

As long ago as 1866 the late Dr. Langdon Down, in the London Hospital Reports, drew attention to the fact that idiots born of English parents sometimes resemble physically other quite distinct racial types, as Ethiopian, Malay, American, and Mongolian. Upon this Dr. Adolphe Bloch has founded a study of infantile Mongolism in the white race.

At the inauguration of the statue of Boucher de Perthes at Abbeville last year, English anthropologists were represented by Prof. Newton, who delivered an address. Many French anthropologists were present.

A fragment of a skull which has been for more than fifty years in the Museum of Natural History at Perpignan, where it was described as having been found near St. Paul de Fenouillet, a small town in the Pyrénées-Orientales, has been studied with great care by Prof. Depéret and M. Jarricot of Lyons, who consider that they have traced the actual site of the discovery, and that the skull is of great antiquity. The evidence does not commend itself to the authorities of the Society of Anthropology of Paris, who are of opinion that it is not earlier than the Neolithic period.

M. Deniker, in discussing the mean height of the various populations of Europe, classifies as of medium height those where the mean height ranges from 1,650 to 1,674 mm.; as short, from 1,625 to 1,649; as very short, from 1,600 to 1,624; as tall, from 1,675 to 1,699; very tall, 1,700 to 1,724; and excessive where the mean height is 1,725 or more. In English measure the scales are nearly equivalent to 5 ft. 3 in. for the very short, rising by one inch in each to 5 ft. 8 in. for the excessive.

In *Man* for February Mrs. Cunningham describes and figures pottery found in an ancient rubbish heap near Oare, Wiltshire, together with three fibulæ and other objects, which Mr. Reginald Smith attributes to the early years of the first century A.D., being of a characteristic Late Celtic type.

Mr. R. Grant Brown relates a story of a sham funeral in Burma, undertaken in the

hope of cheating death, and thus saving the life of a child. Pieces of his hair, finger-nails, and toe-nails were placed in a bamboo of his exact height, and covered with his clothing, and a coffin containing them was buried with the usual ceremonies. Upon the return of the supposed mourners, however, it was found that the child had really died. Death was not to be averted by sympathetic magic of that sort.

M. J. Bacot spent six months in Yunnan, in the south-eastern border of Tibet, in the neighbourhood of the Mossos, the Lissous, the Loutzes, and the Tibetans, and has communicated to the Society of Anthropology of Paris his notes on those populations, illustrated by a series of portraits of the natives. He also passed through the country of the Lolos and the Minkias, but had not the opportunity of making detailed observations there. He noted, however, a megalithic monument about 6 kil. east of Talifou, forming a rectangular chamber 8m. by 2m. 50 by 2m., and near it a single stone, 3m. high.

SOCIETIES.

GEOLOGICAL.—Feb. 10.—Prof. W. J. Sollas, President, in the chair. Messrs. J. T. Audas, G. E. Brown, E. W. Byrde, F. Feather, T. G. Taylor, and E. B. Whalley were elected Fellows. —Dr. C. G. Cullis having been nominated by the Council, was elected Auditor of the Society's accounts for the preceding year, in place of Mr. J. V. Elsdon, who had been prevented by illness from participating in the audit.

The President announced that the Council, at its meeting that afternoon, had passed the following resolution: "The Council of the Geological Society records its sense of the very great loss which the Society sustains from the death of Mr. W. H. Hudleston, F.R.S. By his distinguished services as President and as Secretary, by the constant interest which he took in the Society's affairs, and by the distinction of his high scientific reputation, he had laid the Society under a deep obligation. The Council desires to express to Mrs. Hudleston the sincere sympathy of the Society in her bereavement."

The following communications were read: 'Note on some Geological Features observable at the Carpalla China-Clay Pit in the Parish of St. Stephen's, Cornwall,' by Mr. J. H. Collins, and 'Some Recent Observations on the Brighton Cliff-Formation,' by Mr. E. A. Martin.

At a Special General Meeting held before the ordinary meeting, the following resolution was proposed by Dr. A. Smith Woodward, and seconded by Dr. R. D. Roberts: "That it is desirable, under the existing charter, to admit women to candidature for the Fellowship of the Society, on the same terms as men." A ballot having been asked for, the resolution was rejected by 50 votes to 40.

Feb. 19.—*Annual Meeting.*—The officers were elected as follows: President, Prof. W. J. Sollas; Vice-Presidents, Mr. G. W. Lamplugh, Mr. Horace W. Monckton, Dr. J. J. H. Teall, and Prof. W. W. Watts; Secretaries, Prof. E. J. Garwood and Dr. A. Smith Woodward; Foreign Secretary, Sir Archibald Geikie; Treasurer, Dr. Aubrey Strahan.—The following awards of medals and funds were made: the Wollaston Medal to Mr. H. B. Woodward, the Murchison Medal to Prof. G. A. J. Cole, the Lyell Medal to Prof. P. F. Kendall, the Bigsby Medal to Dr. J. Smith Flett, the Prestwich Medal to Lady Evans, the Wollaston Fund to Mr. A. J. C. Molyneux, the Murchison Fund to Mr. J. V. Elsdon, and the Lyell Fund to Mr. R. G. Carruthers and Mr. H. Brantwood Muff.—The President delivered his anniversary address, which dealt with 'Time, considered in its Relation to Geological Events, and to the Development of the Organic World.'

SOCIETY OF ANTIQUARIES.—Feb. 4.—Dr. C. H. Read, President, in the chair.—Mr. William Dale submitted a report as Local Secretary for Hampshire, with special reference to recent finds of Neolithic implements, and of Roman coins and pottery on the site of Clausentum.—The Rev. Lewis Gilbertson exhibited a Gnostic gold ring of the thirteenth century found in London, and an early example of a seal-topped silver spoon.—Mr. P. M. Johnston exhibited some pieces of early glazing from North Stoke Church, Sussex, temporarily removed for re-leading.

Feb. 11.—Dr. Philip Norman, Treasurer, in the chair.—Mr. Miller Christy exhibited a large, ancient brazen knocker, which was, for a long period, on the front door of a small farm-house, known as Brazen-head, at Lindsell, near Dunmow, in Essex. It was, he explained, a thick, weighty casting, consisting of a circular disk, about sixteen inches in diameter, with a narrow raised rim, and had in the centre, standing up in very bold relief to a height of about six inches, the head of a lion or leopard, surrounded by tapering rolls of hair, which radiated outwards nearly to the rim; the whole being exceedingly well executed and life-like. In the creature's mouth was a modern rough iron ring, which knocked on the rim of the disk. The original ring was, no doubt, of bronze and considerably larger. Mr. Christy suggested that the knocker belonged to the thirteenth century and was of English work. It was, he said, impossible to suppose that so fine and costly a knocker could ever have been made for the door of an incon-siderable farm-house, and he surmised that it came originally from some religious house. Probably, however, it was not monastic spoil; for the farm appeared (though the evidence was not quite conclusive) to have been known as the Brasen-head (doubtless because of this knocker being on its door) since at least the year 1500, and perhaps earlier. The knocker has been noticed (as "a wolf's head of brass") by most of the Essex historians, beginning with Holman (about 1710). Mr. Christy alluded briefly to the somewhat similar, but probably earlier knockers at Durham (apparently a griffin's head) and at Brasenose College, Oxford (apparently a monkey's head), and to one or two others. He was glad, he said, to be able to announce that arrangements had been made for the acquisition of the example in question by the British Museum.

Mr. O. M. Dalton communicated some notes on a covered silver bowl of the ninth or tenth century, probably of English work, and a Persian dish of the fourth century with a figure of Sapor II. —Mr. W. de C. Prideaux exhibited a pewter coffin chalice of unusual form, with a paten inscribed IHC MERCI, found in a grave on the site of Abbotsbury abbey church; also a rubbing of the casement of the brass of an Abbot of Bindon, circa 1320, and a palimpsest brass inscription from Litton Cheney, Dorset.

Feb. 18.—Sir Richard Holmes, V. P., in the chair.—Mr. Reginald Smith read a second paper on the Gallo-Roman redware found on Pudding-pan Rock, Herne Bay, and, on behalf of the subscribers, presented the diver's report of an expedition to the site last year. Stormy weather interfered with the diving operations, and only three fragments were recovered by Mr. Pollard, the largest being coarse ware of uncertain date. Another was part of a dish belonging to the Rock Series; and the third, found at the distance of a mile, belonged to a small cup with engine-turned frieze, of thinner and better ware, dating from the first century. Details were given of 42 specimens examined in various collections since January, 1907: all presented the same features as before, the forms, colour, texture, and potters' names precisely corresponding to those of the former series, except for one new name and one new variety of a recognized form, stamped by the same potter who made the prototype. As many as 280 authenticated specimens from the Rock have now been catalogued, of which 213 bear legible potters' stamps. There are sixteen different forms, including four groups of three sizes, and thirty-six names of potters, many of whom are known to have worked at Lezoux, Puy-de-Dôme. If the theory is correct that this red ware formed part of the cargo of a boat wrecked on the Rock on its way from the Gaulish coast to London, it follows that these potters were contemporaries, and the available evidence points to 160–190 A.D. as the period of their activity. Only unornamented specimens are found on the site, and the absence of "figured" vases and "applied" decoration suggests that there was a brief intermediate period when nothing but plain ware was manufactured at Lezoux.

Specimens dredged from Pudding-pan Rock were exhibited by Messrs. Sparshott, Warner, and Evans, and Dr. Hayward, the first-named also sending three Neolithic flint implements recovered in the same way.—The Director exhibited a bronze sacrificial bowl with two fixed handles, found in the Thames near Walton, and dating from the latter part of the first century. It is of excellent workmanship, and well preserved. A certain number have been found in Northern Europe, but all were probably made in Italy.

ROYAL NUMISMATIC.—Feb. 18.—Sir Henry H. Howorth, President, in the chair.—Mr. Henry Symonds was elected a Fellow.—The

following exhibitions of coins were laid before the meeting: Mr. T. Bliss, a series of silver coins of the Commonwealth of the rare date 1649, and patterns of the half-crown by Ramage of 1651, with and without the edge lettered—Miss Helen Farquhar, a cliché in silver for the reverse of a touch-piece of Charles II. showing a ship in full sail: this piece is unique, and was formerly included in the Brice, Montagu, and Murdoch cabinets.—Mr. Bernard Roth, a false British stater which purported to have been struck at Verulamium; also clippings of silver coins of Edward VI. to Charles II., found in Southwark and at Marsham, near Abingdon.—Mr. F. A. Walters, a sestertius in bronze of the Emperor Galba of the "Adlocutio" type,—and Mr. Frederick A. Harrison a silver coin struck in China, and bearing the emperor's effigy, for currency in Tibet: this is the first silver coin with the portrait of an Emperor of China.

Mr. W. J. Hocking read the second and concluding portion of his paper on 'Simon's Dies in the Royal Mint Museum, with some Notes on the Early History of Coinage by Machinery.' Taking up his subject from the middle of the seventeenth century, he mentioned the circumstances in which mill money was re-established in France, chiefly through the exertions of the engraver Varin. Mr. Hocking then related the history of its reintroduction at the English Mint. This was effected under the superintendence of a Frenchman, Peter Blondeau, who was in 1649 invited to England for that purpose by the Government. The process of cutting the blanks and the mode of lettering or engraving the rims of the coins, as carried out by Blondeau, were described and illustrated. Particulars were also given of the various dies executed by Thomas Simon for the coinage of the Protector Cromwell, which were to be used by Blondeau; and an account was supplied of the history of these dies, which from time to time had been obtained by the authorities of the Mint. The total number of the Cromwell matrices, punches, and dies now in the Royal Mint is twenty-six, besides such as were undoubtedly manufactured in the Mint at a later date. These subsequent fabrications were made by the engraver John Sigismund Tanner at the instigation of the Hon. Richard Arundell (who was appointed Master of the Mint in 1738), in order that some pieces might be struck for presentation to his friends. The differences between the originals and the copies were minutely described.

ZOOLOGICAL.—Feb. 16.—Mr. F. Gillett, V. P., in the chair.—The Secretary read a report on the additions to the menagerie during January.—Mr. C. Tate Regan exhibited sketches illustrating colour-changes in some fishes from the Bermudas in the New York Aquarium.—Mr. E. G. B. Meade-Waldo read extracts from a letter he had received from Dr. Einar Lönnberg on the hunting of the sea-elephant on South Georgia, and called attention to the necessity of steps being taken to prevent its extermination.—Dr. F. Wood-Jones presented a communication on the 'Fauna of the Cocos-Keeling Atoll,' and illustrated his remarks with lantern-slides. The work was based on collections made by the author during a stay of fifteen months in 1905 and 1906.—A paper was communicated by Mr. F. E. Beddard on 'The Anatomy of Certain Ungulata, including Tapirus, Hyrax, and Antilocapra.—Dr. E. L. Trouessart presented a paper entitled 'Le Rhinocéros blanc du Soudan (*Rhinoceros simus cottoni*).'

METEOROLOGICAL.—Feb. 17.—Mr. H. Mellish, President, in the chair.—Mr. E. Mawley read his 'Report on the Phenological Observations for 1908.' The most noteworthy features of the weather of the phenological year ending November, 1908, were the severe frosts early in January, the exceptionally heavy fall of snow and remarkably low temperatures in the latter part of April, and the marked periods of unusually wet and dry weather during the summer. In February and March wild plants came into blossom in advance of their usual time, but throughout the rest of the flowering season were more or less behind their average dates. Such early spring migrants as the swallow, cuckoo, and nightingale made their appearance very late. The only deficient farm crop was that of barley. The yield of wheat, oats, and beans was rather above the average; that of peas and hay very good; while the crops of turnips, mangolds, and potatoes, taken together, were the most abundant for many years. The yield of apples was under average, and that of pears and plums much under average. On the other hand, the crops of currants, gooseberries, and strawberries were almost everywhere unusually good. As regards the farm crops, this was the third good year in succession, although compared with 1906 and 1907 the yields in 1908, except in the case of turnips,

mangolds, and potatoes, were much inferior to those of either 1906 or 1907.

Mr. W. Marriott read a paper on 'The Cold Spell at the End of December, 1908.' The weather during December was generally mild until Christmas Day, when a considerable change took place in the distribution of barometric pressure, and the weather assumed a wintry character. Gales occurred in many places, and snow fell more or less over the British Isles during the following week. The most remarkable feature, however, was the intense cold which prevailed over the central and south-eastern portion of England from the 28th to the 31st. The temperature on the 28th did not rise above 25° over a considerable portion of the Midlands, while on the 29th it remained below 25° over virtually the whole of England (except the south-western counties) up to within about 20 miles of the coast. On the 28th, 29th, and 30th over the greater part of the country the minimum thermometer fell below 20°; while over a considerable area it fell below 10° on the 29th and 30th. At several places the lowest temperature recorded was about zero. At Berkhamsted the thermograph showed that the temperature remained below 25° for a period of 58 hours—a most unusual occurrence. Mr. Marriott stated that the isobaric charts indicated that during this period there was a ridge or wedge of high pressure between two cyclonic systems, and that the conditions were thus favourable for the production of great cold. For December the cold was very exceptional, as the only instances in the neighbourhood of London or at Greenwich in which the maximum temperature was below 25° for the day were the following: 1796, 25th, 19°·5; 1798, 28th, 19°·5; 1816, 22nd, 24°·0; 1830, 24th, 22°·0; 1855, 21st, 23°·2; 1874, 31st, 24°·5; 1890, 22nd, 23°·7; and 1908, 29th, 25°·4, and 30th, 23°·3.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 16.—Mr. J. C. Inglis, President, in the chair. The paper read was 'The Design of Marine Steam-Turbines,' by Mr. S. J. Reed.

HISTORICAL.—Feb. 18.—Annual Meeting.—The Rev. Dr. W. Hunt, President, in the chair.—The President delivered his annual address, reviewing the record of historical writing by Fellows of the Society, the volumes issued to Fellows, and the general progress of historical research during his term of office.—On the retirement of Dr. Hunt, Archdeacon Cunningham was elected President for the ensuing term of four years.—The following were elected Fellows: A. E. Brown, the Hon. Evan Charteris, H. E. Cullingworth, C. H. K. Marten, J. Munro, the Rev. R. M. Serjeantson, and H. F. B. Wheeler.

FOLK-LORE.—Feb. 17.—Miss C. S. Burne, President, in the chair.—Mr. T. C. Hodson read a paper on 'Head-hunting Tribes in the Hills of Assam,' and gave some instances of head-hunting with which he had personally come into touch in the State of Manipur. An interesting instance was that of an appeal to Mr. Hodson by a terrified Naga, a lock of whose hair had been taken by the chief of a powerful village to put beneath the main post of his new house. Mr. Hodson was able to persuade the chief to substitute the head of a stout buffalo for the lock of hair. In one village where a raid had taken place the heads were placed in a tree outside the village—perhaps a survival of tree-burial, traces of which are found amongst the neighbouring Naga hill tribes. The funeral of a chief was incomplete without the head of a human victim, it being the belief that the owner of the head became the slave of the chief in the future world. The Quoireng Nagas take heads because the possession brings wealth and prosperity to the village. It was usual to keep the heads for five days and then to return them to the village from which they were taken, or they were put into the graves of the families of the successful warriors. For three years after a successful raid, all raids against that particular village were forbidden. Before and after a raid, the warriors were subjected to strict tabus. Mr. Hodson mentioned the custom of erecting outside the village the image of a man and throwing spears at it. If the head were hit, the successful warrior would take a head; if the belly, the crops would be plentiful. The year was divided into a cultivating and a hunting period, the chief village festivals taking place between the two periods. In some of the villages were large monoliths or heaps of stones—places of great sanctity—on which the heads taken in a raid were placed. The monoliths were regarded as exercising an influence on the food supply, and were thought to have been erected to secure stability and good fortune for the family. Speak-

ing of the opinion of earlier authorities that no young man could find a wife without having taken a head, Mr. Hodson alluded to a custom by which, on the marriage of his son, the warrior retired in his favour, thus securing a vigorous continuity of service to which the utmost value would be attached. Success on a hunting raid would serve as a mark of manhood, and as qualifying from one stage in tribal life to another. Of an admirable series of lantern-slides illustrating the lecture, perhaps the most interesting was that of a large stone circle and avenues in which the village dances and ceremonies took place. In the discussion which followed Sir Charles Lyall drew attention to similar good work being done in India; and the President mentioned an interesting custom which still obtained in Guernsey, and which had marked resemblance to the ceremonies connected with the monoliths referred to in the paper.

PHYSICAL.—Feb. 12.—Annual Meeting.—Dr. C. Chree, President, in the chair.—The Secretary read the Reports of the Council and the Treasurer, which were adopted.—The following were elected Honorary Fellows: R. Benoit and Julius Thomsen.—The following were elected officers and Council for the ensuing year: President, C. Chree; Vice-Presidents, those who have filled the office of President, together with W. Duddell, Prof. A. Schuster, S. Skinner, and W. Watson; Secretaries, W. R. Cooper and S. W. J. Smith; Foreign Secretary, Prof. S. P. Thompson; Treasurer, Prof. H. L. Callendar; Librarian, W. Watson; other Members of Council, A. Campbell, W. H. Eccles, A. Griffiths, J. A. Harker, Prof. C. H. Lees, T. Mather, A. Russell, Prof. E. Rutherford, F. E. Smith, and R. S. Whipple.—The President then delivered his address.

HELLENIC.—Feb. 16.—Prof. P. Gardner, President, in the chair.—Mr. P. Ure read a paper on 'Recent Excavations in the Ancient Greek Cemetery at Rhitsona in Boeotia.' After preliminary remarks as to the identification with Mycalessus, the modes of burial, and the dating of the graves, Mr. Ure showed illustrations of the sixth-century pottery and figurines. These comprised vases and figurines in the Boeotian Geometric style, and in other styles found in the same graves. They included various proto-Corinthian, Corinthian, and sub-Geometric types, "Naucratic" ware, "Rhodian" glass, black figure on red and yellow grounds (including an *amphora* with a new type of naval scene, inscribed), white lecythus, "archaic" statuette and protomai; also transitional vases, combining features of several styles and raising questions of provenance. Mr. Ure concluded by discussing "cothons" and allied types with rim to prevent spilling, and the question of their use.

Mr. W. C. F. Anderson read a paper on 'Amphipolis.' The happy change in Turkish government, he said, fostered the hope that before long it might be possible to survey and excavate many important sites. Amphipolis claimed a leading place on any list of possible excavations. It was unoccupied and fairly accessible. Hitherto brigands and marauding bands and a well-deserved reputation for malaria had kept travellers at a distance. He had visited the site in 1896 and in August last year, and photographed the chief features of the site and the few monuments that are left. Reliefs, inscriptions, and terra-cottas were found in considerable quantities, and were exported by the inhabitants by way of Cavalla. The interest of the site was that it commanded the mouth of the Strymon and the approach to the sea from the fertile Philippi Valley. It was on the Via Egnatia and on the Turkish post-road, and until early last century was a place of some importance. Here, if anywhere, remains of the pre-Grecian civilization of the Balkans might be found, for it lay on the direct road from the sea to Bulgaria, and as the "Nine Ways" must have been a place of barter and traffic. The solution of the problem of the origins of the culture of early Greece lay hidden in such sites, and of the three "store towns" of Xerxes it was the most promising for excavation. His view was that Xerxes effectively occupied the valleys of the Hebrus, Strymon, and Axios, and that various difficulties as to his line of march and retreat were explained by the trouble of having his lines of supply at right angles to his line of advance and lines of communication by sea. The site had not been touched except by peasants, since the French expedition of 1861, but a relief now removed showed connexion with Samothrace, and there could be little doubt that there was much still to be found, as the remains of the city covered about a square mile. The malaria was the chief obstacle, but there were healthy ground and safe water within easy reach of the walls, and good camping-ground

could be found within three miles. Labour could be obtained, but wages were high owing to the large amount of work required by the tobacco planters in the plain of Philippa.

MEETINGS NEXT WEEK.

- Mon. Royal Institution, 5.—General Monthly Meeting.
— Surveyors' Institution, 7.—'A National Water Supply,' Mr. E. Page. (Junior Meeting.)
— Society of Engineers, 7.30.—'A New Test for Concrete,' Dr. J. S. Owens.
— Aristotelian, 8.—'The Rationalistic Conception of Truth,' Dr. F. C. S. Schiller.
— Society of Arts, 8.—'Methods of Artificial Illumination,' Lecture III., Mr. Leon Gaster. (Cantor Lecture.)
Tues. Royal Institution, 3.—'The Evolution of the Brain as an Organ of Mind,' Lecture II., Prof. E. W. Mott.
— Faraday, 8.—'On the Rate of Evolution of Gases from Homogeneous Liquids,' Mr. V. H. Veley and Dr. J. C. Cain; 'The Electro-analysis of Mercury Compounds with a Gold Cathode,' Dr. F. Mollwo Perkin; 'The Relation between Composition and Conductivity in Solutions of Meta- and Ortho-Phosphoric Acids,' Dr. E. B. R. Prideaux.
— Institution of Civil Engineers, 8.—Discussion on 'Some Recent Grain-handling and Storing Appliances at the Millwall Docks.'
— Zoological, 8.30.—'The Development of the Subdivisions of the Pleuro-peritoneal Cavity in Birds,' Miss Margaret Poole; 'The Growth of the Shell of *Patella vulgata*, L.,' Mr. E. S. Russell; 'The Life-History of the Agrionid Dragonfly,' Mr. F. Balfour-Browne; 'Growth-Stages in the British Species of the Coral Genus *Parasmilia*,' Mr. W. D. Lang.
Wed. Royal Archaeological Institute, 4.30.—'On such Portions of Sussex Churches as can be dated from Bequests in Early Wills,' Part I., Mr. R. Garraway Rice.
— Entomological, 8.—'Birds as a Factor in the Production of Mimicry among Butterflies,' Mr. G. A. K. Marshall.
— Society of Arts, 8.
Thurs. Royal Institution, 3.—'Problems of Geographical Distribution in Mexico,' Lecture III., Dr. Haus Gadow.
— Royal, 4.30.
— Linnean, 8.—'The Montane Flora of Fiji,' Miss L. S. Gibbs.
— Chemical, 8.30.—'The Action of Anhydrous Sulphuric Acid on Triphenylsilicic,' Messrs. G. Martin and F. S. Kipping; 'The Ignition Temperatures of Gases,' Messrs. H. B. Dixon and H. F. Coward; and other Papers.
Fri. Geologists' Association, 8.—'On the Sections of Inferior Oolite on the Midford-Camerton Section of the Limply Stoke Railway, Somerset,' Mr. L. Richardson; 'The Geology of the Paris Basin,' M. Gustave F. Dollfus.
— Philological, 8.—'On Frisian,' Mr. J. S. Westlake; 'Lithuanian Lord's Prayer,' Mr. L. C. Wharton.
— Royal Institution, 9.—'The Letters of Queen Victoria,' Viscount Esher.
Sat. Royal Institution, 3.—'Properties of Matter,' Lecture II., Prof. Sir J. J. Thomson.

Science Gossip.

THE CAMBRIDGE UNIVERSITY PRESS will publish this spring a volume of essays entitled 'Darwin and Modern Science,' in commemoration of the centenary of the birth of Charles Darwin and the fiftieth anniversary of 'The Origin of Species.' The essays, addressed primarily to the educated layman rather than the expert, will illustrate the far-reaching influence of Darwin's work, and the present attitude of investigators and thinkers towards his views. There is a brilliant list of contributors, some of whom pass in review the progress of research on lines which, though unknown or but little followed in his day, are the direct outcome of his work.

IN addition to a few figures in the text and a coloured plate in illustration of an essay by Prof. Weismann, the volume will contain two portraits of Darwin and an etching of his study at Down. The essays are preceded by a letter from Darwin's lifelong friend Sir Joseph Hooker to the editor (Prof. Seward), and a short biographical epitome of Darwin.

BESIDES being engaged on a new edition of Howard Saunders's 'British Birds,' Mr. W. Eagle Clark, of the Edinburgh Royal Scottish Museum, is working at an important book on 'Migration,' which will contain the results of prolonged study and observation of the subject on Fair Isle, the Flannan Islands, the Eddystone, and various other centres for bird-watching.

PART III. of the Annual Report of the Fishery Board of Scotland, dealing with Scientific Investigations, is just issued as a Parliamentary Paper (2s. 6d.); and we note also the appearance of a Spectrographic Determination of the Constant of Aberration and of the Solar Parallax, Royal Observatory, Cape of Good Hope (2s. 6d.).

THE death occurred yesterday week of James Hamilton, LL.D., Emeritus Professor of Pathology in Aberdeen University. After working in pathology at Edinburgh, he was appointed to the above-mentioned chair in 1882, and resigned it in 1908. Dr. Hamilton did much to maintain the reputa-

tion of the Aberdeen Medical School, and his 'Textbook of Pathology' has a high reputation. He also published 'The Topography of the Brain in relation to Disease' and the 'Pathology of Bronchitis.' Recently he had devoted himself to the diseases in sheep known as "braxy" and "loup-ill," on which he wrote a Board of Agriculture Report.

A VERY remarkable meteor, three or four times as bright as Jupiter, was witnessed by many persons over a large extent of country, last Monday evening. It appeared at 7h. 34m. (Greenwich time), and in about five seconds passed from near θ Orionis, in a north-easterly direction, to beyond β Andromedæ, and then exploded. The train remained visible in the sky for more than an hour and a half after the disappearance of the meteor.

THE sun will be vertical over the equator shortly after 6 o'clock (Greenwich time) on the morning of the 21st prox., which is therefore the day of the vernal equinox. The moon will be full at 2h. 56m. on the morning of the 7th, and new at 8h. 11m. on the evening of the 21st; she will be in perigee a little before noon on the latter day, about which time exceptionally high tides may be expected. An occultation of γ Cancri will take place on the evening (5h. 32m. to 6h. 27m.) of the 3rd, and of κ Virginis on the night of the 10th: disappearance 44m. after midnight, reappearance at 1h. 37m. on the morning of the 11th. The planet Mercury will be at greatest western elongation from the sun on the 9th, and will be visible in the morning during the greatest part of the month, passing from Capricornus, through Aquarius, into Pisces. Venus, some distance to the east of Mercury, will pass from Aquarius into Pisces on the 25th, moving in a north-easterly direction; she will be in close conjunction with the moon (about nineteen hours before it becomes new) at 1 o'clock on the morning of the 21st. Mars is moving nearly easterly in Sagittarius, and rises a little earlier each morning; he will be near the gibbous moon on the 17th. Jupiter continues to be very brilliant all night in Leo, to the south-east of Regulus. Saturn is in Pisces, and sets earlier each evening, so that he will cease to be visible before the end of next month.

ASTRONOMICAL photographers will do their utmost to note as soon as possible the registration of Halley's comet on their plates; but it is doubtful whether they will succeed before the autumn. The comet's place in the heavens is now, according to the calculations of Messrs. Cowell and Crommelin, in the northern part of the constellation Orion. But its distance from us is increasing again until May, when it will amount to more than five times that of the sun, afterwards diminishing, to about twice the sun's distance at the end of October.

ANOTHER small planet was photographically discovered by Herr Kopff at the Astrophysical Institute, Königstuhl, Heidelberg, on the 18th ult.

DURING her examination of photographic plates obtained by M. Blazko at the Moscow Observatory, Madame Ceraski has detected variability in a small star situated in the constellation Cepheus. The changes of brightness appear to range between $9\frac{1}{2}$ and $10\frac{1}{2}$ magnitudes; but the registrations being scattered over a considerable time, neither the period nor the type of variability can at present be assigned. The star will be reckoned in a general list as var. 3, 1909, Cephei.

WE have received a copy of the Report of the Superintendent (Capt. W. J. Barnette, U.S. Navy) of the United States Naval Observatory. Continued activity is shown in both the meridian and equatorial departments, but nothing of a special character. On the 21st of August Prof. W. S. Eichelberger was placed in charge of all observational work, an arrangement still in force. The sun, the moon, the large planets, standard stars, and zodiacal stars were observed with the 9-inch transit-circle—most of the satellites, three comets, fifty-eight small planets, and casual phenomena with the 26-inch equatorial. The branch observatory at the naval station, Tutuila, Samoa, was discontinued in May, because the climatic and other conditions were found by experience to be such as gave no hope that the expectations with which it was established in 1904 could ever be realized. The American Nautical Almanac Office has been since the 1st of October, 1907, under the charge of Prof. M. Updegraff (U.S. Navy).

FINE ARTS

A History of Painting in Italy. By J. A. Crowe and G. B. Cavalcaselle. Edited by Langton Douglas. Vol. III. (John Murray.)

(First Notice.)

By far the most important section of this third and latest volume of Mr. Murray's reissue of Crowe and Cavalcaselle's standard 'History' is devoted to the Sienese masters of the fourteenth century and of the earlier years of the century following—from the time of Duccio, that is, to that of Taddeo di Bartolo, and his immediate followers. The remaining space is given over to the less important early painters of Umbria, the Marches, and Northern Italy in general. Cavalcaselle's text—for as Cavalcaselle's it must, after all, in substance be considered notwithstanding its English guise and all Crowe's literary partnership and invaluable assistance—does not call for particular discussion here. Sufficient is it to say that, although in its general trend the criticism of the past thirty years has gone on building upon Cavalcaselle's foundations, without radically separating from his general estimates and judgments, the great Italian critic was not always so successful in his treatment of the artists of Siena as he was in regard to those of other schools. Still, admitting that an adequate history of Sienese art yet remains to be written, and allowing that Cavalcaselle may, at times, have failed fully to realize the true nature and aims of this particular school, one must say that he was an infinitely fairer judge of the earlier Sienese painters of the Trecento than he was of their successors of the subsequent century, in regard to whom his somewhat academic standpoint of appraisal—emancipated as it was for his day—often prevented him from showing just appreciation of a beauty and refinement which have only of recent years disclosed themselves to a discerning few. It is not, therefore, with Cavalcaselle, so much as with his most recent commentator, that we have here to deal.

After a careful perusal of Mr. Douglas's

notes, we can but confess to a certain disappointment. What could be said of his last volume can be repeated with equal truth of this. To our mind Mr. Douglas does not seem fully to have appreciated either the responsibilities or the opportunities of his task. Neither in scope nor in character do his notes appear to fulfil the legitimate requirements of a present-day edition of what is, when all is said and done, one of the most important works of its kind yet written. Interesting and useful as many of these notes may be, they are of too limited a nature to provide the student with anything approaching a comprehensive synopsis of recent critical opinion in connexion with the vast material handled by Cavalcaselle. In limiting ourselves, for the moment, to that portion of the present volume which treats of the School of Siena, we are amply illustrating our objections to Mr. Douglas's too subjective methods. Thanks to the small but active group of critics who, of late years, have given special attention to Sienese painting and its varied and far-reaching influences, knowledge of Siena's art has grown apace. Mr. Douglas himself may rightly be counted as belonging to this company of enthusiastic students, and his contributions to the subject of their efforts are sufficiently well known; but he is, after all, only one among a number, and his individual opinion is far from representative of their work as a whole. What has been accomplished by Mr. Douglas's colleagues cannot well be put aside. Numberless Sienese paintings, scattered through the public and private collections of Europe and America, under misleading and erroneous attributions, have been restored by them to their real authors. The original lists of Cavalcaselle have been doubled, and in many cases tripled, by the discovery of works which have frequently cast an entirely new light upon the character and development of the painters to whom they are due. Numerous articles of a more general critical nature have appeared in various reviews, and more than one book of real value and interest has been published, within the past decade, on the long-neglected theme of Siena's art. In a few instances Mr. Douglas has taken cognizance of these additions to our knowledge; occasionally he has, by his own unaided efforts, shed some new light on unsolved problems; but the greater portion of the work accomplished by his contemporaries has met with no recognition at his hands. Its suppression or omission is as much an injustice to the reader as to the critics in question themselves. Mr. Douglas's additions, for example, to Cavalcaselle's original lists of the different painters' works, are surprisingly meagre, and comprise, in many cases, but a minor part of those which have been published by authoritative critics during recent years. Nor has Mr. Douglas always been at the pains of quoting others where quotation was their due. In a further notice we shall comment on some of his remarks in detail.

"FAIR WOMEN" AT THE NEW GALLERY.

By this show the "Internationals" prove themselves once more so admirable a body of organizers that we are tempted to wonder whether, if they had been given the handling of a winter exhibition at Burlington House admittedly aiming at the rehabilitation of modern painting, they might not have succeeded better than the Royal Academy. Even in the limited scope of the present exhibition, and handicapped as they are by the necessity of conforming to a catchpenny title, they have done good service in the way of ridding us of just a little of that superstitious reverence for Old Masters, as such, which is a serious barrier to modern artistic development.

To perform this public service is simplicity itself. It suffices to exhibit constantly Old Masters and the best modern work side by side on equal terms. We do not wish to forget the fine qualities of the former—their particular points of superiority to the work of to-day. We desire that it should be for such actual merits only that they should be appraised above the moderns—that we should be offered an opportunity of judging which of the latter bear best such comparisons. Long enough have the two been shown in watertight compartments which we enter predisposed, in the one case for reverence, in the other for carping.

The *Georgiana, Duchess of Devonshire, and Child* (134), by Sir Joshua Reynolds, hanging in the place of honour in the West Room, is a picture of worldwide fame, and if we compare it with Mr. J. J. Shannon's attempts at similar portraiture (204-6), we doubtless feel the superiority of the earlier painting, because almost inevitably the man who attempts to repeat the fashionable sentiment of a previous century does so at the expense of sincerity. On the other hand, we may look from the eighteenth-century canvas to the frankly contemporary work of Mr. Gerald Festus Kelly in the same room (*Mrs. M. V. Leveaux*, 124) without any sense of stepping to a lower plane of portraiture. This picture is the best work the artist has yet shown, and, if it does not represent his powers too favourably, marks him as one of the finest of living portrait painters. The more complex technique of Sir Joshua is obviously captivating—too obviously when, as in this instance, its lusciousness is purchased at the expense of much vague and faulty structure, much accidental smearing of sloppy paint. If paint so loosely handled takes on a certain subtlety with age, so that there are fragments of great superficial beauty, we are reminded by Mr. Kelly's picture that new paint cleanly set down for what it is worth has a sober dignity of its own—the beauty, in this instance, of simplicity and a strangely attractive moderation. Its slightly austere splendour suits the character of the sitter better than the rather specious glamour of Sir Joshua fits the delicate theme he handles, the *naïveté* and significance of which become sophisticated in his hands. He would never be so tactless as to look at his sitters with greater seriousness than they relished, and in this exhibition of Fair Women we might note this as the general trend of artistic development—that the earlier painters aimed at making their sitters fair, while the modern artist above all shows them as women. The taste that prefers the former attitude is not invariably a sign of superior culture, but is tinctured with the ordinary appetite for flattery rather than truth.

A real aloofness from the fashionable prettiness of the moment characterizes

the typical modern painter. It may be disastrous to his prospects of success, but at least it is not a sign of commonness of mind, and the work which here represents the protagonist of the modern movement is a fine example of the paramount value of sincerity. In the nobler sense of the word Manet's portrait of his mother (122) is surely not less beautiful or less aristocratic than the productions of the best of the eighteenth-century Englishmen whose work hangs near it. Even the charming Gainsboroughs, *Mrs. Elliott* (135) and *Lady Clarges* (136), have hardly the look of fine breeding of this astonishing old lady, who is rendered with a fearless insight entirely worthy of her. How different are the means by which these painters secure the continuity of the flesh tints with the other tones of the picture! Gainsborough gets it with a mesh of fine tones quivering with delicate movement, Reynolds with a golden bath in which all the colours float, Manet by an audacious excursion into the flesh painting of the very tones of the black dress. This apparently alien element, moreover, is not blended in liquid fashion, as Reynolds blends a similarly distributed note of red in his carnations, but is left a stark statement, with nothing but the justice of its proportions to make it tolerable.

Mr. John's *Woman Smiling* (181) is not so highly concentrated a piece of draughtsmanship as Manet's, the head being much more vital than the rest of the figure; but it is far the best painting the artist has done, and the sincerity and certainty of its suave modelling are masculine qualities which make the picture a formidable neighbour. The penetrating, rather bitter smile of Mr. John's lady seems directed at the artificial presentment of *The Duchess of Sutherland* (179), by Mr. Sargent, which hangs close by, wherein the painter—perhaps at the challenge of Mr. Shannon—has produced a triumph of showy insignificance. Yet if, instead of this, the lady had had for neighbour the daintier eighteenth-century Duchess of Devonshire, we should probably still have felt the same sinister quality in her smile. Mr. Wilson Steer is of all these moderns most in sympathy with the eighteenth century—with Fragonard, perhaps, rather than the Englishmen—and by the delicacy and bloom of its colour his *Portrait of Mrs. Styan* (180) is equal to Fragonard at his best. In such comparison, however, the Englishman would seem a little lacking in compact logic of form, his looseness of texture resulting in an over-material look in the lady's features, compared with a slightly vapoury appearance about the head as a whole.

Along with the works of Mr. Steer, Mr. John, and Mr. Kelly, the large portrait (153) by Mr. Simon Bussy ranks as not unworthy to be set beside the best of the retrospective portion of the exhibition. Mr. Steer is a decorator with an eighteenth-century taste and an impressionist technique; Mr. Bussy an ultra-modern painter with a love for the traditional use of handsome unfretted paint. In theory the future should be his; but while we honour this large and ambitious canvas, rich in distinguished qualities, we feel that it is indeed partly by theory that he is doing his painting. It is curious to compare his severely rhythmic design with the easy unconsciousness of Courbet's superb flower piece, No. 131 (the figure in this picture is negligible), a masterly example of the painter's practice of starting in the most sombre depths of the palette, and shouldering his way up in ponderous swayings from glowering red to sombre green, till he bursts forth in a prodigal spatter of creamy whites of unctuous quality only

half disengaged from the full-coloured gloom. No finer piece of virtuosity than this has been shown for a long time, the Monticellis included in the collection being but scattered and uncertain fumbings at what Courbet grasped firmly. We refer here to the typical Monticellis of romantic subjects, for there is a weirdly devised *Mère de l'Artiste* (227) which is like Rembrandt, if we can imagine a Rembrandt more deliberately fantastic as a colourist, and with just a little less than his usual intimacy of characterization. Virtuosity of slimmer quality, showing small grasp of form, and an absorption in the superficial qualities of paint which seems more astonishing every time it is seen, is to be found in Whistler's *Symphony in White No. 3* (160). In the lighter scale of colour it has something of the same flimsy charm which we find in the deep tones of *The Fairy Princess* (157) and *The Message* (162), which show the combined work of Matthew Maris and Monticelli. Heavily charged with the same romantic sentiment, which belongs perhaps to the period as much as to the artists, is Millais's *Eve of St. Agnes* (137), but it has the advantage of being handled by an artist of greater staying power and deeper insight—an insight here so undeniable as to raise again the question why it later became obscured.

It will be seen from the foregoing that the exhibition at the New Gallery is of such interest as to tempt a reviewer to a notice beyond his limits. We can therefore only briefly chronicle that *Miss Alison Preston* (202), by Mr. George Lambert, while common in design, shows in painting a little return towards his much finer quality of a couple of years ago, and note the presence of some of the very best work of Burne-Jones (145 and 149) and the Belgian Alfred Stevens (155), and an attractive example of Madame Morizot (219), already perhaps slightly dimmed by age. The collection of the work of the late Charles Conder is hardly representative, a painted dress (114) being the finest exhibit. Among the abundance of interesting work we had almost forgotten even such a masterpiece as the *Trois Danseuses* (40) by Degas.

The collection of sculpture is enriched by two examples from the hand of M. Rodin and a small collection of works by Mr. Alfred Gilbert. None of the works shown is, we think, new, but they are fairly representative, the *Old Fisherman's Head* (294) and the *Sir Richard Owen* (291) showing Mr. Gilbert's powers of delicate, sensitive modelling, the *Seal* and the *Preston Key* (A and C 290), his polished craftsmanship and rich design, and it is above all when working within such apparently modest and compact limits that his greatness is apparent. The careless profusion of the *Presentation Cup* (307), on the contrary, is expressive of the other side of Mr. Gilbert's artistic character—the dangerous facility of imagination which dupes the man who should be its master, and pushes him to artistic enterprises on a scale not perhaps beyond his powers, but demanding more support than any artist can count on, in an age like our own, to bring them to fruition.

EXCAVATIONS IN EGYPT.

THE exploring season in Egypt has begun well, and there are already reports of successful efforts on the part of different well-known explorers. The Director-General of the Service des Antiquités, M. Maspero, passed through Luxor on Christmas Day on his annual tour of inspection, and went on to Nubia, whence he will return in time for

the Congress of Archæology to be held at Cairo in April. The great Museum over which he presides has received several additions this year, one of them being a statue of alabaster of Men-kau-Ra, or Mycerinus, the fifth king, as is generally supposed, of the Fourth or Pyramid-building Dynasty. The statue, which is nearly twice the size of life, shows a beautifully modelled head with a wide and rather flat nose, and a long upper lip, which lends some colour to the legend preserved of his immorality, though Herodotus, followed in Matthew Arnold's poem, makes him a just ruler. The whole expression of his face offers a strong contrast to the majestic repose of the large granite statue of Khaf-ra or Chephren, which is its neighbour in the Museum. The Mycerinus statue was discovered at Gizeh by the American archæologist Dr. Reisner, who found on the same spot some slabs of green schist, bearing in high relief an upright figure of the same king, between the goddess Hathor and another deity who is evidently the chief divinity of a nome, and has by her side a standard with emblems. It is said that Dr. Reisner has found several examples of this tablet; and as in the two exhibited in the Museum the emblems on the standards differ, it is a fair inference that one was made for every nome in Egypt. If so, it is to be hoped that they will be speedily published, for hardly anything would do more to fill the gaps in our knowledge alike of the early history of Egypt and the Egyptian religion than an accurate knowledge of the nome signs. It is also somewhat disconcerting to those who have pronounced Hathor a foreign importation, to find her appearing so early in Egyptian history.

At Karnak, M. Legrain is continuing the magnificent work of restoration to which he has devoted so many years of his life, and the great hypostyle hall now appears nearly as Rameses II. left it. It is noteworthy that in effecting this most useful work M. Legrain has used no means but those employed by the original builders, the fallen pillars having been gradually raised to their positions by ramps or inclined planes of earth. He has also discovered to the north of the temple a prehistoric cemetery which has already yielded some results, and from which further discoveries may be expected. M. de Morgan in his 'Recherches sur l'Origine de l'Égypte ancienne' some years ago included Karnak among his prehistoric sites, and the result abundantly justifies his conclusions. Across the river, Mr. Theodore M. Davis is continuing his excellent work at the Bibân el Moluk, or Valley of the Kings, with the assistance of Mr. Harold Jones, and has discovered yet another tomb of great interest, although it is too soon to decide whether it was built for a king or other royal personage. The tomb of Si-Ptah already shows signs of damage by peeling, and it is much to be wished that means could be taken to secure copies of the inscriptions on its walls while there is still time. Although these are almost entirely chapters of the 'Book of the Dead,' and differ only in one or two places from the Theban recension published by M. Naville, every copy of that extraordinary collection of prayers, hymns, and spells is of interest to the Egyptologist. A complete publication of the inscriptions in the tomb of Horemheb is said to be nearly ready, and will doubtless be on the munificent scale adopted by Mr. Davis in his other publications. Signor Schiaparelli is also continuing his excavations in the valley near Medinet Habu known as the Tombs of the Queens, and has even added to his former brilliant

discoveries. All the tombs previously discovered and opened by him have been left in perfectly good order and preservation, and only the unavoidable infiltration of water can now destroy the wonderful delicacy and colour of the paintings in them. In this case also speedy publication is desirable.

At Abydos, Mr. Ayrton, working for the Egypt Exploration Fund, has discovered and excavated a temple—probably funerary in character—of Thothmes III. in a line between the Temple of Rameses and what is known as the great Temenos of Osiris. Two small inscriptions of Thothmes III. leave no doubt as to the correctness of the attribution; but Mr. Ayrton is now searching for a secondary tomb of the same king, which he considers likely to be in the neighbourhood. Above the temple already discovered are the remains of a Coptic church in fairly good condition, and presenting some peculiar characteristics, which Mr. Ayrton hopes to be able to preserve. He is also waiting for the arrival of M. Naville, the chief of the expedition, to attack the Omm el-Gaab, or Tombs of the Kings of the First Dynasty, which will, it is hoped, now be cleared with scientific completeness. Pending this, he and Mr. Loat have paid a necessarily hurried visit to a predynastic cemetery at Mahasna which was being looted by native plunderers, and have unearthed there more than sixty untouched burials, which have yielded a rich harvest of predynastic ivories (including a very strange statuette of a male figure with a minimum of clothing), some pottery with both painted and sculptured figures of hippopotami, some wonderful stone and ivory mace-heads, and perhaps the earliest engraving known in the shape of an incised figure of a lion strongly resembling the prehistoric paintings found at Brassempouy, Mas d'Azil, and elsewhere. From the Coptic church spoken of above he has also obtained a long Coptic inscription of interest.

On the adjoining concession Prof. Garstang of Liverpool University has opened, on the road leading past the village of El Arabat, a series of tombs which appear to belong to the Fifth or Sixth Dynasty, but exhibit a mode of burial which, it is believed, has not yet been recorded. The skeleton is found lying on its back with the legs crossed, in the remains of a wooden coffin, on the middle of the lid of which was placed a large inverted shallow pot or pan of red polished ware and of beautiful workmanship. The coffin also contained in most instances a copper mirror held in front of the face, some smaller pots, and alabaster vases; and, in one case at least, a great quantity of copper implements of small size, but apparently intended for actual use. The human bones in these graves are those of a very tall race, while the women seem to have been buried in the same way as the men, and none of the bones shows any sign of mummification. It is most extraordinary that in none of these graves was found any inscribed object—the provisional dating given being obtained from the shape of the pottery—although one of them contained an alabaster table of great size and exquisite workmanship. Prof. Garstang has also obtained in the so-called "Fort" at Shuneh many jar-sealings of King Khasekhemui, the king of the Second Dynasty who united in his own person the leadership of the apparently rival confederations of Horus and Set, some of the sealings being quite different from those obtained by other excavators on the same site. The discovery by the same explorer of a tomb with an inscribed door frame and a table of offerings, the first of which, at any rate, is of the Twelfth Dynasty, affords

promise of an abundant harvest in the season just begun.

Since the above was written M. Naville has arrived at Abydos, and the attack on the Omm el-Gaab site has begun. It has already yielded some seals which put the identification of King Den with the so-called Marneit beyond doubt, and has laid bare two roads bordered with pottery which have been missed by former excavators.

THE BRITISH SCHOOL AT ROME.

THE first open meeting for the present season was held on Monday, the 1st inst., in the Library of the School, and was attended by a numerous audience, including the British Ambassador (Sir Rennell Rodd), representatives of the other foreign Schools, Italian archæologists, and members of the British colony in Rome. Two papers were read, both being illustrated by lantern-slides.

The first, by Mr. H. Stuart Jones, ex-Director of the School, was entitled 'Miscellanea Capitolina' and touched on various topics connected with the work on the catalogue of the sculptures of the municipal collections in Rome, which the British School has in preparation. Mr. Stuart Jones dealt first of all with an altar in the Capitoline Museum, dedicated to Jupiter Optimus Maximus Sol Serapis by Scipio Orfitus, and assigned hitherto by archæologists (among them Mrs. Strong, who in her 'Roman Sculpture,' pl. xcvii., gives photographs of two sides of the altar) to the end of the third century A.D., to which period (about 295) the inscription undoubtedly belongs. He pointed out that the style of the sculptures was by no means in agreement with that hypothesis; that the figure riding on a bull on the back of the altar represented (the head is in part restored) an armed Syrian solar divinity; and that the altar belonged to the first century A.D., as, indeed, the style of the sculpture, and especially of the fine oak wreath on the front, rather indicates. The conclusion was, then, that the altar had been used over again by a descendant of its original dedicator, who was probably either the consul of A.D. 51, banished by Nero, or his son, banished and afterwards executed by order of Domitian. This use of older monuments a second time is by no means without parallel.

Another altar in the same Museum, also dedicated to the Sun, has again been attributed to the third century (Strong, *op. cit.*, pl. xvi.); but it was pointed out that the style of the sculpture, and the lettering and contents of the inscription (a dedication by freedmen bearing the name Claudius, who formed part of the staff of guards of the *horrea Galbæ*, the warehouses by the Tiber, which had belonged to the Sulpicii, and subsequently became part of the imperial property), go to indicate the early Flavian period as a far more probable date. On one side of the altar is represented a solar divinity mounting a chariot drawn by hippogriffs, identified by a Palmyrene inscription as Malakbel, the chief god of Palmyra; the inscription also shows that the members of the warehouse police-force who dedicated the altar were of Palmyrene extraction. On the other sides we see a figure with the attributes of Saturn, to be identified as the divinity of Infinite Time who was worshipped both in the Mithraic religion and in the various Semitic solar cults; and also a representation of the child Azizus ("the Mighty One") emerging from the branches of a cypress tree. The altar furnishes the earliest evidence for the presence of the Palmyrene cult in Rome, since the earliest inscriptions from the

sanctuary of this worship outside the Porta Portuensis belong to the time of Hadrian.

A third point dealt with was the question of the provenance of the famous Portland Vase, formerly in the Barberini Library, and now in the British Museum. The statement, hitherto universally accepted, that it was found within the sarcophagus in the Capitoline Museum which came from the tomb known as the Monte del Grano on the Via Tuscolana, has no foundation in fact. It rests, indeed, on two baseless conjectures—first, that the figures on the lid of the sarcophagus represent Severus Alexander and his mother Mammæa; and secondly, that the vase represents the birth of that emperor. The first mention of the vase is to be found in the work of Girolamo Tezi ('*Ædes Barberinæ*,' 1642), who conjectures (p. 26) that it contained the ashes of Alexander Severus; but Pietro Sante Bartoli ('*Gli Antichi Sepolcri*,' 1697, pl. 84) is the first to commit himself definitely to the statement that it was found within the sarcophagus. From his time this view gradually acquired currency, and is unhesitatingly accepted by some of the eighteenth-century writers on the Capitoline Museum, who even assert that the sarcophagus itself was found in the time of Urban VIII. (1623–44), who was a member of the Barberini family. The last assertion can, however, be refuted by contemporary documents. Lanciani ('*Storia degli Scavi*,' ii. 87) has published the official record, from the Capitoline archives, of the sitting of the Communal Council on May 4th, 1582, in which it was decided that it should be examined by a commission, to determine whether it ought to be acquired by the Commune. It did not find a place in the municipal collection until 1590, the date given in the contemporary inscription recording the fact, which was still to be seen on the pedestal which supported the sarcophagus early in the eighteenth century. A contemporary writer, Flaminio Vacca, recording the discovery, says not a word about the vase, which he would certainly not have failed to mention. It must therefore be concluded that the provenance of the vase is absolutely unknown, in default of further evidence.

The Director, Dr. Thomas Ashby, followed with a description of the villa of the Quintilii. It is situated to the left of the Via Appia, about five miles from Rome, and, though its ruins are hardly as imposing as those of Sette Bassi between the Via Tuscolana and the Via Latina, its remains cover a greater extent of ground than those of any of the ancient villas in the neighbourhood of the city. It commands a very fine view in all directions, especially towards the Alban Hills and the Sabine Mountains. It appears to be identical with the *fundus ad sex columnas* mentioned in a donation of 961 A.D. in the archives of S. Gregorio; while the appellation Statuario appears in bulls of the two Savelli Popes of the thirteenth century, Honorius III. and Honorius IV., and is still preserved in the name of the small stream which flows just below. The ruins only began to be called Roma Vecchia apparently in the eighteenth century, and this nickname ("old Rome") was applied also to the villa of Sette Bassi, already mentioned, and to the villa of the Gordiani (Tor de' Schiavi, on the Via Prænestina), the result being that there is often considerable difficulty in discovering the exact provenance of works of art mentioned as having been found "at Roma Vecchia" during the many excavations which took place towards the end of the eighteenth century. It seems probable, for instance, that the sculptures in the British Museum recorded as coming from Roma Vecchia

really belong to the villa of Sette Bassi. The true nature of the ruins was, indeed, not yet known: some believed them to be those of a *pagus*, or village; and it was only the discovery in 1827–9 of lead pipes bearing the names of the brothers Quintilius Condianus and Quintilius Maximus that revealed the fact that this was their villa, of which Commodus took possession, after he had had them executed from motives of jealousy, about 182 A.D.

The excavations that have up till now been made within the area of the villa have been rather devoted to the discovery of works of art than to the recovery of its plan and internal arrangements, and these are by no means altogether clear. The most prominent remains of the villa now visible consist of two large rectangular halls, one of which was clearly a bath, while the other was decorated with fountains and statues. As has been said, the ruins are widely scattered, and the villa appears to have consisted rather of isolated buildings than of edifices having a unity of plan. The portion close to the Via Appia has been much altered. Originally a long narrow garden, of the shape of a race-course or *hippodromus* (a name for a garden of that form which, as Pliny's letters show, was in vogue in his day), ran from the high road towards the main buildings of the villa. Later, the garden was much extended in width, but another *hippodromus* was formed to the south-east of the villa itself.

The plans hitherto available are inadequate and inaccurate, and Dr. Ashby's description, which will appear shortly in the Italian archaeological periodical *Ausonia*, will be accompanied by new plans by Mr. F. G. Newton, a student of the School. These were exhibited at the meeting, as was also a fine series of coloured drawings by the same gentleman of the *columbarium* of Pomponius Hylas near the Porta Latina, the best-preserved specimen of its class, containing some important remains of paintings. It is hoped that the funds of the School will permit of the publication of these drawings in the forthcoming volume of its 'Papers'; but during the past year its income has by no means been equal to its necessary expenditure, which must be maintained if its efficiency and the standard of its publications are not to deteriorate.

THE BRITISH SCHOOL AT ATHENS.

MR. A. J. B. WACE at the meeting on the 12th inst. gave an account of the successful excavation undertaken last year at the mound of Zerelia, near Almyro in Thessaly. The previous identification of the place with the site of the temple of Athena Itonia was proved incorrect, though slight traces of a Hellenistic settlement came to light. The positive result of the excavation was the discovery of eight superimposed prehistoric settlements, well stratified, of which all except the uppermost date from the Stone Age. The pottery extends without a break from about 2500 B.C. to 1200–1100 B.C. Painted ware (red or white) is commoner in the earlier than in the later levels, and the general fabric of the pottery tends to degenerate. The stone implements, on the contrary, show considerable development. An important point chronologically is the occurrence of (presumably imported) late Mycenaean (L.M. III.) sherds in the latest settlement in connexion with characteristically Bronze Age cist-tombs. This proves that Thessaly, as compared with Southern Greece, was affected by the culture of the Bronze Age at an extremely late date.

Mr. A. M. Woodward discussed a group of Spartan inscriptions mentioning the "god Lycurgus" as chief magistrate (*patronomos*), to which office he was elected eleven years in succession. Lycurgus, as we know from literature, was worshipped in Sparta as a god, and had a temple there. The practice of appointing gods to public offices is not unknown in Asia Minor, but was hitherto unrecorded in Greece: in such cases the charges of the magistracy were defrayed by the temple treasury concerned. As Sparta was extremely prosperous at the date of these inscriptions (second century A.D.), we can hardly suppose that poverty made her citizens unwilling to support the burdens of the office: moreover, the continued re-election to an annual magistracy is remarkable. But it should be noted that though the code of Lycurgus continued in force down to the end of paganism, it seems to have met with some opposition: several citizens are praised in honorary inscriptions expressly for their energy in defending it. It is thus a seductive hypothesis that the magistracy of the god Lycurgus covers a political move intended to protect the Lycurgan system at a time when it was threatened with subversion.

VAN DYCK AT THE NATIONAL GALLERY.

NINE life-size portraits by Van Dyck have just been lent by Lord Lucas to the National Gallery for a lengthy period, and, as we go to press, are being hung in the East Vestibule. We describe them in the order in which they hang from left to right.

The first is a 'Portrait of Rachel de Rouvigny, First Wife of Thomas, Earl of Southampton, High Treasurer of England, as Fortune.' She wears a blue dress, is seated on clouds, and is in full view. The picture was exhibited at the British Institution in 1815, at Manchester in 1857, at the Old Masters in 1873 (No. 111), and at the Van Dyck Exhibition held at the Grosvenor Gallery in 1887 (No. 42). It was purchased out of the collection of Lord D'Arcy in 1683. Repetitions are at Welbeck and Althorp, and the finished sketch belongs to the Duke of Devonshire.

To the right hangs the 'Portrait of the Marques de Leganez.' A label on the back of the canvas states that it was "bought of Mr. Birch of Norwood, 1834." The 'Portrait of Madame Kirke,' daughter of Sir Robert and sister of Thomas Killigrew, and lady-in-waiting to Henrietta Maria, represents her in a gown of amber satin with a brown scarf which crosses her body diagonally. It was "bought by the Earl of Kent in 1682 out of Sir P. Lely's Collection," and was exhibited at the British Institution in 1815, at Manchester in 1857, at the Grosvenor Gallery in 1887 (No. 58), and at the Old Masters in 1900 (No. 5).

On the east wall, and to the left of the door, is hung the gem of the collection, the 'Children of the Balbi Family,' which was probably painted at Genoa about 1622. It was exhibited at the Old Masters in 1871 (No. 148), at the Grosvenor Gallery in 1887 (No. 29), and at Messrs. Agnew's winter exhibition in 1906 (No. 21).

To the right of the door leading from the East Vestibule into Room XVI. is placed the 'Lord John and Lord Bernard Stuart, Sons of the Duke of Lennox.' "Bought of Caspars by the Earl of Kent in 1682," it was exhibited at the Old Masters in 1873 (No. 117).

The 'Portrait of an Unknown Man,' in a black dress and wearing a white ruff and cuffs, was "bought of Mr. John Cocks in

1699," according to a label on the back. It was exhibited at the Grosvenor Gallery in 1887 (No. 26), and at the Old Masters in 1873 (No. 71). It is not in the best possible condition. On the same wall we have the 'Portrait of Elizabeth, Second Wife of the Fourth Earl of Southampton.' She wears a white dress and a light blue scarf. The canvas was seen at the Old Masters in 1873 (No. 222), and again in 1900 (No. 127), and at the Grosvenor Gallery in 1887 (No. 101). It was bought by Anthony, Earl of Kent, in 1683, from Lord D'Arcy, and has been engraved by R. Thompson.

The last of these pictures in the East Vestibule is the 'Portrait of Anne, Wife of Robert, Lord Rich,' in a black dress, which at one time belonged to Lord Wharton and the Duke of Wharton.

Exigencies of space have made it necessary to hang in the West Vestibule the ninth of these Van Dycks, which represents 'Philip, Lord Wharton,' wearing a breastplate, and holding a baton in his right hand. It was formerly in the collection of Lord Orford, and serves to remind one of the 'Philip, Lord Wharton, as a Shepherd,' at the age of nineteen, which, together with the rest of the Houghton Hall Collection, was sold in 1779 to the Empress Catherine of Russia for £35,000, and is now in the Hermitage.

SALE.

MESSRS. CHRISTIE sold on the 20th inst. the following pictures: G. F. Watts, *The Coquette*, 136l. Reynolds, *Miss Cholmondeley*, in blue dress, with pearls in her hair, 105l. French School, *Portrait of a Lady*, in blue and white dress, holding a mask, 123l. D. Teniers, *An Interior*, with three peasants before a fire, 210l.

Fine-Art Gossip.

The Burlington Magazine for March contains several interesting discoveries and suggestions. Mr. Claude Phillips points out that certain figures in a well-known Venetian picture may not unreasonably be regarded as the earliest known work of Giorgione; the finding of a half-length nude portrait by Leonardo da Vinci is announced from Italy; and Mr. Lionel Cust writes on the lost bust of Charles I. by Bernini, and in a shorter note identifies one of the Tudor portrait painters. M. Paul Lafond starts a series of articles on Spanish sculpture with the work of Juan de Juni; and there is a critical note on the landscapes of the brothers De Koninck, one of which is reproduced in photogravure as a frontispiece to the number. Indian art, the Eastern Adriatic (Mr. T. G. Jackson, R.A.), and the pottery of the Hither Orient (Mr. G. C. Pier and Dr. F. Sarre) are other prominent subjects. Mr. Weale, Mr. Campbell Dodgson, Mr. J. D. Milner, and M. Salomon Reinach also contribute notes, the last named claiming that the two accepted portraits of Joan of Arc are forged from a miniature representing Uriah the Hittite!

The Gazette des Beaux Arts for January contains an article by M. Henri Stein on Antonello da Messina. Although some of the facts have already been published by La Corte-Cailler and Giocchino di Marzo during the last five years, it is now, as M. Stein points out, clearly shown that Antonello was born in 1430, and died in February, 1479. These dates were included in the 1905 edition of the Dresden Catalogue and in the 1906 edition of the Catalogue of the Kaiser Friedrich Museum, Berlin. The current edition of the National Gallery Catalogue, issued in 1906, gives the dates of Antonello as 1444-93, but adds that it is

impossible to say "what works Antonello may have produced in the last fifteen years of his life."

DURING the last few days the dates on this artist's pictures at Trafalgar Square have been altered to 1430-79. This is further proof of the excellent supervision of detail now in vogue at the Gallery.

THE fifty-fifth exhibition of the Water-Colour Society of Ireland opened this week in Dublin. The general level of the work shown is high, and the different schools of modern water-colour painting are well represented. Many admirable Irish landscape studies are shown by Irish artists.

M. PAUL ÉMILE BERTON, who died on the 15th inst., was a landscape painter of distinction, and had studied under Allongé, Delaunay, and Puvis de Chavannes. He had regularly exhibited at the Salon since 1874, having obtained medals in 1885, 1889, and 1900. His pictures were almost entirely inspired by the Forest of Fontainebleau. He was a native of Chartrettes (Seine-et-Marne).

Mlle. JULIETTE COURBET, sister of the well-known artist, has presented to the Ville de Paris six important works by her brother the "maître d'Ornans." They are mostly family portraits: one is of the artist himself with his dog, another is of the donor, a third is of the artist's father, and a fourth of Mlle. Zélie Courbet. The two others are 'Les Amants dans la Campagne' and 'Les Trois Baigneuses.' The Ville de Paris already possessed four works of the artist, and it has been decided to create a special Salle Courbet at the Petit Palais to receive these works.

AMONG the articles in the March *Antiquary* will be 'Notes upon the Recording of Monumental Inscriptions,' by Mr. W. B. Gerish; an illustrated paper on 'Some Very Early Types of Handguns,' by Mr. R. C. Clephan; the first part of 'The Monastic Scriptorium,' by the Rev. J. B. McGovern; and 'Natural History Notes from the Preston Churchwardens' Accounts,' by Mr. Albert Wade.

EXHIBITIONS.

SAT. (Feb. 27).—Mr. Simon Bussy's Pastels of Venice, Tyrol, and the Riviera, Goupil Gallery.
— Mezzotint and Stipple Engravings after Hoppner, Messrs. Colnaghi's Gallery.
— Miss Rachel Wheatcroft's Evening Studies in Water Colour and Tempera, Private View, New Dudley Gallery.
WED. Water-Colour by Miss Charlotte Noel, Portraits and Pictures by Miss A. V. Hammond, and Impressions in Pastel by Countess Amherst, Private View, New Dudley Gallery.

MUSIC

THE WEEK.

QUEEN'S HALL.—Mr. Beecham's Concert.

MR. THOMAS BEECHAM gave the first concert of his second series on Monday evening. There was one novelty in the programme, namely, a Symphonic Impression, 'In the Fen Country,' by Dr. Vaughan Williams. The theme heard both at the beginning and the end of the tone-poem clearly indicates a plaintive mood, and so, indeed, do all the fresh themes introduced, yet the composer has given no clue beyond the title. The more we hear of modern music, the more do we feel that a programme is needed; especially is that the case in this Symphonic "Impression." If a piece is written in sonata, rondo, or song form, a listener has something which enables him to follow the course of the music. In like manner, when a work has a poetic,

or, as it seems here, a pictorial basis, it ought to be known, since form and mood or moods are determined by it. In the absence of such a key, the impression created is bound to be, and to remain, vague. Dr. Williams's music, however, is cleverly put together, and picturesque in its scoring.

Mr. Delius's 'Sea-Drift' was performed for the first time in London, but it was noticed in these columns when produced at the last Sheffield Festival. Mr. Beecham's programme opened with Berlioz's sparkling 'Carneval Romain' Overture, in which the strings of the orchestra were heard to advantage; and it ended with the same composer's 'Te Deum.' The North Staffordshire District Choir sang well in Roland Rogers's unaccompanied part-song 'The Storm,' under the direction of Mr. James Whewall; but for the impressive "Judex crederis" the voices were not sufficiently powerful.

BECHSTEIN HALL.—Mr. Henschel's Recital.

MR. HENSCHEL gave a vocal recital on Tuesday afternoon. Those among the audience who could remember the delightful recitals which he gave in London many seasons ago were pleased to find how well he has maintained his powers. As to method of vocalization and style of interpretation, they were still as fine as ever. The first group of songs by J. S. Bach, Handel, and Cimarosa, all differing in character, were rendered with masterly skill and effect: one was a sacred song, the second a bravura aria from 'Rinaldo,' and the last a lively piquant song from Cimarosa's 'Don Calandrino.' In *Lieder* by Beethoven and Schubert the result was equally successful. The pathos of 'Der Leiermann' was fully revealed; also the power of the wonderful 'Gruppe aus dem Tartarus.' Mr. Henschel was his own accompanist, and he could not have had one abler or more sympathetic.

Musical Gossip.

MISS FANNY DAVIES gave an interesting pianoforte recital last Saturday afternoon at Steinway Hall. The first part of her programme was devoted to old Italian composers, including Frescobaldi and A. Scarlatti. The latter as a composer of harpsichord music probably appeared for the first time on a concert programme. Mozart and Beethoven were afterwards represented, the one by his Sonata in E flat, the other by his in A flat, Op. 110. Miss Davies rendered justice both to the Italian and German masters; in fact, she was in her best form.

M. GODOWSKI, as usual, attracted a large audience to his Chopin recital on Wednesday afternoon. He gave a magnificent performance of the Sonata in B flat minor, and also played the four Impromptus and the four Scherzos, but in the latter there was now and again a tendency to exaggerate tone and sentiment. But all great pianists are tempted at times to gain public applause by means which they themselves know to be meretricious.

PERFORMANCES of Hérold's delightful opera 'Le Pré aux Clercs' will be given by

the students of the Guildhall School of Music on Thursday and Friday evenings in next week and on Saturday afternoon. The last opera given was Gluck's 'Armide,' and we are glad to find that another has been selected which has not been heard for many years in London.

MESSRS. SOTHEY & Co. will sell by auction on Monday a clearly written autograph letter of Beethoven to Heinrich Joseph von Collin, author of the tragedy 'Coriolanus,' for which Beethoven wrote his overture of that name.

THE discovery of two violin concertos by Joseph Haydn just before the celebration of the hundredth anniversary of the composer's birth is indeed opportune. Joh. Gottl. Im. Breitkopf, son of the founder of the Breitkopf & Härtel firm, had, somewhere about the middle of the eighteenth century put on one side a quantity of manuscript music, and it was amongst this that the parts of the two works in question were found. In a supplement to a thematic catalogue drawn up by the firm in 1769, the concertos were indicated, but until now were regarded as lost. They were written between 1766 and 1769 for Luigi Tomasini, leader of the Prince's band at Esterhaza, and in a catalogue in Haydn's own hand the one in C is marked as "fatto per il Luigi." Haydn greatly admired this violinist's style of interpreting his music. Tomasini played a concerto at a Tonkünstler-Societät concert in 1775—his only public appearance in Vienna—and possibly it was one of the two works in question.

PERFORMANCES NEXT WEEK.

CONC.	Concert, 3.30, Royal Albert Hall.
SUN.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.	London Symphony Orchestra, 8, Queen's Hall.
TUES.	Leighton House Chamber Concert, 4.30, Leighton House.
—	Bach Choir Concert, 8, Queen's Hall.
—	Miss Auriol Jones's Pianoforte Recital, 8.30, Bechstein Hall.
WED.	Philharmonic Concert, 8, Queen's Hall.
THURS.	Mr. Rudolf Weinman's Violin Recital, 8.15, Bechstein Hall.
—	Broadwood Concert, 8.30, Aeolian Hall.
—	Mr. Cecil J. Sharp's Concert Lecture, 8.30, Steinway Hall.
—	Opera Performance by the Students, 8, Guildhall School of Music.
FRI.	Kreisler's Violin Recital, 3, Queen's Hall.
—	Opera Performance by the Students, 8, Guildhall School of Music.
SAT.	Chappell's Ballad Concert, 2.30, Queen's Hall.
—	Miss Rita Jay's Vocal Recital, 3, Steinway Hall.
—	Opera Performance by the Students, 3, Guildhall School of Music.

DRAMA

THE WEEK.

HAYMARKET.—*She Stoops to Conquer.*

THE latest revival of 'She Stoops to Conquer' leaves a curious impression of incongruity. The company engaged at the Haymarket consists of players fairly equally divided between the old school and the new, and they do not mix well. Such members of the cast as belong to the former furnish acting that exaggerates the scenes of broad fun in the direction of buffoonery; interpolates business which, though it may often be time-honoured, has no justification in the text; and generally by its extravagances converts the comedy into farce. Meantime the younger school is disposed, with one notable exception, to substitute refined for robust humour, to employ a diction that is rather slow and uncertain, and to miss points in phrasing and emphasis which at any rate were secured in revivals more directly governed by stage custom. Now, though the note of Goldsmith's play, as distinguished from that of 'The School for Scandal,' is one of humour rather than wit, it ought certainly to be treated as a comedy. A Tony Lump-

kin and a Miss Neville who are constantly pinching, scratching, and making faces at one another; a Mrs. Hardcastle who is little better than a farcical old harridan are not in keeping with the author's intention. On the other hand, Goldsmith's style is much breezier than Sheridan's—he pictures a much less polite, if more characteristic side of English life in the eighteenth century, so that what is required of his interpreters is not so much formality of manners as heartiness in tone, decisiveness in speech, and unflagging spirits. The action, indeed, should dash along merrily and swiftly. But quickness of pace is scarcely the quality we get from the younger actors at the Haymarket, or, indeed, their seniors.

This lack of pace is evident throughout the rendering of the first act, wherein even the Tony Lumpkin, famous as is his performance, moves rather heavily. But it is the representative of Squire Hardcastle who illustrates best the half-and-half character of the revival. An actor of the newer generation who seeks to emulate the traditional manner, Mr. Holman Clarke suggests old-fashioned dignity, but is certainly not the full-bodied, full-blooded squire of Goldsmith's idea. He is both slight in physique and thin in voice, and fails to get pungency into the old man's share of that opening dialogue in which the playwright prepares us so neatly for Young Marlow's mistake. The sarcasms are not properly pointed, and a milder-tempered Hardcastle never walked the boards. Still, in the big tirade Mr. Clarke makes amends, and he delivers the squire's indictment of his guest with an intensity no other recent exponent of the character has attained. The Tony Lumpkin of Mr. Giddens and the Mrs. Hardcastle of Mrs. Tapping belong more definitely to the old school. Mr. Giddens's is a familiar reading, and, when its excesses are allowed for, exceedingly good. Yet it would be interesting to see in the part a younger actor who would be content not to underline Goldsmith's text, and would at the same time take the scenes faster. Mrs. Tapping's work is clever enough on farcical lines, but she is rather too ready to get a laugh at all costs. So, too, is that young but experienced actress Miss Beatrice Ferrar, who once more appears as Miss Neville, and, perhaps because of her association with Mr. Giddens, distorts the character into a minx.

The Kate Hardcastle of the revival is Miss Ethel Irving, who confesses to having never seen the play acted. Hers is a strangely constrained performance, constantly betraying timidity and nervousness. She has moments of delightful archness when she lets herself go, as in Kate's parody of the bar-room swagger of Young Marlow; she does perfectly the difficult passage in which the heroine in masquerade talks of her character as her only asset. But she lacks confidence and diction. She gets almost breathless over some of the longer sentences of her part, and she does not always phrase

correctly. By contrast we have in Mr. Loraine one of the best of recent Young Marlows, possessing all the buoyancy and dash of youth. The actor shows a tendency to walk through the earlier scenes and is a little too slow in the hero's bashful passages. Perhaps, too, his manner is romantic rather than that of old comedy. But in the second act he sweeps all before him, including Miss Irving herself. It would be idle to deny, however, that his acting looks very modern by the side of that of Mr. Giddens.

HIS MAJESTY'S (AFTERNOON THEATRE).—

The High Bid: a Comedy in Three Acts.
By Henry James.

SINCE we accept from Mr. Bernard Shaw "conversations" and "discussions," we can hardly condemn Mr. James's new comedy on the ground that its only positive quality is charm of dialogue, and that it lacks incident, intrigue, and plot development. What may, however, fairly be said is that the more the two central figures of the piece exchange ideas, the less distinct their characterization becomes. Mr. James has got hold of the truth that the more sophisticated of modern folk are often carrying on two sets of conversations simultaneously, that underneath, perhaps, only betraying itself in a look or gesture, a tone or emphatic word. It is processes of this sort that Mr. James expresses in his novels and short stories, and he finds a difficulty in conveying them on the stage. 'The High Bid' shows an Englishman of old family and a vivacious American widow trying to find points of sympathy, approaching and withdrawing from each other, and finally breaking down all barriers which prevent intimacy, and frankly recognizing that they are "in love." There are other persons who nominally have their place in Mr. James's comedy, but it is a subordinate place. There is a self-made man of wealth who has secured a mortgage on the hero's manor house, and suggests his daughter's hand as the price at which it may be recovered. There is this daughter, who has her own ideas of a husband. There is an old servant of the captain's who acts as showman to visitors. But strictly the play consists of a series of duologues, and the story is one of love at first sight. It was acted with gracious dignity and restraint by Mr. Forbes Robertson, and with the most delicate sense of fun by Miss Gertrude Elliott, the actress having far the better opportunities. For players requiring drama of a less elusive kind, the Afternoon Theatre Society gave as an afterpiece 'The Sacrament of Judas,' now rechristened 'A Soul's Fight.'

'THE FROGS' AT OXFORD

THE revival of 'The Frogs' at Oxford after a lapse of seventeen years has been fully justified by success. It has been certainly the best academic performance of a Greek play (except, perhaps, the unforgotten 'Agamemnon' of nearly thirty years ago) which Oxford has staged, and

the one which will best bear comparison with the greatest triumphs of Cambridge, such as 'The Eumenides.' To compare it with the Cambridge 'Birds' would be less appropriate. The Oxford performance of 'The Frogs' in 1892 was much more on the lines of the two presentations of 'The Birds' than 'The Frogs' of this year. In 'The Birds' classic propriety was frankly sacrificed to the demands of modern theatre-goers by the overwhelming prominence given to the members of the Chorus in their beautiful, but entirely pantomimic disguises. It was inevitable that this should be done if the performance was to "take" at all; for 'The Birds,' Chorus apart, is a tame, uninteresting comedy. In 'The Frogs' of 1892 there was even less compromise with classical, or pseudo-classical tradition. The play was presented, as near as could be, as a modern musical burlesque. The boat scene was played to the *ναυτικὸς ὄχλος* of the Isis towing-path. The Chorus was given every chance by being made to act as well as sing, and by having the curtain rung down while its last notes were still vibrant. The dull scene, in which the third act is prepared for by Æacus's recital of the difficulty in Hades about the tragic throne, was helped out by the two servitors appearing from Pluto's Palace more or less fuddled, and inclined to crapulous affection and crapulous quarrel, turn and turn about. The principal parts were filled by men chosen because they were natural comedians, not because they were better Greek scholars than most—some of them were indeed a good deal worse! They were left largely to suggest and develop their own "business" according to their sense of the stage. The result may have been good, bad, or indifferent, from the point of view of Greek drama. It was at least eminently successful from the point of view of the modern theatre-goer. The fun came right over the foot-lights. The audiences rose at the burlesque and the choric chants; and the precise character of the play's success was expressed by the undergraduate's remark, overheard on the staircase of exit on the opening night, "If this was on at the Gaiety it would run for nights!"

The revival this year proceeded on the lines of compromise. Entirely controlled by a Fellow of Balliol, Mr. Cyril Bailey, it showed far more unity of purpose and carefully thought-out archaeological detail than the performance of 1892. The actors all spoke as if ancient Greek were their mother-tongue; the Chorus was not encouraged to bid for applause, but marched off soberly before the curtain fell. In fact, there was not a "curtain," in the slang sense of the stage, throughout the play. On the other hand, a pantomime "Blondin" donkey was introduced in the first scene, and provided most of the fun while he was on. Children, dressed as pantomime frogs, were expected to carry off the second scene, with help from Sir Hubert Parry's beautiful music, but little from anything which happened in the boat. The corpse was reintroduced (still in grave clothes in Pluto's hall!) to twiddle his ashon toes and give comic relief in rather ghastly fashion to the last act. Truly, classic tradition was asked to concede so much in these and other features that one wondered if it were worth while to refuse a "curtain" or two to the Chorus, and the infusion of some modern human interest into the boat scene, and the dialogue of Æacus and Xanthias in Act II. sc. iii. Compromise is likely to win general approval rather than enthusiasm; and it was just enthusiasm that seemed a little lacking last week.

Be that as it may, the performance answered admirably to Mr. Bailey's conception. It went like clockwork, smooth and sure. The stage effects were much better in most scenes, especially throughout Act III., than in 1892; the dresses—except perhaps those of the Chorus, which somehow made the Mystæ seem all twinkling legs—were most effective. In particular the dressing of Æschylus as a tragic actor was a most happy thought, which is likely to establish a tradition for all future revivals.

The scenery was striking, especially the head of the Acherusian Lake, suggested, perhaps, by Turner's 'Ulysses and Polyphemus'; and the grouping was good. But an all-important matter—the histrionic qualifications of the cast—left something to be desired. There was just one principal part filled by an actor with "hands" and a thorough knowledge of the rules of the stage, and that was the part of Euripides, played by Mr. Corbett. Æschylus (Mr. Reece) had a better chance than his predecessor of 1892, but he was rather fidgety, and incapable of the scornful repose which should have possessed him for three parts of his time on the stage. Xanthias was played by a comedian of natural talent (Mr. de Stein), but, we should judge, of little experience; and he was hampered by having to play up to the not very spontaneous fun of Mr. Howard, who filled the terribly difficult, but most important part of Dionysus. Mr. Howard lacks natural advantages for the part. He has not a comic face, and he is too tall for the fussy craven god. Dionysus needs a naturally droll actor of Mr. Weedon Grossmith's build and type. The part cannot be carried off by fidgety "business" and the use of a falsetto. Heracles (Mr. Casswell) looked his part, and Æacus was quite good. The minor characters were unusually well played, and especial praise is due to Mr. Oliphant, the Charon, and Mr. Faber, the Plathane. The latter looked the hell-hag all over. The Coryphæus (Mr. Grisewood) sang beautifully, but his mild melancholy suggested that Eleusinian initiation was an ordeal not lightly undergone. Sir Hubert Parry's music was admirably rendered, and has lost none of its charm or humorous significance. It was delightful to listen to it again both from band and chorus, with each of which Dr. Allen had done great things. Altogether this revival was a very well-considered and well-managed presentation, full of ideas, and thoroughly pleasing.

D. G. H.

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No Artist is allowed to send more than THREE different Works.
All Works must be delivered at the Burlington Gardens Entrance. None will be received at the Piccadilly Entrance.
Hours for the reception of Works, 7 A.M. to 10 P.M.
Forms and Labels can be procured (during the month of March only) from the Academy. Applications must be accompanied by a stamped and addressed envelope.

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The attendance of Subscribers, the Press, the Trade generally, and all interested in the objects of this Institution, is especially desired upon the occasion of the

SEVENTIETH ANNUAL GENERAL MEETING

At MEMORIAL HALL BUILDINGS, Farringdon Street, in the City of London,

MONDAY EVENING, March 8, 1909, at 7 o'clock precisely.

MR. CHARLES HENRY WALTER
(the Senior Trustee of the Institution)

will occupy the Chair.

By Order of the Committee,

W. WILKIE JONES, Secretary.

BOOKSELLERS' PROVIDENT INSTITUTION.

The ANNUAL GENERAL MEETING of the BOOKSELLERS' PROVIDENT INSTITUTION, will be held, by the courtesy of the Stationers' Company, at STATIONERS' HALL, on TUESDAY, March 16, at 7 o'clock. The Lord Mayor, Sir FRANCIS TRUSCOTT, will speak, and an excellent Musical Programme has been arranged for the Conversation which will follow.

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By Order, JNO. MILLS, Town Clerk.

Town Hall, Chorley, February 27, 1909.

COUNTY OF LONDON.

ASSISTANT INSPECTOR.

The LONDON COUNTY COUNCIL invites applications for an appointment to the post of ASSISTANT INSPECTOR in the EDUCATION OFFICER'S DEPARTMENT. The Salary will be 250*l.* a year, rising by annual increments of 15*l.* to a maximum of 400*l.* a year. The Person appointed will be required to give his (or her) whole time to the duties of the Office, and to such other duties as may be entrusted to him (or her), including the inspection of Public Elementary Schools, Evening Schools, and other Educational Institutions. Women are eligible for this appointment. Preference will be given to Candidates specially qualified in Science. Canvassing, either directly or indirectly, will be held to be a disqualification for appointment.

Applications should be made on the Official Form, to be obtained, together with particulars of the appointment, from THE EDUCATION OFFICER, London County Council, Education Offices, Victoria Embankment, W.C., to whom they must be returned not later than 11 A.M. on MONDAY, March 22, 1909, accompanied by copies of three Testimonials of recent date.

Candidates applying through the post for the Form of Application should enclose a stamped and addressed envelope, endorsed "Assistant Inspector," and Candidates who desire the receipt of their applications to be acknowledged should enclose a stamped addressed post-card.

G. L. GOMME, Clerk of the London County Council.
Education Offices, Victoria Embankment, W.C.
February 27, 1909.

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The COLLECTION OF MICROSCOPES and MICRO EFFECTS formed by the late Dr. W. J. GRAY, of Cheltenham.

TUESDAY and WEDNESDAY, March 23 and 24, at 1 o'clock.

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TUESDAY, March 30, at half-past 12 o'clock.

WORKS of ART, ETHNOLOGICAL SPECIMENS, &c.

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She is a notably emancipated aunt, and expresses her opinions on religion, conventions, music, and art with delightful candour and freshness. Painting is her profession, and music her passion; and she has much to say on both arts which is distinctly suggestive. If her criticisms on French impressionist painters and the *gouache* process seem rather advanced, and even prophetic, for her age, they are full of insight; and her taste in landscape, wherein she prefers the lank, waving willows of France to "our stodgy elms and oaks," has much to be said for it. She is generally good on nature, and we can even sympathize with her depreciation of the nightingale, which would be more coolly judged if it were a day-singer.

She avows herself a "Puseyite," and gives a gruesome sketch of St. Martin's-in-the-Fields in the old days when pious peers occupied the pews which looked like stage-boxes—only they had glass windows—on either side of the altar, and on their entrance "threw up the sash-windows: then they drew a seat to the front and laid their books upon the velvet ledge, for all the world as people do at a theatre, and one expected to see a fan and an opera-glass." Those were the days when "Popish practices" were eyed with deep suspicion, and the spinster aunt, kneeling during the office of the Eucharist in Westminster Abbey, was curtly told by the verger, "If you are not going up, you must go out!" She had her compensations when she went to All Saints', Margaret Street, and heard her favourite Batiste organ voluntaries, which she afterwards tried to reproduce at "St. John's"; but as she was going there she was waylaid by a tract-distributor in Oxford Street, who presented her with a pamphlet headed "To a Drunken Ostler: where are you going, young man? To the gin palace." With more delicate irony a letter to her, misdirected Parkhurst, instead of Parkeston,

was returned to the writer with these official *graffiti*: "Not I. of W. Try London, N. Not Parkhurst Rd., Holloway, N. Retd. from H.M. Prison, Holloway, and not known there." Her devotion to Batiste, by the way, received a sad shock when, after hearing his exquisite playing at St. Eustache, Paris, she

"conceived a burning desire to see this divine soulful organist; so I waylaid him at the foot of the organ staircase. The door opened, and he came forth from the darkness. What did I see? A little fat Frenchman filling up the turret stairs with a bald head and commonplace pasty countenance. Alas! it is a mistake to desire to see the envelope of a great mind or of a poetic soul. He is the finest organist I ever heard, not even excepting Saint-Saëns."

Yet the Spinster Aunt cannot appreciate "Johann Sebastian"; but then even her remarkable genius for anachronism did not inspire her to hear Bach at his organ. In her case the love of music and painting wholly shut out all liking for poetry:—

"I never read poetry if I can get prose. Between ourselves, if the most exquisite poetry ever written was contained in the only printed book, that book would be rarely opened by me—never if the house contained a piano. Surely there is no reason why the devotee of poetry should be so superior to the music-lover?...A person's soul may be full of the melody of musical sounds, and yet be deaf to the melody of musical verse. So again colour and form may be strongly developed in one man as regards the plastic arts, but the harmony and form of a poem he finds quite incomprehensible."

But if the Spinster Aunt does not love poetry, she has a genial flow of humour to make up for the loss. Her descriptions of the shrewd talk of the two servants Betty and Nancy are racy indeed, and she takes the precaution of referring to the devil as "Him" with a capital H. There is an admirable suggestion for founding Parochial Homes for engaged couples, with an annexe where young musicians could practise the piano, because the lovers would not notice the discords; and she offers a solution of the Irish Church difficulties. She would establish the Roman Catholic as the State Church:

"The R. C.s might not agree, but I doubt them refusing loaves and fishes even with loss of some independence. From an artistic point of view, the cardinals would look well sitting up in scarlet as they do in 'Henry VIII.'"

In a book of this kind there is no need to dwell on inaccuracies, but it seems a pity that the Spinster Aunt, writing apparently in "the sixties," did not consult Mr. Lionel Cust's article in the 'Dictionary of National Biography,' published in 1898, before stating that Nicholas Stone died in 1699 and his son John "in the same year as his father." The true dates seem to be 1647 and 1667. But we do not go to the Spinster Aunt for "facts." Miss Beale has produced a refreshing and lively book, full of good things, and however she "put together" these "old letters," she has done it very well.

A History of Classical Scholarship. By John E. Sandys. Vols. II. and III. (Cambridge, University Press.)

THESE volumes bring Dr. Sandys's work to a close. They are a marvel of compression and a marvel of accuracy; more, they are not only readable, but they also hold the attention. Dr. Sandys has the art of interpolating personal touches and anecdotes amongst his mass of details, thus reminding us continually that we are reading of human lives. It does, indeed, strike the reflective mind with a sense of the insignificance of the single life when we see one man's work after another compressed into a dozen lines of small print; yet we feel sure that most of these men would be content if their work, or the spirit of it, lasted, even if it were no more than one stone in the temple of learning that their hands should have laid. Most of these scholars were men of this dignified sort; few were like Facciolati, content to live by the work of a subordinate, whose credit he did his best to take. Scholars, it is true, have their vanities and their little weaknesses: they are human. But their ambitions are mostly high, their self-devotion great. We feel this specially in the account of the struggles of scholars in early Germany. Food, wealth, clothing, even health, were all second to the love of learning; no disadvantages were too great, no toil too heavy, for these men, and it is no wonder that they left their mark. Men of this sort have been known in all countries; there are some alive still; but hardly so many altogether as in Germany in the early days. This kind of scholar is not made by County Council bursaries.

The second volume deals with the Revival of Learning in Italy, 1321-1527, and the sixteenth, seventeenth, and eighteenth centuries (excluding Germany); the third completes the survey down to the present day. The former includes the years of most enthralling interest, when the Latin classics were discovered anew, and Greek literature introduced to Europe. What a time it was—when any man might find a new author or a new book, and when the new books were not a treatise on 'The Constitution of Athens,' but Livy, Cicero, or Catullus, Homer, and Sophocles, and Plato! when printers were themselves scholars; and although men had to live, the master-passion of the age was not the love of money, but of great spirits and great ideas! It is a story which can never lose its charm.

As we glance at our notes, we do not know what to mention in such a wealth of matter. It is instructive to see that the clergy were afraid of the new learning. A monk in 1551 was heard to declare in the pulpit:—

"They have recently discovered a language called Greek, against which we must be on our guard. It is the parent of all heresies. I observe in the hands of many persons a work written in that language, called the New Testament. It is a work teeming with brambles and vipers. As for Hebrew, all who learn it immediately become Jews."

In the twentieth century the tables are turned. It is the apostles of Progress who hate Greek, and Greek is saved by the country parsons: as for Hebrew, who would learn Hebrew? There is no money in Hebrew. In the great age of learning even the dumb creation was affected by the mode. Fabretti of Urbino, who spent his time in delving among ruins and vaults, was aided by his horse:—

"This wise and faithful animal, named Marco Polo, had acquired, it is said, the habit of standing still, and as it were *pointing*, when he came near an antiquity; his master candidly owning that several things which would have escaped him had been detected by the antiquarian quadruped."

The earlier scholars had more *esprit*, the later more learning; and the imagination is staggered by the achievements of a Boeckh, a Fabricius, or a Mommsen. It is certainly true that learning for a long time obscured the more human influences of antiquity; and amongst the scholars of the eighteenth century one feels the creeping paralysis that has resulted in a mechanical system. Now we see a reaction, partly due to the influences of archæology and excavation, partly to the genius of the teacher. The methods of the great schoolmasters of the past, a Guarino or a Vittorino, of Vives and Cordier, of Erasmus and Scaliger, continued by a few men of genius like Comenius and Gesner, were obscured by the grammarian's ideal, which resulted in intellectual death: the modern who wishes to save for the young something of the bright intellectual life of the past may find many useful hints in these volumes. It is a striking comment on our English system that few schoolmasters in this generation show much evidence of scholarship: in the last generation there were several; and in the nineteenth century a large share of the work of research was done by the German schoolmaster.

We must not forget to mention that these volumes are enriched with a large number of portraits. We are truly grateful for these, since even the old prints show somehow the characteristic marks of personality, and enable us to understand the men better. There are also comparative tables showing for each century, in parallel columns, the names and dates of the chief scholars. These and the Bibliography are very useful. We append one or two corrections: ii. 196, read North for Florio; 243, note³ belongs to Holland's 'Plutarch,' not his 'Livy'; iii. 408, Badham met Cobet first in 1843 (Cobet, 'Brieven an Geel,' p. 399).

Simon Fraser, Lord Lovat: his Life and Times. By W. C. Mackenzie. (Chapman & Hall.)

SIMON FRASER, LORD LOVAT, has been commemorated with Titus Oates in a volume called 'Twelve Bad Men.' His life was also written by Hill Burton, but without the industry and fullness of information which Mr. Mackenzie brings

to his task. Mr. Mackenzie has made good use of documents among the Additional MSS. of the British Museum which were unknown to Hill Burton, and he studies Lovat in an impartial spirit, attempting neither to whiten nor blacken his character. Some difficult points are cleared up, a few errors of long standing are corrected, and we see Lovat as the able, ambitious, unscrupulous Scot, very vain, very insinuating, and devoted above all things to his clan, his ambition being to raise it and himself at least to the level of the Argyles and the Huntlys.

Simon began life by four years of hard reading at his University, Aberdeen, as he tells us, for he was then a younger son, and probably hoped to make the Bar a step to political life. The death of his elder brother made him the defender of the right of his father, Thomas Fraser of Beaufort, to the Lovat title and estates, then held by his cousin, his father's nephew. This Lord Lovat married Lady Amelia Murray, daughter of the Marquis of Atholl, and sister of that Lord John Murray who declined to join the great Dundee before Killiecrankie. Lord Lovat was induced by the Atholls to make his daughter Amelia his heiress, thereby cutting out the father of Simon and Simon himself. Now the barony of Lovat was a male fief, as the Supreme Court of Scotland recognized in 1730. Simon was thus kept out of what was legally his own, and to get his own was his honest and natural desire. His finances did not permit him to try the remedy of the law, and his conduct took the form of violent actions. It may be doubted whether his marriage with the Dowager Lady Lovat, aged thirty-one when Simon was about twenty-one, should be considered a "rapt" or a "rape." The law decided that it was the latter, and also found Simon, in absence, guilty of high treason. These two verdicts oppressed him: he lived a wandering, brigand-like life when in the North, and naturally found his way to the exiled Court of St. Germain. Then came his semi-official visit to ascertain the state of feeling in Scotland (1703). Mr. Mackenzie succeeds, where others have failed, in disentangling the two Murrays, John and James, who are mixed up in this affair. John accompanied Lovat, and defended his honesty after Lovat returned to France; but James took the opposite view, and influenced the Courts of Versailles and St. Germain against Simon, before John Murray was able to arrive with his favourable report. Meanwhile, in this country Lovat had spun a web of intrigue round Queensberry, who, on his information, revealed a Scottish plot, hoping to crush his rival Atholl. But the information was so incorrect that Queensberry lost office. Lovat was accused of returning to France as a spy of England; Robert Fergusson the plotter informed against him, and Sir John Maclean with other Scottish connexions of James saved themselves by throwing guilt on Simon. In France Mary of

Modena, Berwick, and Middleton were all persuaded of Lovat's treachery, Middleton dissembling his hatred to an extent which Mr. Mackenzie blames. Whether it were wicked or not to deceive that arch-deceiver Simon is a question for political casuists. Simon was long a captive at Angoulême; he became a Catholic, and professed his belief at his death.

Simon had a quarrel with the world, and in 1715, with that pleasing writer Major Fraser of Castle Leathers, he managed to return to England. Mar's rising was running its course, and Simon, after many adventures well known through the book of "the poor Major," raised his clan in the interests of the House of Hanover and the Protestant religion, took the town of Inverness, and did all the harm in his power to the Jacobite cause. Consequently he recovered his estates and title, and was in a position which he thoroughly enjoyed—a cock of the North. How he was vexed by the English Government, which began to distrust him; how in 1736-7 he entered into relations with the Cause; how he played for a ducal title from James, wrecked the Jacobite party in 1745 by his futile vacillations, and lost his head in 1746 is a familiar tale.

The merit of Mr. Mackenzie lies in his patient and careful disentangling of the most complicated knots of intrigue (Lovat's marriages are as intricate as his political plots); in his new information, notably the love-letters of Lucy Jones to Simon; and in his fair dealing with a character which had some sympathetic traits, such as loyalty to clan and kindred. That Mr. Mackenzie does much in the way of clearing the Earl of Mar from the charge of military ineptitude we fail to see. He had a larger force than ever followed Montrose or Dundee, but he neither led them to victory, nor even kept them supplied with powder, though that commodity is a product of human skill, and could easily have been manufactured in Perth. As Mr. Mackenzie himself says, Mar "had excellent material at his disposal, and a more energetic commander would undoubtedly have used it to a better purpose." Simon's egregious vanity was not quite compatible with a sane mind; his brutality in the matter of the rapt or rape is not easily condoned; and to trust him was a fatal error. But it would be unfair to regard him as a monster of iniquity: he was more like a better-educated Barry Lyndon with a much wider field for his operations. The Jacobites had a tenderness for his memory, though he twice dealt deadly blows to their cause; and nobody can deny him the virtue of courage.

Perhaps the most interesting portrait in the book is that of "the poor Major," Fraser of Castle Leathers, a "very pretty man" in the trows. Unluckily, we are told nothing about the artist; was the Major painted in France? Mr. Mackenzie, by the way, throws some light on Sir Alexander Maclean of Otter, a very gallant soldier under Dundee, and later colonel

of a regiment in the French service. "There is no conclusive evidence that the Col. Maclean who betrayed Ormonde (1715) was Sir Alexander." Was there more than one Col. Maclean then in the French service, and is there any certainty that Sir Alexander was alive in 1715?

Thomas Pownall, M.P., F.R.S., Governor of Massachusetts Bay, Author of the Letters of Junius. By Charles A. W. Pownall. (Henry Stevens, Son & Stiles.)

THERE was room for a brief biography of Governor Pownall, since he played no inconsiderable part in the affairs of his time, and in many ways anticipated the modern theory of Colonial administration. But it is to be feared that Mr. Charles Pownall has to a large extent defeated his own end by developing the career of his kinsman to the prodigious length of some 460 pages, with a prolix supplement on 'The Colonies under Kings George III. and Edward VII.' He writes with ability, and his work is unmistakably the outcome of painstaking research. The Record Office, the British Museum, and eighteenth-century literature have supplied him with evidence which on several important points amplifies or corrects previously accepted ideas about the Governor. Unfortunately, he has not known what to reject. We are compelled to follow Governor Pownall, after his return from America, in the House of Commons, through one session after another, though he was admittedly a poor speaker and destitute of political influence. Worse still, we have to peruse analyses of nearly all his writings, though a good deal of them is of little value, notably his disquisitions on Roman antiquities and the origin of the European races. There was some reason for Horace Walpole's sneer at "pert Governor Pownall, who accounts for everything immediately, before the Creation or since."

The eagle eye of Chatham discerned in Pownall, who had originally gone to America as secretary to Sir Danvers Osborne, the Governor of New York, a fitting instrument for breaking down the French ascendancy in America. Pownall, according to his own statement, which is evidently trustworthy, pointed out that victory was to be attained by striking directly at Quebec; and that the expedition should be twofold, one part sailing up the St. Lawrence from England, the other operating from the Colonies. This communication was made to the Minister while Pownall was visiting England in the latter part of 1756. In February, 1757, the *Gazette* announced that he had been appointed Captain-General and Commander-in-Chief of Massachusetts Bay, in the room of the incompetent Shirley. Mr. Charles Pownall tells with much detail the story of the Governor's vigorous administration. There can be no two opinions as to the loyalty with which he backed up the military and naval commanders, or the tact with which he managed the Massachusetts Assembly,

a body that required riding with a very light rein. But, when Quebec had fallen, the Lords of Trade thought that British authority must be reasserted. Pownall was transferred to the better-paid, but unimportant Governorship of South Carolina. He did not take up the appointment, but returned to England; and after serving on the Continent as Commissary-General, he never held public employment again.

In the House of Commons Pownall kept ostentatiously clear of party, in days when it was necessary to be among the "friends" of this statesman or that. He thereby doomed himself to impotence, especially as his views were much too enlightened for general acceptance. Thus Pownall urged that the American Colonies should be given direct representation in the Imperial Parliament; he drew a determined line between external and internal taxation; and he recommended negotiations for peace while the majority were obstinately bent on continuing the war. Pownall even suggested that he should go as an unofficial agent to the Colonies with a proposal that Britons and Americans should combine to suppress the Indians:—

"I will without commission, without pay or the expectation of any reward whatsoever, go myself to the Congress and make the proposal. And though I take with me no commission by which Government may be committed.... I will find a way to give assurance to the Congress that they may act on my proposal. I will put myself as a hostage into their hands for the truth of what I propose and for the good faith of Government. On this ground I am ready to set out this moment. I feel not a little happy that what I have said is well received by the House. Whether it will be accepted and adopted by Government I know not, I feel I have done my duty."

But to all his advice and entreaties the Government turned a deaf ear. It is conceivable that he talked and wrote too much. A later generation of politicians was wont to exclaim in dismay, "Here comes Stuart with his eternal Poles!"

Mr. Charles Pownall boldly describes his kinsman as "author of 'The Letters of Junius,'" his theory being that Francis wrote them at Pownall's dictation. This idea is fifty years old, so far as Pownall is concerned; and various coincidences can be adduced in its favour, such as the apparent idleness of the Governor's usually indefatigable pen while the Letters were being published, and Lord Shelburne's saying that "the grounds of secrecy had been removed by death" two months after Pownall had passed away. Mr. Charles Pownall might also have quoted the third Lord Holland's impression of Francis's conversations that "he always seemed to me to know or imply something about Junius, but to deny strictly his being the author" ('Further Memoirs of the Whig Party,' Appendix D). But these and the other points cleverly elaborated by Mr. Charles Pownall fall very far short of proof. It is one thing to discredit Francis's authorship as opposed to penmanship; it is another to bring that

authorship home to Pownall. The theory seems to us to break down absolutely in the important matter of style. We can see no resemblance whatever between the sharp, antithetical sentences of Junius, and the undistinguished prose of Pownall. A conceivable emendation of the theory would be that Francis or another "wrote up" rough notes supplied by the Governor. But that again would be a mere conjecture, unsupported by tangible evidence.

NEW NOVELS.

Jimbo. By Algernon Blackwood. (Macmillan & Co.)

MR. BLACKWOOD relates the psychic adventures of a timorous boy during the period of coma following concussion of the brain. Fright, in the form of a winged giant, captures his discarnate spirit, and imprisons it in a house resembling "the Empty House," which he has dreaded ever since an indiscreet governess suggested that it was haunted by evil. His attempt to escape by means of wings, which he is taught to use by the governess's ghost, is the motive of a distinctly clever and even poetic fantasy of aviation. The total effect would be stronger if Mr. Blackwood had revealed or appeared to reveal a doctrine about fear which would uplift the reader, but one leaves these pages with just as much respect for the power of fear as one had before perusing them.

The Archdeacon's Family. By Maud E. King. (John Murray.)

MISS KING's story is the work of a close observer and a clever writer who has not yet mastered the rules of construction nor the value of omission. She gives her readers too intricate a study of the careers and emotional experiences of two of the three sons of Archdeacon Tatham. These are both influenced by the same woman, for the charming Hilary's weakness which is ultimately to be his ruin begins with the pretty Welsh peasant girl who later, as a famous singer, calls out all the strength of renunciation as well as the sweetness in the sturdier character of the younger brother. Their stories are true enough to life, and in themselves admirably told, but include a superfluity of detail, while they are not closely enough woven to satisfy the dramatic purposes of fiction. The characterization is all excellent. Mrs. Tatham, the witty, eccentric little old lady whose worldly ambition, thwarted by the spiritual temperament of the Archdeacon, is centred in her sons, is an excellent creation.

A Son of the Emperor. By Newton V. Stewart. (Methuen & Co.)

MR. NEWTON STEWART, a new recruit to the ranks of historical novelists, has chosen the natural son of the great Emperor Frederick II., Enzo, for a time King of Sardinia and Corsica, as the hero of his romance of the Middle Ages. Enzo, who is represented as having a singularly

charming personality, played a prominent part in the final struggles of the Guelfs and the Ghibellines, and especially before his tragic eclipse he was an active and useful asset in his father's prolonged duel with the Papacy. The author must be thanked for having avoided the note of brutal cruelty frequent in novels of mediæval Italy. If he errs, it is rather in a touch of sentimentality in his characters, especially with regard to the heroine Bianca of Bologna. They are, however, on the whole pleasant people to read about; there is no lack of stirring and interesting incident; and the gorgeous atmosphere of the Renaissance is well sustained.

John Broome's Wife. By E. B. Moffat. (Fisher Unwin.)

HELEN RIVERS, a young girl driven to despair by her lover's betrayal and desertion, is prevented from drowning herself by a blind man, who, through his infirmity, has himself drained the cup of bitterness. John Broome is a complete stranger to her, but he at once conceives the chivalrous notion of giving the desperate girl his name and protection. Unfortunate misunderstandings which arise on their wedding day do not tend to simplify their relations, which are further complicated by Broome's frantic jealousy when his wife becomes a mother, though it is not until the end of the story, through another woman's jealousy, that he discovers her lover's identity with his own favourite cousin and heir. Meantime a mutual love has grown up between the strange couple, which proves strong enough to override all barriers. Miss Moffat has treated a situation which is in many points conventional with some freshness, and she has evident feeling for a dramatic situation; but the end is commonplace, and less successfully handled than the earlier chapters.

The Straw. By R. Ramsay. (Hutchinson & Co.)

ALTHOUGH this novel may be read appreciatively as a Leicestershire hunting and racing romance, it is more interesting and imaginative than such a description would imply. The principal character, Lord Tokenhouse, is an almost perfect example of the man of secret power, the human counterpart of the dark horse who leaves the favourite behind. He is also a powerful instrument of Nemesis. "The Straw" is a lovable woman whom a villainous major marries for her money. Humour is provided by a burlesque burglary and the operations of two gentlemen farmers called the Babes.

Links in the Chain. By Headon Hill. (John Long.)

THE acumen of the amateur detective of fiction is apt to become tedious, but Kenrick Herriot, the Home Office official with "a clean-shaven, actor-like face," in this story, though not above discerning a vital clue in the chance juxtaposition of brown and white breadcrumbs on a

table-cloth, displays, on the whole, unusual and refreshing common sense. The mystery which taxes his powers—to wit, the murder of a dissolute old baronet, brained by a decanter in his own dining-room at dead of night—coupled with unjust suspicions, is scarcely novel in conception. The details, however—comprising a Bond Street clairvoyant of the adventuress type, together with a lady (the widow of the baronet) suffering from homicidal mania—are treated with freshness and a laudable regard for relevancy; while suspense is skilfully maintained to the end.

Diana of the Swamp. By Roy N. Clarke (Harper & Brothers.)

SOME picturesque portraits of Virginian negroes render this story readable, despite the bald sensationalism of its plot. The title-character is a negress who, in the days of slavery before the Confederate war, cursed the family of her Spanish master, who had killed her son in a fit of ill-temper. The chain of catastrophe ends with a murderer's suicide, before which we have the spectacle of an innocent young doctor in the dock.

The City of the Golden Gate. By E. Everett-Green. (Stanley Paul & Co.)

THIS is not a good story, nor is it well told, while its illustrations are humorously grotesque. It is a sensational tale of a beautiful girl who is dominated by a handsome villain with hypnotic gifts. She flees from his baleful neighbourhood to San Francisco, which leads to the introduction of the earthquake. Naturally the handsome hypnotist turns up there, and things happen in a melodramatic fashion.

Captain Vanion's Business. By Walter Dalby. (Alston Rivers.)

THERE is more study of character in this than in most books of adventure, though in the main it is a story of incident and travel in a wild part of Africa. It is long and fairly well written. Its detail is good, and gives evidence of painstaking work. These facts will more than compensate the ordinary novel-reader for the other notable thing about the story, which is that in essentials it is all wrong. As a study of character it hinges upon impossible premises. Forget these, and the story itself proceeds most satisfactorily. Continue to bear in mind the central motive which takes the heroine to Africa, and the rest is spoilt.

The Unloved. By Ethel Hill. (Greening & Co.)

MISS ETHEL HILL makes a great strain upon her readers when she asks them to believe that an enlightened, healthy, level-headed young woman, as her heroine is represented to be, should have chosen to be the mistress of a brutal and unattractive scoundrel who did not even love her. Mary Primrose, when she classed herself with the "unloved," was no doubt an instance of a person whom the world

is content to take at her own valuation, since whilst she discoursed upon love and liberty and the "true harvest of womanhood," she refused in the beginning to contemplate any of these in the accepted fashion. There are a good many characters introduced, merely for the purpose of discussing, sometimes with effect, the social and economic problems of the day; but it is a depressing book, since no solution to these is offered, and the ultimate peace which Mary is supposed to find is unconvincing.

VERSE.

MR. LAURENCE BINYON'S *London Visions* (Elkin Mathews) is a reissue of verses already printed, together with certain additions. Many of the pieces of the calibre of 'Narcissus' or 'The Mother,' though too slight to challenge criticism on their own merits, afford some justification for the author's wish that the whole should be regarded as "a single corporate poem." But with this concession granted the work remains singularly uneven, and lightness verging on triviality, alternating with passages both laboured and ponderous, produces a general effect of inchoateness which is distinctly disappointing. Apart from this failing—which must needs be a serious detriment to the value of the book—there are many excellent things in Mr. Binyon's 'Visions.' He has caught the atmosphere of London—especially the London of evening and the small hours—with a subtlety and suggestion essentially his own. Witness the following from 'Mother of Exiles':—

Ships on far tracks are stemming through the night;
South, east and west by foreign stars they steer;
Another half-world in the sun lies bright;
The darkness and the wind are here.

And now the rare late footfall scarce is heard,
But the wind cries along the emptied street;
In cowering lamplight flicker the fine drops
To vanish wildly blurred;
A hunted sky flies over the housetops.
Importunate gusts beat,
Shaking the windows, knocking at the doors
As with phantasmal hands,
A crying as of spirits from far shores
And the bright underlands,
Seeking one place
That is to each eternal in the hue
The light, the shadow of some certain hour,
One pang-like moment years cannot efface.

To the many everyday features of London life—Hyde Park oratory, building operations, road-mending, and the like—Mr. Binyon brings a large leaven of that power of transfiguring common things which is the poet's birthright; but he is at his best only while he holds to what may be termed the contemplative vein. Attempts to depict the definite vicissitudes of definite persons demand a lesser degree of aloofness than that which sees an impressive symbolism in the figure of a "house-breaker," axe in hand, standing "on high in the torch glare," or finds food for picturesque meditation in sunsets and the night-glow of London skies. For this reason the tragic note in such poems as 'Martha' or 'John Winter' is unreal—with a remoteness from the conditions of life described hardly atoned for by graces of imagery or diction—and is, moreover, not entirely untainted with sentimentalism. Had the author chosen to present the older work comprised in the volume in a revised and emended form, much that is weak might have been eliminated. As it is, he has preferred, as he tells us in his Preface, to leave it unaltered, and has come through the ordeal with distinction.

Experiences. By Katharine Tynan. (A. H. Bullen.)—There is little that is striking in Mrs. Hinkson's new poems, and many

of them, in their leaning towards facile triviality make severe demands on the reader's indulgence. For example, the application of such epithets as "delicious," "exquisite," and the like, to gorse, hills, and other natural objects, suggests rather the chastened enthusiasm of the tea-table than a serious poetical conception, and is in harmony with the spirit of elementary metrical commonplaces like

Outside my open window
A stretch of village green,
Freshness of quiet morning
Is on the peaceful scene;

or

This is the last time we shall sit and see
The dreaming hills so dear to you and me;
The last time that this mountain wind so cool
Shall lave us in its freshness beautiful.

Lines of this description scarcely soar above the customary level of hymnody, and are typical of the greater part of this little volume, where potential daintiness is consistently brought to nothing by an injudicious laxity of technique. For the rest, the genuine lyrical instinct evident in the stanzas called 'A Memory' goes far to palliate the familiar sentimentalism of their theme, and two poems of a religious tone, 'The Garden' and 'The Man of the House'—each reverently conceived and prettily expressed—are worthy of all praise.

Mr. A. C. Benson's gently meditative volume *Poems* (John Lane) belongs to a subjective, almost self-conscious order of poesy. In his capacity of "the Poet" he communes with woods and rivulets, and lets his fancy play, in delicate, not always too significant fashion, round flowers, beasts, and birds, culling therefrom the pensive optimistic musings, relative to the future state and laws divine, which to a well-ordered mind are soothing and seemly. The "poet's" rightful atmosphere is in his conception one of aloofness and detachment, symbolized in a beautiful stanza from the ode called 'Monnow':—

Here will I lie a little, till the sun
Slope westward, and the vale be brimmed with shade,
And hear the babbling waters briskly run,
Till every drowsy sound, the clinking spade,
Lowing of cattle from the windy down,
Crying of cocks, the slowly creaking wain,
In deep content the peaceful thought shall drown,
Ay, even the measured puffing of the train,
That hurries busy hearts from town to dusty town.

These lines are admirable in their picturesque suggestion, but they are succeeded by a lengthy admonition of the stream Monnow, including the tracing of its course to the sea, as well as a multitude of the "just reflections" beloved of Dr. Johnson, which, being neither new nor trite, may be said to have attained to the ideal of mediocrity. The omnipresence of the poet's Ego gives rise, here and elsewhere, to a sense of self-centred seclusion which, combined with the trim monotony born of infinite care and unfailing nicety of diction, provides a cage rather than a setting for the spontaneous impulses of the singer. Again, there is thought that is in itself poetry, forging for itself, as it were, its own fetters of expression, which no excess of polish will vitally impair or improve; there is also the thought which is capable of being expressed poetically in verse, and for this—the divine fire being absent—recourse must be had, among other things, to that prop of conscientious versifying, the adjective; and what may be termed the adjectival spirit is strong on Mr. Benson. To "set and reset the curious epithet" (the phrase is from the author's poem on Gray) is a weakness that may be too freely indulged; it is akin to the over-scrupulousness that will

add and alter, many times,
Till all be ripe and rotten,

This tendency is doubtless responsible for the phrase

Where bulged the buxom plum,

and such a conjunction as

The outrageous splendours of the Morn;
while the perils incident to a well-stored mind could hardly be more cogently set forth than in these frankly reminiscent lines from 'At the Grange':—

Nay, nay! be master of thy fate;
Knit close the bonds that shall endure;
And if thou canst not yet be great,
Be calm, be pure!

But if the volume as a whole reveals no striking poetical personality, it is not without its flashes of real beauty, which atone for much. Of such is the following picture of the fenland; of the

Wooded islands crowned with byre and barn,
Where all day long the Goodman biding hears
No sound save clack of waters, or the drum
Of bittern, or the curlew's whistle faint,
Or scream of ruffs, that stamp the marge to mire,
Or booming of a culver down the marsh,
Or grave entreating bells, that ring the folk
To sermon, in the pauses of the wind.

Finely conceived too, is the simile which concludes the sonnet on Keats:—

Thy name is writ in water, ay, 'tis writ
As when the moon, a chill and friendless thing,
Passes and writes her will upon the tide,
And piles the ocean in a moving ring;
And every stagnant bay is brimmed with it,
Each mast-fringed port, each estuary wide;

while for its lyrical spontaneity, in notable contrast to the prevailing spirit of the book, the final poem, 'In a College Garden,' deserves quotation:—

Birds that cry so loud in the old, green, bowery garden,
Your song is of Love! Love! Love! Will ye weary not nor
cease?
For the loveless soul grows sick, the heart that grey days
harden;
I know too well that ye love! I would ye should hold your
peace!
I too have seen Love rise, like a star; I have marked his
setting;
I dreamed in my folly and pride that Life without Love
were peace.
But if Love should await me yet, in the land of sleep and
forgetting—
Ah, bird, could you sing me this, I would not your song
should cease!

Mr. Benson's aptness for the Laureate-like task of writing both decorously and with distinction on topics of public interest—like the death of her late Majesty and the Japanese alliance—is also, we think, significant of his limitations.

Poems, by J. Griffyth Fairfax (Smith, Elder & Co.), shows lyrical talent above the ordinary, and an imaginative power as welcome as it is rare. Many of the poems are Hellenic in their inspiration, and of these the soliloquy of Ariadne may be singled out for the sustained and dignified beauty of its blank verse, of which the lines following—on Nemesis—deserve quotation:—

Late, late she hastens, and her tread is soft
As if she went on flowers who carries death,
And holds the keys of night. Her eyes are calm,
With a far glimmer like a dying fire
That takes from winds of hate a fiercer glow,
And burns most vivid when it seems most dim.

Equally good—with the same measure of suggestive imagery and discerning craftsmanship—is the poem to Circe, where the sorceress is thus described:—

Thou upon a throne wast sitting
Silver, and thy thoughts went flitting,
Silver shapes that murmured,
While thy golden hair was floated
Round the column ivory-throated,
Proud in bearing,
Proud in wearing,
Like a crown, thy golden head.
Blood upon the snow, a jewel
In a fillet bound thy brows,
Like an evil thing, and cruel,
Prisoned in a sinless house;
Whence a flame went turning, turning,
Piercing keen and subtly burning,
From the fires of hatred fed
By the furies never dead.

Among numerous short lyrics, of which the prevailing excellence more than atones for occasional triteness and triviality, mention should be made of the delightful, memory-awakening lines on 'The Upper River,' and, in particular, the daintily fanciful little poem 'Moths,' beginning:—

Little brothers of the dusk,
Flitting when the moon is low.

Something of the atmosphere of Mr. Fairfax's work may be owing to Shelley, something to William Morris, and much to Mr. Swinburne; but it possesses individuality, fresh and distinct, by virtue of which its author may go far.

Songs of London. By Herbert E. A. Furst. (Gowans & Gray.)—Light verse, except in the case of parody, can ill afford to forgo the bonds of metre; and for driving home a point there is no device so efficacious as the apt rhyme. Hence Mr. Furst's satire, prone to find expression in measures both rhymeless and irresponsible, wastes much of its force, and in the presentation, for example, of such an excellent idea as that contained in the lines called 'An Important Event in Piccadilly' savours of the crude rather than the incisive. More finished in effect, because set forth in the comparative straitness of blank verse, is 'Gerusalemme Liberata,' with its three parts or stages, entitled respectively 'Whitechapel,' 'Maida Vale,' and 'Park Lane'; while the impression of 'London E. (From the Great Eastern),' as a familiar picture of civilized desolation portrayed with striking, if saturnine individuality, deserves quotation—

And Satan slammed the Gates of Hell,
Go, take the Tunnel on the left, said he;
The End of which is where I join thee next.
A smell of sulphur—Beelzebub was gone.
I walk along a dark and clammy path
Till I emerge once more into the light,
Upon a platform—high and damp and cold.
A drizzling rain soon soaks my very bones;
Cold blows the wind:
I'm waiting.
So far as I can see are roofs and chimney pots,
And squalid streets,
And lumbered yards, with here and there some
washing
Hung (in the wet) to dry.

The clouds stand still, and shed incessantly
Ironie waters over all the scene.
My wearied pulse beats low, my heart grows chill;
Now Satan comes with scowls and heavy frowns;
I thank my fate for hope of Satan's Grill.
We leave, but where we met were
Hackney Downs.

Our criminal system, promiscuous charity, and the Bank are among Mr. Furst's other topics; but the continual emphasizing of obvious forms of "class distinction," which seems the burden of his song, is a satirical phase which, to be cogent, demands a greater depth of insight than is discernible in this volume.

Sir Christopher, and other Poems, by A. E. Jessup (Nutt), shows good taste in diction, and ample knowledge of what is really fitted for poetical treatment. But the pieces are as a rule too obscure in meaning, and too overloaded with detail. 'Sir Christopher,' which occupies over forty pages, inculcates a striving against sin and self, but by what means the ideal is to be attained is not clear. The next poem, 'She Heedeth Not,' is also obscure to us. 'The Typhoon' contains some effective imagery, but would gain by simplification and reduction. Mr. Jessup has plenty of ideas, but is hardly master of his "thick-coming fancies."

Mr. Walter Earle's verses *Thoughts by the Way* (Allen & Sons), inscribed to the memory of G. F. Watts, are principally devotional in character, and in their relation to the general public esoteric, being apparently based, in many cases, on purely personal associations. The following stanzas from one of the many poems entitled 'A Thought' are characteristic:—

Men follow his wake, and claim they make the reform by
the laws,
But their eyes all the time are blind to the great inspiring
Cause,—

Things have to be dreamt and felt before they are seen and
known,
The Spirit surely is real if the body can be God's own;

and the same may be said of the lines:—

Shrine of transcendent Hope! If now upon this earth
We reach behind the veil of mysteries,
Who knows the fuller possibilities
When hand and mind and heart
Shall consecrate their art
In all the perfect Beauty of the second Birth?

The author is over-disposed to content himself with poetical formulæ, and his reflections—sincere, if scarcely profound or original—have little in the way of suggestiveness or imagery to commend them.

Conradin: a Philosophical Ballad, by C. R. Ashbee (Gloucester, Essex House Press), is in the nature of an allegory, intended presumably to point the oft-told moral that in this imperfect world the spirit of light and progress is, at the outset, doomed to apparent failure. Conradin, the hero, sets out at the head of "twice ten hundred mounted men" to win a so-called "Sicilian Paradise," and encounters a variety of mysterious persons—a ragged boy, a knight, a scholar, and a Sibyl (whose utterances, however, are of little assistance to the reader)—before being finally overthrown and executed. The complaisant vagueness of the narrative might have been redeemed by the quality of the verse; but the latter is, like its theme, crude and slipshod, and its general level is sufficiently indicated in the lines:—

Prince, as you ride, Oh, take with you
This wreath of Amaranth and rue,
It blooms in the deathless tombs of kings;
It may help you to ward off evil things.

A wealth of classical reminiscence—including a startling allusion to the bones of Aristotle,

that lie
In the tomb that swings between earth and sky—
and some striking illustrations by Mr. P. A. Mairet, fail to add poetical significance to the volume.

THE FUTURE OF THE POOR.

SINCE the appearance of the excellent volume of Mr. Beveridge reviewed by us a fortnight ago we have been weighed down by books and pamphlets, and have had the opportunity of perusing the Reports, though not the evidence, of the Poor Law Commission. Mr. Beveridge has covered the entire ground: other contributions to the literature of the wide-reaching questions opened by the inquiry are more polemical. We select for special notice a small book by Mrs. Bosanquet, *The Poor Law Report of 1909* (Macmillan), and the volumes of Mr. and Mrs. Sidney Webb. Mrs. Bosanquet is one of "the Majority," although that majority is diminished by individual dissents unknown to mere newspaper readers. Mr. and Mrs. Sidney Webb in their attack upon the Majority find, for example, powerful assistance from the admirable "Memorandum" of Dr. Downes printed between the hundreds of ponderous pages belonging respectively to the Majority and Minority Reports. It is unnecessary for us to follow our notice of the work of Mr. Beveridge by a full account of that of Mrs. Bosanquet, and we confine ourselves to naming points of novelty and some matters of doubt. The new problems of Insurance are not fully faced by either side. To say this is not to blame the writers, who themselves point out the reasons why fresh inquiry must be undertaken with regard to proposals at present crude. Mrs. Bosanquet in one passage appears to use the term "Invalidity" in a different sense from that in which translators of German and French schemes have introduced it to us, and intermediate between this Continental use and the English habit of confusing "Invalidity" with "Sickness." Mrs. Bosan-

quet suggests that the best means of promoting insurance is to induce and enable Friendly Societies to cover permanent disability, and also to attract the ill-paid multitude who still stand outside their organization. One of the difficulties besides cost is the extraordinary difference in this respect between Scotland and England: Ireland, as we know, presents even greater discrepancy in "providence," but for reasons other than those which apply to the northern kingdom. Mrs. Bosanquet and her colleagues of the Majority seem to favour "the Belgian scheme," but "have attempted no estimate of what the charge to the State might be." Actuaries consulted by the Commission have introduced the term "Illness," and their opinion illustrates the reasons why permanent separation of funds between Sickness and "Invalidity," meaning Disablement, has been found unworkable in Germany. We may point out that in this country there is a further difficulty, namely, that Disablement, which runs into Sickness on one side, runs into Workmen's Compensation on the other. In the United Kingdom the entire cost of compensation for accident and for scheduled Diseases of Occupation is borne by the employer. No one proposes to throw on the employer more than a fraction of the cost of general Disablement or Invalidity. Obviously the breaking-up of the Poor Law, as recommended both by the Majority and the Minority of the Royal Commission, may involve a struggle as to the large fringe of assisted human life which cannot be scientifically divided between accident, sickness, old age, and invalidity. Neither, for the most part, do our amateur advisers face the great difference in the mind of the young worker, called on to set aside for insurance a portion of his wage, between old age under seventy, unemployment, sickness, and general disability. Mr. Ramsay Macdonald has expressed an opinion upon this subject well worth consideration; but observers with equal facilities for judging the opinion of the poor have come to an opposite conclusion. Death is the only dead certainty; and hence the willingness to insure for "death benefit." The rest are doubtful.

Mrs. Bosanquet, like all her colleagues, inclines towards public help to the unemployed benefit funds of the trade unions, but points out that "it is the highly-skilled and, therefore, most highly-paid workmen who are insured, for in most cases the trade unions of unskilled workmen give no unemployment benefit."

A larger question still lies behind all proposals made to the public in the last few weeks. Those who have special acquaintance with the subject insist, as a part of any complete scheme, on a vastly extended power of locking-up the less desirable elements among the population. Is there the slightest chance that this "remedy" will be adopted? Among those who are to be treated by "detention" are the sufferers from certain classes of disease, "unmarried mothers" (except where exempted for reasons given), and "leafers," as well as persons who neglect their families or make them chargeable to the public "owing to habits of... idleness," &c. All readers of eighteenth-century literature are aware of the results produced in England, France, and the American Colonies by such treatment of these classes in "houses of correction."

The volumes of Mr. and Mrs. Sidney Webb entitled *The Break-up of the Poor Law* and *The Public Organisation of the Labour Market: The Minority Report, Parts I. and II.* (Longmans), are of the

highest interest. The authors attack their colleagues of the Majority for their

"morbid wish to alter names, in order to give a flavour of generosity to the new Poor Law.....The good old-fashioned term 'detention' is deemed 'infelicitous,' and whenever the.....Authority wishes to detain a pauper against his will, the instrument will be disguised as an 'order for Continuous Treatment.'"

When the Majority pass from this "illusory nomenclature," they do not escape whipping, and are, not without justice, charged with an "unconcealed purpose....to withdraw the relief of distress from popular control." Even one of the Majority, Dr. Downes, dissents, we may note in passing, from the "proposal to sweep away the representative system in this field of Local Government, contrary to national instinct and established principle, and fraught with danger." We doubt if there is much popular control about any of the proposals set before us. Compared with the County Council, the despised and rejected Board of Guardians represents the principle of popular local election. The difficulty of finding men who can win rural seats at County elections, and spare the time to sit on committees in the county town, limits in practice the choice to the old, and generally excellent, county magistrates. "Popular" County Councils are to be found here and there, but not over the greater part of rural England.

The authors are the first to admit that the details of their schemes need much consideration in respect of applicability to the rural population of sparsely inhabited counties. That the vast revolution, scientifically recommended by the minority, and also contemplated by their colleagues of the Majority, can be carried in the present Parliament or the next is admittedly a dream. With what portions of the project are we to begin? With the Metropolis perhaps, at the cost of the London rates, but not, if that be so, without vast expenditure, if real efficiency is to be secured. Mrs. Sidney Webb will perhaps be shown, when we have the volumes containing her examination of the witnesses, to contemplate, for the whole of England, a beginning with the children and the sick. Even this smaller part of the task will not be cheap and will not be easy. Let us take, for example, the destruction of the present haphazard system of treating the casual sick—persons, for instance, of the servant class, stricken by street accidents—by "Rival Authorities." The poor will never consent to public Infirmarys, maintained from rates or taxes, becoming schools of scientific surgery. Private hospitals supported by gifts or endowments will continue, in our opinion, to be necessary unless surgical science is to decline. We note in passing that where our authors complain of "popular" payment of insufficient salaries to medical officers they do not draw a sharp distinction between the Metropolis and the rest of England. In London there is the Common Poor Fund, and the centralization forced on the Local Government Board by common charge for salaries makes that office virtually the dictator of salaries in London. Many of the obvious difficulties are, however, fairly faced, though not completely overcome in the admirable pages devoted to the subject, and in the negative, though not perhaps the positive, "Conclusions."

The case of the mentally afflicted is another which presents difficulties greater than are admitted by the reformers. If all the feeble-minded are to be dealt with by the State, the nation will find itself burdened—perhaps rightly, but at terrible cost—with the hundreds of thousands of old people afflicted with some slight "senility" offi-

cially classed as "paralysis of the aged" or "senile dementia." These people fill our rural workhouses, but are still numerous in the family homes of the self-respecting poor.

Even when we come to children, the problem to be faced is far from simple. An article in *The Contemporary Review* points out that the most scientific cantons of Switzerland differ absolutely in regard to boarding-out. Were it practised on a large scale under national control, it is probable that the public conscience would be suddenly aroused, by some frightful scandal, to demand the destruction of the system which had but just been made general.

We will not give up our pages to the discussion of the problem of the division of duties between the existing sanitary authorities charged with the public health, and the County Committees proposed for the supervision of the greater portion of the new schemes. Mr. and Mrs. Sidney Webb have seen that it will be useless to charge the smaller rural district councils with work of the nature thrown upon them under the plan as it stands on paper.

As they write from the Collectivist point of view, note should be taken of the admission in the Introduction to their Second Part that

"even under a completely organised Socialist State.....the same national organisation for remedying Unemployment would be needed.....For the Socialist State would still have to meet cyclical fluctuations of demand.....seasonal fluctuations in the volume of employment,"

and other difficulties often ascribed to Capitalism and competitive industry.

We have enjoyed the intellectual treat of reading Mrs. Webb on Mrs. Bosanquet, but still look forward to that of reading Mrs. Bosanquet on Mrs. Webb.

OUR LIBRARY TABLE.

THE fourth volume of M. Germain Bapst's *Le Maréchal Canrobert* deals with the visits of the King of Prussia, Bismarck, and the Emperor of Russia to Paris during the Exhibition of 1868, and with the early stages of the war of 1870 up to the battle of Borny, in which some of Canrobert's divisions were engaged, but of which he gives only a bald account. The picture presented of the confusion in French counsels, and of the lack of due preparation for a war known to be inevitable, is as distressing to the reader as that of Zola's romance. It is perhaps the more painful that Canrobert, while blaming the Emperor and the Empress, and explaining their differences, does not appear to wish to throw responsibility on any one party, still less on any single person. All suffer by his account, and the fashion in which he picks out the Ollivier Ministry and General Trochu as most obviously in the wrong does not convince, but has rather the air of Court and military prejudice. The real truth appears in the page in which, depicting the agony of the opening of the war, Canrobert writes:—

"All of us had wished for the war, believing—hard as rock—in the invincibility of our army, never ceasing to repeat as an axiom 'Where the French soldier is, there is victory.'"

It was for this reason that the warnings of the Emperor as to the superior numbers of the well-trained Prussian troops were hardly heeded—even by himself. Louis Napoleon and his chosen Minister of War accepted without a struggle a reduction of the French regular army of first line from 510,000 to 473,000 men; but in their hearts they believed that this number would crush an invasion not likely, in their belief, to

last many days before it was succeeded by a French offensive movement across the Rhine. Had, indeed, the Second Empire been able "to put in line" a force—existing on paper in July, 1870—of half a million regular troops of long service, matters might have gone otherwise as the result of a first victory. The numbers were wanting: the Prussian generals at the review of 1868 had counted with their own eyes battalions which paraded in Paris with less than two-thirds of the strength that they should have presented on that day. Such, however, is the picture drawn by Canrobert of the condition of the French plans and of the French Staff that it is doubtful whether even the military qualities of the French army could have had their fair chance upon a battle-field. The French plan of campaign of 1867 and 1868 appears to have held good up to the very moment of war. In two mysterious passages Canrobert states that the Archduke Albert of Austria, dissatisfied with the French arrangement of army corps and armies, broke up the whole French organization at the last moment, and replaced it by another never understood by the generals to whom in succession were assigned, in panic haste, the positions of Minister of War and Commander-in-Chief of the Army of the Rhine. No date is given, but we doubt if it had been known until the publication of these pages that military schemes had been prepared between France and Austria later than the early spring of 1870. It is possible, but not probable, that a revelation of the exact facts may follow as a result of the examination of French dispatches in the archives of the Foreign Office now being undertaken by the Commission of which M. Bourgeois and M. Joseph Reinach are at the head. It is not always possible to distinguish in the text of M. Bapst what is Canrobert's own, and we are unable to discover in any important instance the source of Canrobert's information. He is wholly wrong as to the Prussian preparation for the war, and believes that as late as the end of 1869 Bismarck had begun to doubt of the certainty of success; while he alleges that it was the advent of Parliamentary government under the Ollivier Ministry of January, 1870, which induced Bismarck "to start the Spanish candidature as a red rag to the Gallic bull." It is strange that M. Bapst has not added words to the text, or foot-notes, pointing out the facts now known as to the Hohenzollern candidatures of 1868 and 1869. So, too, with regard to the designs of France on Belgium, where Canrobert asserts that "the foreign press, especially in England, found the [Prussian] affirmations supported by large subsidies." In one passage, indeed, Canrobert asserts that it has been the interest of successive Governments in France to keep us in the dark about the true story of the origin of the war. That we have been kept in the dark is certain, but we fail to see the interest of the Republic, and have long wondered that publication was never contemplated by the French Government until 1908. On the Austrian alliance Canrobert tells us nothing that is new, unless we may accept the curious allusions to the "intervention of the Archduke Albert before the declaration of war."

Concerning the action of the Empress Eugénie, Canrobert repeatedly contradicts himself; but we find discrepancies without surprise, as the Empress used varying language to people of different kinds: presiding at the Cabinets, and holding one language to her ministers, while assuming, in private, another tone in her telegrams to

the Emperor. It is not certain at what exact moment the Empress turned from exaggerated belief, amounting to certainty, in French success, here based on Biblical texts quoted by her after the manner of the old King of Prussia, and adopted a policy based on the future of her son. Canrobert repeatedly shows that long before Gravelotte the Empress expected her husband to seek death upon the field of battle, and inextricably mingled the future of France and the Bonaparte succession in her mind and policy. The intention of the Emperor to return to Paris, and that of the Empress-Regent to prevent his return, are clearly brought out by the conflicting orders as to the horses and baggage of the Emperor here given in the text. Canrobert hits the Empress very hard, but finally declares that the Empress-Regent in her "terrible situation" came to think "only of the country," and refused to contemplate the shedding "of a drop of French blood by my order or for our personal cause." Our readers will remember that the letter of the King of Prussia to the Empress, retained by Count Bernstorff, the Prussian Ambassador in London, and recently published by his son, appears to contradict this attitude. It also upsets Canrobert's repeated suggestion that Bismarck refused to contemplate the existence during the war of any Government in France with which it was possible to treat for peace. The fact was that he treated all the time with two Governments, and played them off the one against the other. The character of Bazaine is powerfully described by his old rival, and we are not inclined to differ from Canrobert in this remarkable, but sinister portrait. The Bernstorff volumes complete his story.

The Great English Letter-Writers. By William J. and Coningsby W. Dawson. 2 vols. (Hodder & Stoughton.)—The modest appearance of these volumes, which are the first instalment of "The Reader's Library," may lead the hurried observer to misjudge them. On examination it will be found that this anthology of English letters is a competent and scholarly piece of work, in which only the tiresome habit of christening each letter reminds us, from time to time, that we are reading a popular handbook.

The greatest merit of the collection is its admirable catholicity; the editors have exercised discrimination and self-restraint, and have thus escaped the common fault of anthologists—excessive quotation from their favourites. If Charles Lamb occupies rather more than his share of the book, it is an excess of which few will complain. For our own part, we could have wished to hear less of F. W. Robertson. But who was ever content with an anthology? Errors of omission are always manifest to our lively and sensitive prejudices, wherefore it should be remembered that in this case such omissions are often to be accounted for by difficulties of copyright.

Undoubtedly it is a grave fault in this book that the letters are not arranged in chronological order; instead, they are classified under garish and sometimes inappropriate headings, as 'Tribulations of Genius,' 'Crises,' 'Bygone Lovers.' This defect the editors have endeavoured to remedy, and have succeeded in palliating, by a couple of excellent introductory essays, in which 'The Development' and 'The Art and Attainment' of English letter-writing are succinctly, but adequately treated. They pass skilfully over a good deal of debatable ground, with a step which is confident always, and sometimes a little overbold. To give but one instance: in

the first essay we are told that "the art of letter-writing, instead of being a decaying art, is precisely one of those forms of literary expression in which growth and progress are most clearly visible." We are afforded no better reasons for accepting this revolutionary opinion than questionable inferences drawn from the present state of society, and the examples of FitzGerald, Stevenson, Keats, and Carlyle, three of whom are hardly to be reckoned moderns, in contradistinction to Horace Walpole and Cowper, who represent the older school of English letter-writing.

If the eighteenth century was the golden, the mid-Victorian period was the silver age of letter-writing; but from the mid-Victorian period we have already travelled far. The editors, however, would have us believe that letter-writing is just entering upon its golden age. They may be right, but they cannot prove it by references to mid-Victorian letters. In the second essay, it is true, this bold statement is prudently qualified. The writer admits that the penny post and the morning paper have done something to debase the art; also he offers a far better argument in support of his original view than any adduced in the first volume, namely, that he has himself received during the last twenty years a number of letters of the very highest order. Yet we are not convinced. Would Charles Lamb himself have been so lavish of his happy conceits if innumerable penny and halfpenny papers had been bidding against each other for a weekly, or perhaps a daily, column of gossip? Have the editors reflected on the sombre truth that to-day those who can write will publish, and those who publish become professional writers? The author is a man of business who has no superfluity of time or energy for writing beautiful letters. "Demandez-vous à un menuisier de vous envoyer quelques copeaux?" replied Théophile Gautier to one who begged him to write, and indeed the published letters of modern authors are too often no better than "shavings." In a dignified and leisurely world flourished the art of letter-writing, which, we fear, along with other good things, is about to vanish from a world that is neither leisurely nor dignified.

We congratulate the editors and the publishers on the first volumes of this series. 'The Great Essayists' and 'The Great Historians' are to follow, and we confess ourselves curious to see how they propose to do justice to the latter. Let us hope that, in spite of difficulties, they will maintain the high standard set by their inaugural volumes.

Excerpta Cypria: Materials for a History of Cyprus. Translated and transcribed by Claude D. Cobham. (Cambridge, University Press.)—Mr. Cobham, late Commissioner of Larnaca, is known to students of Cypriot history and antiquities by his publications in *The Owl* (a newspaper of Nicosia) and his valuable 'Bibliography of Cyprus,' of which four editions have appeared, and a fifth, considerably increased, is appended to the present handsome volume. The excerpts consist of translations and transcriptions of passages of foreign and English writers, chiefly travellers, beginning with Strabo, and ending with Prof. G. G. Gervinus of Heidelberg. They will be convenient as a work of reference to the few who are interested in Cyprus, and will certainly prove most useful to any student who undertakes to write on the mediæval or modern history of the island. Many of the extracts are from works which are very rare and difficult of access. The excerpts from Falchetti and Sozomeno are derived from unpub-

lished MSS. Some of the easily accessible passages might well have been omitted. Sir John Maundeville, for instance, is within everybody's reach. And if Mr. Cobham thought it desirable (apparently in the interest of readers ignorant of Latin, a class which, we should say, he need not have considered) to give a translation from Benedict of Peterborough (which is published in the Rolls series and is in most libraries), surely he ought to have furnished also the relevant parts of the 'Itinerarium Regis Ricardi,' which was used and transcribed by Geoffrey Vinsauf, and, like Benedict, was edited by Stubbs. It would have been much more useful to include the *Θρήνος τῆς Κύπρου* (in the siege of Nicosia in 1570), published a couple of years ago in the Athenian *Δελτίον*. Both the text and a translation are given of the pamphlet of Neophytus 'On the Misfortunes of the Land of Cyprus,' and it is noticed that "there is an English version in the Rolls series, but it was not at hand, and our translation is new." Mr. Cobham might have informed himself that the "English version" is by Stubbs ('Memorials, &c., of Richard I.,' vol. i., 1864) and is accompanied by the text. His own translation does not appear to be quite so good as that of Stubbs in point of accuracy. For instance, he reproduces *περινοίαις* by "questionings" (Stubbs "plans"), *ὄγκον* by "exaction," instead of "weight." "A divine impulse" (*θεία ῥοπή*) suggests a subjective motive ("divino instinctu"), which is not meant (Stubbs "providence," rightly). *Ἡ σύγκλητος βουλή* is the technical phrase for "senate" or "council," and should not be rendered "assembly." For *παραδείσων ποικίλων* Stubbs has "cunningly-devised pleasantries," Mr. Cobham more correctly "variegated gardens." *Λακινίων*, which both translators (after Cotelier) take to mean "pigs," is probably corrupt. Nearly all the pieces were originally published locally, at Nicosia or Larnaca, and this may explain the inclusion of the two or three which seem superfluous.

Brougham and his Early Friends: Letters to James Loch, 1798–1809. Edited by R. H. M. Buddle Atkinson and G. A. Jackson. Vol. III. (Privately Printed.)—Messrs. Atkinson and Jackson have rounded off their two volumes of Brougham's early correspondence by a third, consisting of biographical appendixes. They are adequately done, though the editors modestly disavow any claim to originality. The sketch of Brougham might have been strengthened by references to Creevey, Sir J. Arnould's 'Life of Lord Denman,' and other obvious sources, but still it serves its purpose. The same remark applies to the rest of the biographical notes; and editorial honesty cannot go further than in the case of Messrs. Atkinson and Jackson, since they set forth in order the names of the persons about whom they have failed to collect information.

Democracy and Character. By Reginald Stephen. (Williams & Norgate.)—This volume contains the "Moorhouse Lectures" for 1908 by a canon of St. Paul's Cathedral, Melbourne. The lectureship was founded in memory of the Australian episcopate of Bishop Moorhouse, afterwards Bishop of Manchester; and among the subjects mentioned in the foundation is included this—'The Social Aspects of the Christian Faith in their Widest Application.' Of books similar in origin and subject to the present there is, of course, a plentiful supply, but Canon Stephen's book is much too clear and thoughtful to be neglected in this country; and we should expect it to have a wide public and a sound influence in Australia. Within the narrow limits of

seven lectures, and under the limitations imposed upon him by the lecture form, he has discussed some important issues of politics in a democratic country with strong practical common sense and the right kind of theoretical learning. His quotations are, perhaps, more numerous than they need have been, but they are invariably from those who have a right to be heard, and not, as often happens in this kind of book, from the inferior journalism of the time. We believe that sincere politicians would agree generally with the author's views throughout, and regard his statement of political principles as at once well balanced and inspiring. His second lecture, on 'The Need of Independence,' is particularly good; and his criticism of the Competitive System (Lecture V.), if not in any way novel, is fresh and stimulating in no small degree.

Tortures et Supplices à travers les Ages, by Fernand Mitton (F. de Valmondois), which comes to us from M. H. Daragon of Paris, is a disappointing book. It contains little that is new, and much that is superfluous. It is out of place, surely, to discuss the mental torture of the French prisoners of war in 1870. The history of torture and the history of punishment were both alike worth writing; and both alike, without pandering to unpleasant tastes, would require careful discrimination and classification. M. Mitton has recounted many facts, but he has not dealt with the subject at all exhaustively, nor has he treated it scientifically. He makes no attempt to differentiate and classify, or to trace the psychological history of cruelty. There is no necessary connexion between torture and punishment. In any scientific discussion of the subject it would be well to treat separately torture as part of the legal system, intended to obtain confession, or, by ordeal, to establish guilt or innocence, and to consider how far it was universally in use, and how far modified; torture as an angel of pain invoked by religious enthusiasts ("Hounds of the Lord") as a means of persuasion or persecution; torture as a kind of punishment; torture voluntarily endured as a form of asceticism and self-abasement; and torture as an amusement, as it was practised notably by the Italian and Sicilian despots, whether in the crude form that appealed to Ezzelino da Romano, or in the more refined forms that the worst of the Roman Emperors loved. Such tyrants seem to have derived pleasure from the resultant sensation of horror combined with the exhibition of their own power and superiority, just as a child does from pulling a fly to pieces. In all these cases man appears lower than the beast, for even cats do not torture mice—they practise with them.

The enumeration of the many methods and implements of torture devised by the inhumanity of man would be an unpleasant, but necessary task; M. Mitton's list is incomplete, and lacks arrangement; nor does he distinguish between the cruder methods of the ancients and the increasingly ingenious devices of later times, nor mark the great division between mere bodily and refined mental torture, culminating in those forms in which, as in Poe's story of 'The Pit and the Pendulum,' and the dripping water, the time element is skilfully introduced. It is confusing to mix up this side of the subject with details of modern prison management. The problems of prison discipline and the punishment of criminals are still far from having been satisfactorily solved in this country or any other, but the solution of them will not be furthered by books that confuse the issue by classing punishment

and torture as one and the same thing. We fancy that offenders are no longer stood in the pillory in America.

MR. THOMAS HUTCHINSON'S admirable edition of *The Works of Charles and Mary Lamb* (Frowde), noticed by us on January 16th, has now appeared in that India paper which gives us "infinite riches in a little room." The two volumes (of 863 and 857 pages) are available separately, in red binding, or bound together in blue. In each case we have two portraits of Lamb included, and a third on the cover. That these volumes will be welcomed everywhere we hope and believe, for this is one of the rare and pleasant hopes which seem certainties.

The Newspaper Press Directory. (Mitchell & Co.)—The most important event in the newspaper world during the past year was

"the change in the proprietorship of *The Times*, a new company being formed at the termination of the disagreement among the original proprietors. The new company has a capital of 750,000*l.*, and the chief shareholders are Lords Rothschild, Cromer, and Northcliffe."

The Westminster Gazette has "been sold by Sir George Newnes to a wealthy and influential group of Liberals, who have formed a company with a capital of 150,000*l.*" The losses by death include Lord Glenesk; Mr. T. D. Taylor, of *The Bristol Times and Mirror*; Sir James Knowles; and Mr. David Syme, of the *Melbourne Age*. We spoke recently of Mr. Syme's remarkable influence in Australia. The notice of him here gives the following measures which he

"was instrumental in placing upon the statute-book women's suffrage, marriage with deceased wife's sister, old-age pensions, payment of Members of Parliament, the compulsory sale of land for village settlements, and the Federation of Australia."

Mr. George E. Leach contributes an article defining the position of the Press under the new Press Act as to the admission of reporters to meetings. The information concerning the various newspapers and periodicals both in Great Britain and the Colonies, is given with the usual accuracy.

THE *Record* of the winter meetings and summer excursions of the Upper Norwood Athenæum for last year shows this useful institution to be in a flourishing condition. During the thirty-two years it has been in existence it has done good work, and can now boast of being one of the oldest rambling societies, if not the oldest, in the kingdom. During 1908 six counties were visited, and the winter visits included the Cutlers' and Stationers' Halls and the Temple. At the Cutlers' Hall the visitors were welcomed by the Master of the Company, Mr. Charles Welch, who showed them the charter from Henry V. dated 1417, a little earlier than the one described by Stow. There are also preserved records from 1503 to the present time, a roll of accounts of about 1442, and books of accounts from 1586. At the Stationers' Hall Mr. Jonathan Downes read a paper treating of the history of the Company.

Among summer excursions was one to Tadworth and Kingswood, conducted by Mr. Charles Wheeler. At Kingswood the Curfew is still rung every night at nine o'clock. Other rambles were to Warwick, Hitchin, and the Crays and Orpington. The last of the season was to Esher, conducted by the chairman, Mr. Frederick Higgs. All the papers read at the meetings show the usual careful preparation and research, and the illustrations add to the value of the 'Record,' which is edited, as in previous years, by Mr. Theophilus Pitt.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bell (Rev. C. C.), *The Treasury of Jesus*, 6d. net. Brief reflections for Lent.
 Counsels and Precepts, 3/6 net. Translated from the French, with a preface by the Rev. G. Body.
 Cruttwell (C. T.), *The Saxon Church and the Norman Conquest*, 2/6 net. A volume in the English Church Library.
 Cutten (G. B.), *The Psychological Phenomena of Christianity*, 12/ net.
 Gayford (Rev. S. C.), *Life after Death*, 2/6 net. Reprinted from *The Treasury*.
 Harwood (G.), *The Bible as a Book*, 1/ net. Primers for Bible Students, No. 2.
 Hoyt (A. S.), *The Preacher, his Person, Message, and Method*, 6/6 net.
 Liddon (Canon), *Christ's Conquest, and other Sermons*, 6d.
 Maude (J. H.), *The Foundations of the English Church*, 2/6 net. Another volume of the English Church Library.
 New Things and Old in Saint Thomas Aquinas. A translation of various writings and treatises of the Angelic Doctor, with an introduction by H. C. O'Neill.
 Pecoock (R.), *Book of Faith*, 5/ net. A fifteenth-century theological tractate, edited from the manuscript in the library of Trinity College, Cambridge, with an introductory essay, by J. L. Morison.
 Sherran (W.), *The Rebels of the Reformation*, 1/ net. English Revolutionary Leaders, No. 2.
 Special Forms of Service sanctioned for Use in the Diocese of Southwark, 2/6.
 Sunderland (J. T.), *The Origin and Character of the Bible, and its Place among Sacred Books*, 3/6 net.

Law.

- Atkinson (C. M.), *The Magistrate's General Practice*, 1909, 20/

Fine Art and Archaeology.

- Archæological Survey of Ceylon: *Epigraphia Zeylanica*, Vol. I. Part IV., 5/ net.
 Calvert (A. F.), *Madrid*, 3/6 net. An historical description and handbook of the Spanish capital, with 453 illustrations.
 Holmes (C. J.), *Notes on the Science of Picture-Making*, 7/6 net.

Poetry and Drama.

- Arnold (M.), *Selected Poems*, 2/. Edited with introduction and notes by H. B. George and A. M. Leigh.
 Cunningham (L. A.), *Roses and Shamrock*, 5/ net.
 Frampton (R. G. D.), *Nora and the Shepherd, and other Poems*, 3/6 net.
 Later Recitations in Verse: Serious and Humorous, 2/6. Compiled and edited by Ernest Pertwee.
 Maquarie (A.), *The Voice in the Cliff*, 1/ net.
 Presland (J.), *Joan of Arc*, 5/ net. A drama in five acts.
 Shakespeare Problem, by E. A., 1/ net. A paper for students.

Philosophy.

- Le Bon (Gustave), *The Crowd*, 1/ net. New Edition. A study of the popular mind.
 Watson (J. M.), *Aristotle's Criticisms of Plato*, 3/6 net.

Political Economy.

- Francis (Francis), *National Independence; or, a Commonsense Policy*, 6d. net. A Protectionist essay.
 John Bull's Open Door: a Plea for It to be Shut, by a London Business Man, 1/ net. An endeavour to show that Free Trade is at present unsuited for this country.
 Knight's Synopsis of the Majority and Minority Reports of the Royal Commission on the Poor Law and Relief of Distress, 1/ net. Adapted to meet the special requirements of members of local authorities and local officials.
 Rogers (J. E. T.), *The Economic Interpretation of History*, 2/6 net. A cheap edition of this notable book.

History and Biography.

- Calendar of State Papers, Foreign Series, of the Reign of Elizabeth, May–December, 1582, preserved in the Public Record Office, 15/. Edited by A. J. Butler.
 Clayton (J.), *Wat Tyler and the Great Uprising*, 1/ net. English Revolutionary Leaders, No. 1.
 Edwards (C. E. H.), *An Oxford Tutor*, 1/6 net. A brief life of the Rev. Thomas Short, a well-known Oxford don.
 Ferrero (Guglielmo), *The Greatness and Decline of Rome: Vol. V. The Republic of Augustus*, 6/ net. Translated by the Rev. H. J. Chaytor. For review of Vols. III. and IV. see *Athen.*, Jan. 9, 1909, p. 33.
 Firth (C. H.), *Edward Hyde, Earl of Clarendon, as Statesman, Historian, and Chancellor of the University*, 1/ net. A lecture delivered on Feb. 18.
 Hardy (E. G.), *Studies in Roman History, Second Series*, 6/ net.
 Lodge (E. C.), *The End of the Middle Age, 1273-1453*, 2/6. With an introduction by R. Lodge, and fourteen maps.
 MacNutt (F. A.), *Bartholomew de Las Casas: his Life, his Apostolate, and his Writings*, 15/ net. With portraits and maps.
 Merejkowski, *Marcus Aurelius*, 1/6 net. An essay translated from the Russian by G. A. Mounsey.
 Norfolk Antiquarian Miscellany, Second Series, Part 3, 7/6. Edited by Walter Rye.
 O'Brien (R. B.), *The Life of Lord Russell of Killowen*, 1/ net.
 Rappoport (Angelo S.), *Royal Lovers and Mistresses*, 16/ net. The romance of crowned and uncrowned kings and queens of Europe. Illustrated.
 Renwick (J.), *Life and Work of Lord Rosebery*, 1/ net. With portrait.
 Ruskin (John), *Letters, 1827-89*, 2 vols. Edited by E. T. Cook and A. Wedderburn. Part of the Library Edition.
 Sedgwick (F. R.), *The Russo-Japanese War: First Period—The Concentration*, 5/ net. With maps and plans. Special Campaign Series.
 Signals and Instructions, 1776-94. Edited by Julian S. Corbett for the Navy Records Society.

Geography and Travel.

- Fraser (D.), *The Short Cut to India*, 12/6 net. The record of a journey along the route of the Baghdad Railway, with 90 illustrations, maps, and sketches.

Lane (J. M.), *A Varied Life by Sea and Land*, 1856-91, 6d.
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Sports and Pastimes.

International Horse Show, Olympia.

Education.

Carnegie Trust for the Universities of Scotland, Seventh Annual Report, for the Year 1907-8.
 Graves (F. P.), *A History of Education before the Middle Ages*, 5/ net.
 Handbook to the Technical and Art Schools and Colleges of the United Kingdom, 3/6 net. Compiled from official information, with an Index to courses of instruction.
 London University: University College Committee Report, February, 1908-9.
 Schoolmaster's Year-Book and Directory, 1909, 7/6 net.

Folk-lore.

Frazer (J. G.), *Psyche's Task*, 2/6 net. A discourse concerning the influence of superstition on the growth of institutions.

Philology.

Gaudel (Mlle. V.), *The Ideal System for acquiring a Practical Knowledge of French*, 3/ net. Arranged to meet the requirements of all students.
 Harrison (H.), *Surnames of the United Kingdom*, Part 9, 1/ net. A concise etymological dictionary.
 Jussier (J. J.), *Piers Plowman, the Work of One or of Five*. Reprinted from *Modern Philology*.
 Some XXth Century English, by a West-Country Wiseacre. Notes on journalistic and other jargon of the day.

School Books.

1 and 2 Corinthians, 1/6 net. Revised Version, edited, with introduction and notes for the use of schools, by S. C. Carpenter.
 Galatians and the Romans, 1/6 net. Revised Version, edited, with introduction and notes for the use of schools, by H. W. Fulford.
 Perry (W. J.), *The Intermediate History of England*, Political, Social, and Constitutional, 3/6. Contains notes and maps.
 Stout (J. F.), *Tacitus, Germania*, 2/6. University Tutorial Series.
 Tales that are Told, Part VI., 1/6. Part of the Royal Treasury of Story and Song.

Science.

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 Barrington (A.), and Pearson (K.), *A First Study of the Inheritance of Vision and of the Relative Influence of Heredity and Environment on Sight*, 4/. With one plate and three diagrams in the text. *Eugenics Laboratory Memoirs*, No. V.
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 Whishaw (F.), *The Degenerate*, 6/. Is concerned with modern revolutionary Russia.

General Literature.

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 Lamb (C. and M.), *Works*, 5/ net; 2 vols., 3/ net each. Edited by T. Hutchinson. See p. 289.
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FOREIGN.

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 Swinburne (A. C.), *Chants d'avant l'Aube*, 3fr. 50. Prose translation by Gabriel Mourey. In the Bibliothèque cosmopolite.
 Wilde (O.), *Théâtre: Vol. I. Les Drame*, 3fr. 50. Contains 'Véra' and 'La Duchesse de Padoue.' Also in the Bibliothèque cosmopolite.

Bibliography.

Reichling (D.), *Appendices ad Hainii-Copingeri Repertorium Bibliographicum: Additiones et Emendationes, Part V.*, 10m.

Philosophy.

Stern (C. u. W.), *Monographien üb. die seelische Entwicklung des Kindes: Part II. Erinnerung, Aussage u. Lüge in der ersten Kindheit*, 5m.

History and Biography.

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Philology.

Böhtlingk's (O.) *Sanskrit-Chrestomathie*, 2m. 50. Third Edition, revised by R. Garbe.
 Bruggencate's (K. ten) *Engelsch Woordenboek*, 5fl. 70. English-Dutch and Dutch-English Dictionary, edited by L. van der Wal.
 Cappeller (C.), *Kālidāsa's Sakuntalā (kürzere Textform), mit kritischen und erklärenden Anmerkungen*, 5m.
 Esswein (H.), *August Strindberg im Lichte seines Lebens u. seiner Werke*, 4m.
 Launis (A.), *Lappische Juoigos-Melodien, gesammelt u. hrsg.*, 8m.
 Marthold (J. de), *Le Jargon de François Villon: Argot du Quinzième Siècle*, 6fr. Has 7 illustrations.

Fiction.

Doyle (A. Conan), *Un Début en Médecine: La grande Ombre*, 3fr. 50 each. Both translated by Albert Savine as part of the Bibliothèque cosmopolite.
 Jaloux (E.), *Le Reste est Silence*, 3fr. 50. A boy tells the story of his mother's life.
 Kipling (R.), *Au Blanc et Noir*, 3fr. 50. Another translation by M. Savine.

General Literature.

Grappe (G.), *Dans le Jardin de Sainte-Beuve*, 3fr. 50. Contains essays on Hugo, Dumas père, George Sand, Quinet, Mérimée, Balzac, and Sainte-Beuve.
 Piobb (P.), *Les Mystères des Dieux: Vénus*, 6fr.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MESSRS. LONGMAN will publish Prof. Mackail's book, 'The Springs of Helicon: a Study of the Progress of English Poetry from Chaucer to Milton,' on the 15th inst. It consists of his lectures at Oxford, 1906-1908, revised and slightly expanded. In his Introduction the Professor points out that the masters of poetry "not only repay, but require, perpetual reinterpretation. To each age, to each reader, they come in a new light and bear a fresh significance."

MESSRS. BLACKWOOD announce the 'Life of Field-Marshal Sir Neville Chamberlain,' by Mr. G. W. Forrest, who has had the advantage of consulting a mass of letters and documents collected by Miss Harriet Chamberlain, the General's sister; 'Sir Walter Scott's Friends,' by Miss Florence MacMunn; and 'The Englishwoman in India,' by Mrs. Maud Diver, whose Indian stories have been a success.

THE OXFORD UNIVERSITY PRESS are publishing this spring 'The Forerunners of Dante,' a selection from Italian poetry

before 1300, edited by Mr. A. J. Butler; 'Ionia and the East,' lectures by Mr. D. G. Hogarth; 'Historical Essays' by H. F. Pelham, edited by Prof. Haverfield; and 'Tudor and Stuart Proclamations,' and 'Roger Bacon's Works' (hitherto unpublished), which are both edited by Mr. Robert Steele.

MESSRS. CASSELL include in their spring list 'The Show Girl,' a story of unconventional Paris by Mr. Max Pemberton; 'The Red Saint,' by Mr. Warwick Deeping; and 'The Love Brokers,' by Mr. A. Kinross, an attack on marriage law and the lawyers concerned in it.

SIR ISAAC PITMAN & SONS will publish immediately an English translation of Major de Bouillane de Lacoste's recent work, 'Autour de l'Afghanistan,' in a preface to which M. Georges Leygues discusses, from the Frenchman's point of view, the Asiatic problem.

THE same firm have in hand 'Native Life in East Africa,' by Dr. Karl Weule, translated with notes by Miss Alice Werner, and 'Three Years' Sport on the Mozambique,' by M. Vasse, translated by Dr. R. Lydekker.

THE forthcoming number of *The Classical Review* (March) will contain, *inter alia*, articles by the Rev. T. Nicklin on 'The Aims of Classical Study, with Special Reference to Public Schools'; and by Dr. Verrall on 'The Death of Cypsilus, *alias* Lycidas.'

A FINAL volume of the Library Edition of Ruskin is to be issued by Messrs. George Allen, which will consist of 'A Complete Bibliography,' 'A Catalogue of Ruskin's Drawings and MSS.,' Addenda and Corrigenda, and an Index to the whole work which will run to at least 100,000 references. The edition will thus maintain its character as one of the most elaborate ever issued of a great writer's works.

MR. ELKIN MATHEWS will have ready about the end of March 'Artemision: Idylls and Songs,' by Mr. Maurice Hewlett. He also announces 'The Meaning of Happiness' and 'A Few Lyrics,' by Miss Laurence Alma Tadema; 'River Music, and other Poems,' by Mr. W. R. Titterton; and 'Transcripts from Heine,' by the Rev. George Tyrrell.

The Athenæum has on more than one occasion in past years expressed regret at the loss of the letters of J. S. Mill, such as those to Tocqueville, in a correspondence of which we have the other half. It is now rumoured that some of John Stuart Mill's letters, as well as those addressed to him to which they reply, are likely to reach the public.

WE hear that Lady Ermyntrode Malet is printing for private circulation an unfinished narrative by her husband of events at Constantinople and in Egypt during the time that he was there. We believe that Lord Sanderson will edit the volume.

THE DEAN OF WESTMINSTER is to preside at a meeting on behalf of the proposed Bunyan Memorial in the Jerusalem Cham-

ber of Westminster Abbey on the 26th inst. Addresses will be delivered by the Archbishop of Canterbury and Dr. Clifford. The first list of subscribers to the fund will be reported at the meeting. All those who desire to be associated with this memorial are requested to communicate as soon as possible with the Secretaries, Bunyan Memorial, 4, Southampton Row, W.C.

THE annual meeting of the British Society of Franciscan Studies will be held next Wednesday afternoon in the Jerusalem Chamber, when the Dean of Westminster will lecture on 'Westminster in the Twelfth Century.'

DR. SIMON S. LAURIE, Emeritus Professor of the Institutes and History of Education in Edinburgh, who died on Tuesday last in his eightieth year, was one of the leading educational experts of Scotland. Educated at the High School and University of Edinburgh, he began his career as secretary to the Education Committee of the Church of Scotland, and subsequently took similar appointments in the Endowed Schools (Scotland) Commission of 1872, and the Association for Promoting Secondary Education in Scotland, founded in 1876. He wrote much on philosophy and education, including the 'Philosophy of Ethics' (1866), and 'Primary Instruction in Education' (1867) and 'Life and Educational Writings of J. A. Comenius' (1881), both of which went through many editions. His 'Language and Linguistic Method in Schools' (1890), 'Institutes of Education' (1892), and 'Historical Survey of Pre-Christian Education' (1895) also passed through more than one edition. His Gifford Lectures at Edinburgh of 1905 and 1906 were published under the title 'Synthetica'; and he also wrote, under the name of "Scotus Novanticus," 'Metaphysica nova et vetusta' and 'Ethica.'

MESSRS. SOTHEY'S sale on the 19th inst. will include a number of important rarities, one of which is Swift's own copy of 'Miscellanies in Prose and Verse,' consisting chiefly of contributions by Swift and Pope. This set contains several hundred MS. corrections, and was in Lord Powerscourt's sale at Dublin a few weeks ago. Another rarity is Walton's 'Compleat Angler,' 1653.

MR. A. F. R. WOLLASTON writes from the Savile Club:—

"I have been invited to write a Life of the late Prof. Alfred Newton. If any of your readers, who have letters or reminiscences or other interesting information about Prof. Newton, will be kind enough to communicate with me, I shall be exceedingly grateful to them. I will of course undertake to return letters, &c., to the senders."

A PAMPHLET will appear very shortly, edited by Col. Colomb, entitled 'Mr. Nicholas Wakespear on "The Baconian Heresy."' This is an attempt to prove the plenary inspiration of Shakespeare.

MR. W. A. B. COOLIDGE writes from Grindelwald:—

"In your last week's review of 'Leland's Itinerary' 'Bureho alias Insula rastorum' is

mentioned as doubtful. Is not the island wanted either that of Bréchou, or that of Burons, which are situated respectively W. and E. of Sark, one of the Channel Islands? And cannot we boldly read 'rattorum' for 'rastorum'? The word 'Rattus' is given in Du Cange."

THE MANCHESTER UNIVERSITY PRESS is publishing this week the 'Introduction to Mediæval Welsh' by the late Prof. Strachan, which had been announced as ready last November. Its appearance, however, was delayed by a copyright suit now happily terminated.

'A MANUAL OF AMERICAN LITERATURE,' specially written for the Tauchnitz edition by the professors of the English Department of Cornell University, and edited by Mr. Theodore Stanton, will be published at Leipsic and New York early this month. The American edition will be issued by Messrs. Putnam. This volume clears up the authorship of two American novels which made some stir in their day—'Democracy,' and 'The Bread-Winners.'

THE APPROPRIATION ACCOUNTS show that the national expenditure on the official 'History of the South African War' up to March 31st, 1908, was 33,000*l.*, and the receipts from royalties on the book—killed by the better *Times* history—were 600*l.* The balance to the bad was 32,404*l.* 3*s.* The 'History of the Russo-Japanese War' cost about 1,657*l.*, and copies sold produced 45*l.* The net loss in this case to March, 1908, was 1,612*l.* 2*s.* 8*d.*

WE notice the death at the age of fifty-nine at Halle of Dr. Hermann Ebbinghaus, Professor of Philosophy at the University of that town. His most important work was connected with experimental psychology. His books include 'Ueber das Gedächtnis,' 'Eine neue Methode zur Prüfung geistiger Fähigkeit,' und ihre Anwendung bei Schulkindern,' and an 'Abriss der Psychologie.'

VICE-ADMIRAL REINHOLD VON WERNER whose death is reported from Charlottenburg in his eighty-fourth year, was the author of a number of works dealing with naval subjects—among them, 'Die Preussische Marine,' 'Erinnerungen und Bilder aus dem Seeleben,' 'Berühmte Seeleute,' and 'Bilder aus der deutschen Seekriegsgeschichte.'

EGINHARD VON BARFUS, whose death at the age of eighty-three is announced from Munich, was at one time an officer in the Prussian army, and served also in the East Indian army of the Netherlands. He wrote a number of novels and several books of travels: 'Durch alle Meere,' 'Bis in die Wildnis,' 'Im Lande der Buren,' and 'Auf Samoa.' He also translated Mr. Rider Haggard's 'Beatrice' and Mr. Kipling's 'The Light that Failed.'

RECENT Government Publications of interest include: Calendar of Papal Registers—Papal Letters, VIII., 1427–47 (15*s.*); Calendar of State Papers, Foreign, 1582 (15*s.*); and a Blue-book of the Education Department containing Financial Statistics for England and Wales (9*d.*).

SCIENCE

OUR LIBRARY TABLE.

Experimental Elasticity. By G. F. C. Searle. (Cambridge, University Press.)—The want of an elementary work on elasticity treated from the point of view of the experimental physicist has long been felt among students and teachers of physics. The student with only a limited knowledge of mathematics who wishes to study elasticity has found himself confronted with the difficulty of obtaining a textbook on the subject which, while not too advanced, will yet give an adequate account of the elementary theory, and an explanation of the principal experiments on elasticity which usually form part of a course on experimental physics. Mr. Searle is therefore to be thanked for having removed this difficulty by collecting and arranging in this short volume the valuable laboratory notes which he has composed during the last twenty years for use in the Cavendish Laboratory.

The book is divided into three chapters, of which the first deals with the elementary theory of elasticity. Starting with a general account of the elastic properties of materials and the statement of Hooke's Law, the author proceeds to investigate the nature of the strains produced by subjecting an elastic material to stresses and to develop the relations which exist between the elastic constants.

The second chapter is devoted to a consideration of some special problems in elasticity which are of particular interest from a practical point of view, such as the bending and torsion of rods and blades. In this chapter, too, is included an account of the strains produced in cylinders and rectangular rods under tension and torsion when the pull or twist is not applied evenly over the ends of the cylinder or rod. The author has been fortunate in securing in this portion of the work the co-operation of Dr. Filon, who has done much to develop this interesting and difficult subject.

The first two chapters, which are thus devoted to the theory of elasticity, are followed by a third which gives an excellent account of the practical methods usually employed to investigate the laws of elasticity and measure the elastic constants. First are given experiments to verify Hooke's Law, and then follow the usual experiments for determining Young's Modulus by the stretching of a wire, including the elegant and delicate modification of the method devised by Mr. Searle himself, in which the change of length on loading a wire is compared with the length of a wire stretched by a fixed load, the change being indicated by a spirit level supported by the two wires. The chapter also contains accounts of other methods of determining Young's Modulus, and the measurements of the modulus of rigidity and Poisson's ratio by the usual methods employed for these purposes. There is further an account of Lord Rayleigh's reciprocal relations and methods of testing them; and lastly some interesting experiments are described on the energy dissipated through torsional hysteresis. The volume closes with a series of useful short notes on some important dynamical principles, and a final one on "hints on practical work in physics," in which the author gives a humorous criticism of the errors into which students frequently fall when doing practical work, and some advice as to the best methods of avoiding them.

In his Preface Mr. Searle promises volumes similar to the present one on Experimental

Optics, Mechanics, Electricity and Magnetism, and Heat and Sound. We look forward to the publication of these volumes, which with that under notice should form an exceedingly useful series on experimental physics.

The World's Gold. By L. de Launay. Translated by Orlando C. Williams. (Heinemann.)—To those who are acquainted with the recent scientific literature of France, Prof. de Launay will be known as a prolific writer on geology, especially in its relation to mining; and it is a pleasure to meet with one of his works in an English dress. M. de Launay always writes clearly and well, and his work on gold may be read with much interest, whether the reader be geologist, miner, metallurgist, or economist. His object seems to have been to bind together the technical and the economic branches of his subject. For this purpose he discusses, as a geologist, the conditions under which gold occurs in nature; traces in detail the geographical distribution of the metal; describes the various methods of dressing and reducing gold ores; and finally rises to the economic study of gold.

Scientific improvements in the treatment of the ores, such as the invention of cyaniding, have revolutionized the gold industry in recent years. Vast bodies of ore formerly rejected for their poverty are now utilized, more or less profitably; and this development, not less than the discovery of new fields, has led to an unprecedented output of the precious metal. Yet the present supply, so far from being excessive for our needs, is considered by the writer hardly to meet them. M. de Launay writes, however, as an optimist: he has no fear of an early exhaustion, or even serious diminution, of our resources, and he looks to countries like Mexico and the South American republics, not to mention Central Asia, as likely to contribute largely to the world's gold supply in the future. For the next twenty years at least he foresees a yield as large as our present production, if not, indeed, larger. At the same time he has no dread of over-production or depreciation in the value of the metal. In fact, like most authorities, he holds that as time goes on poorer and poorer ores will come to be worked, and, as the cost of extraction will then necessarily increase, there may rather be a tendency to a rise in the value of gold.

It remains to be said that the work is introduced by an appreciative chapter from the pen of M. Charles A. Conant. The translation has been done with accuracy and judgment.

RESEARCH NOTES.

A REALLY striking experiment in further proof that the Alpha particle emitted by radio-active substances is an atom of helium is described by Prof. Rutherford in last month's *Philosophical Magazine*. As the author puts it, the problem was to find a substance sufficiently thin to allow the Alpha particles to escape, but impervious to the passage of helium, and then to ascertain whether helium would appear in an outer vessel into which the Alpha particles were, as he expresses it, "fired." The desired substance he found in excessively thin glass, and he succeeded in producing a tube of this less than one-hundredth of a millimetre thick, through which the greater part of the Alpha particles emitted by radium A and C passed easily. After filling this tube with radium emanation, he surrounded it with a larger and much longer

one exhausted to a high vacuum, and with a kind of mercury-pump arrangement which caused any gas contained in it to gather at the top. After twenty-four hours, no trace of the yellow line of helium was seen, but it appeared after two days. In four days both the yellow and green lines showed brilliantly; and after six days all the stronger lines of the helium spectrum were visible. Control experiments showed that this was due, not to the diffusion of the gas through the walls of the tube, but to the actual presence of the Alpha particles themselves in the outer vessel; and the possible objection that the helium was present in the walls of the outer tube, and was liberated on their bombardment by the Alpha particles, was met by other experiments. There seems, therefore, no further room for doubt that the Alpha particle of radium, after losing its charge, is an atom of helium.

Another much-disputed point in radio-activity has also been set at rest by the announcement by M. Jacques Danne of a new radio-active substance intermediate between metallic uranium and uranium X, which it is proposed to call radio-uranium. According to his communication to the Académie des Sciences, he obtained it by the treatment of some twenty kilogrammes of nitrate of uranium, and found that it had a radio-activity that more than doubled itself at the end of forty-four days. Uranium, therefore, comes into line with thorium and actinium, each of which produces a product, called radio-thorium in the one case and radio-actinium in the other, which comes between the simple substance and thorium X and actinium X respectively. The likeness between the different very radio-active substances is further increased by the discovery announced by Dr. Otto Hahn in the *Physikalische Zeitschrift* at the close of last year, that he had, with the assistance of Fräulein Meitner, discovered a further product of actinium, which he calls actinium C. According to him, it emits both Beta and Gamma rays and possesses a "period" of 5 minutes and 10 seconds, or double that of actinium B.

The January number of *The Philosophical Magazine* contains an article by Mr. W. Makower on the number of Beta particles expelled by radium, in which he comes to the conclusion that the number emitted per second by radium C in radio-active equilibrium with one gramme of radium amounts to 5.0×10^{10} , which seems considerably less than that already given by Prof. Rutherford. He also thinks he has obtained proof that the Beta rays are absolutely stopped, and not merely scattered, on meeting obstacles like glass of sufficient thickness, and that virtually the same amount of absorption takes place with glass as with aluminium. This experiment enables us to estimate the negative charge carried away from a known quantity of radium in radio-active equilibrium with its disintegration products, and fitly rounds off the "counting" experiments carried out by Prof. Rutherford and his lieutenants at Manchester, which have done so much to bring accuracy into our knowledge of the radio-active substances.

The "direction" of wireless telegraphy—or, in other words, the propagation of long ether-waves in one direction only—is receiving increased attention, and Prof. Macdonald's note on it in a recent number of the Royal Society's *Proceedings* can be recommended as a rather short cut to the theory of the subject. As the author puts it, the essential feature of the various systems of directed wireless telegraphy is the interference of two sets of waves differing in

phase, and proceeding from sources at a distance apart. He also gives us an insight into the practical differences between the German and Italian methods now in use and that adopted by Mr. Marconi, but without expressing any preference for one over the others. The paper is perfectly clear as well as concise, and is worth the attention of every one practically interested in the development of the new modes of communication. It should have some influence on the researches now being made by Prof. Branly and others into what is called tele-mechanics, or the art of transmitting power to a distance by waves in the ether and without wires.

Prof. Fleming in last month's *Philosophical Magazine* describes what is in effect an apparatus for the production of the electric current by an entirely new method. He fills an exhausted tube with a liquid alloy of potassium and sodium, and concentrates on the mercury-like mirror thus formed a beam from an electric arc lamp. A platinum plate inside the tube, and above the mirror, then receives a negative charge which is capable of measurement by a galvanometer, and Prof. Fleming seems to consider it possible thus to form a battery capable of giving a current of high electromotive force by the impact of light alone. His explanation of the phenomenon is that the ultra-violet rays of the spectrum "facilitate or cause" an escape of negative electrons from the metal on which they fall, and that this effect is greatest in the most electro-positive metals. He suggests that this may be the same with the particles of dust in the atmosphere, and may thus account for the imperfect transmission of long ether-waves in daylight. However this may be, the experiment is of very great interest, and raises more than one question of the kind which are more easily asked than answered, as to the source and path of the energy which is thus communicated to the electrons, and which gives them the power to escape from the metal in which they are imprisoned. It should be remembered that metallic potassium and sodium disintegrate directly they come in contact with moisture, and that Prof. Fleming's experiment is not to be repeated without strict attention to the precautions he gives.

In the current number of the Royal Society's *Proceedings* Mr. Jervis-Smith continues his investigation into the glow produced in an exhausted globe rotating in the circumstances described in the account of the Royal Society's soirée in May last (see *The Athenæum*, No. 4203). He now uses a silica bulb rotated to four or five revolutions per second until the glow is produced, when the bulb is slowly discharged through a wet string, and the glow disappears. If a magnetic field be established in the neighbourhood, the glow reappears, and the author's last experiments were undertaken to decide if the nature of the residual gas necessarily left in the globe on exhaustion exercised any effect on the phenomenon. The neon placed at his disposal by Sir William Ramsay gave a reddish glow when subject to the electrostatic field, but no afterglow, and was but feebly affected by the magnetic field. Air gave a brilliant after-glow in the magnetic field, even when the electrical conductor was placed at such a distance that no primary glow was produced. Oxygen gave the most brilliant effects, and hydrogen (which necessitated the use of a glass bulb) some less brilliant. A silica bulb rotated against a camel's-hair brush or the finger gave somewhat similar results in a magnetic field when exhausted as before. It may be remarked that phe-

nomena resembling the above sometimes take place when a glass tube exhausted to a high degree is exposed to a high-frequency current and then removed from the apparatus. Mr. Jervis-Smith offers at present no explanation of his phenomena, but they seem to point to a kind of electrical hysteresis or lag, as if the electrons, when set in violent vibration, took some time to reach again a state of equilibrium.

In the *Revue Générale des Sciences* for January the Abbé Moreux discusses the possibility of the existence of an atmosphere on Mars, and his paper, although not strikingly original, is a good summary of what is known on the subject. The conclusion to which he comes, with some reserves, is that Mars does possess an atmosphere, and even clouds, although its air must be less dense than that of the earth. He does not seem inclined to believe, without further proof, in the existence of the so-called canals, which have lately received a new explanation by M. Deslandres. According to the communication of M. Deslandres to the Académie des Sciences, which appeared in the *Comptes Rendus* at the close of last year, the upper layer of the sun's atmosphere was completely mapped out at the observatory at Meudon during the latter part of last autumn, and shows among other things a series of sharply defined long filaments which seem to be situated along alignments for considerable periods. As M. Deslandres points out, these markings seem to have much analogy with the supposed canals of Mars.

In the current number of *Science Abstracts* there appears a digest of papers by Mr. D. F. Comstock on the indestructibility of matter, the irregularities in the periodic law exhibited by the atomic weights of the elements, and an explanation of gravitation, to which I hope to return later. F. L.

SOCIETIES.

LINNEAN.—Feb. 18.—Dr. D. H. Scott, President, in the chair.—Miss H. Stuart Chambers, B.Sc., was admitted a Fellow.—Mr. David Reekie was elected a Fellow.—The President announced that two vacancies existed in the list of Foreign Members, caused by the deaths of Prof. Alfred Giard and Prof. Karl Möbius.—The President then left the chair, and was succeeded by Lieut.-Col. Prain.—A discussion on 'Alternation of Generations in Plants' was opened by Dr. W. H. Lang. An animated discussion followed, the speakers being Prof. F. O. Bower, Dr. D. H. Scott, Prof. J. Bretland Farmer, Prof. F. W. Oliver, and Mr. A. G. Tansley.

ROYAL INSTITUTION.—March 1.—Sir James Crichton-Browne, Treasurer and V.P., in the chair.—Sir George Wyatt Truscott, the Lord Mayor, Mr. A. E. Garrett, Mr. D. Jones, Mr. E. Lunge, Dr. J. H. Openshaw, and Miss Power were elected Members.—The Hon. Secretary reported the death of Prof. Julius Thomsen, the distinguished Danish chemist, and an Honorary Member of the Institution, and a resolution of condolence with the family was passed.

SOCIETY OF ENGINEERS.—March 1.—Dr. J. S. Owens read a paper on 'A New Test for Concrete.'

ARISTOTELIAN.—March 1.—Mr. G. E. Moore, V.P., in the chair.—Dr. F. C. S. Schiller read a paper on 'The Rationalistic Conception of Truth.' The paper examined two important implications of Rationalism—viz., that truth was "independent" of man, and that knowledge was of a "transcendent" object—and exhibited the ambiguity of both terms.

1. If knowledge is to be possible, the "independence" of truth can mean no more than that its relation to man does not affect its nature. Hence there is no necessary connexion between being true and being known. Truth therefore becomes independent of verification, and unverifiable truth may exist both for man and for God. This inference has rightly been drawn by several Rationalists. But the only way of proving the actual existence of unverifiable

truth is to make this doctrine allege (and thereby prove) itself as the example required. Once, however, one unverifiable truth has been conceded, any number may exist. Hence the Rationalist is enabled to assert whatever he pleases and to declare it to be unverifiable truth. This explains why no proof of the *a priori* can ever be produced, and gives Rationalism a great controversial advantage, but reduces it to subjectivism.

2. In discussing the "transcendence" of the object of knowledge it is necessary to distinguish (1) the transcendence of the object of thought as such. This is, however, possessed by the "unreal" and worthless as well as by the "real," and so is merely formal and not important. (2) objects of true perception are recognized by us as transcending the process of perceiving, but this transcendence is not absolute: it is essentially pragmatic, and relative to the function of such reals to organize our experience. Hence (3) it is a mistake to interpret it metaphysically as involving a real which is unconnected with our thought. To do so makes truth dependent on copying an unknowable real, and so impossible by definition. The only ways of avoiding this are (1) Scepticism and (2) Humanism. But the former of these needs to be eked out by the "practical makeshift" of a pragmatic view of truth, if it is not to paralyze action and be fatal to life. Hence Humanism is the only completely adequate conception of truth.—The paper was followed by a discussion.

BRITISH NUMISMATIC.—Feb. 24.—Mr. W. J. Andrew, President, in the chair.—The following were elected Members: Col. John W. R. Parker, Lieut.-Col. G. B. Croft Lyons, Capt. Neville R. Wilkinson (Ulster King-of-Arms), Capt. J. Sydney Henderson, Prof. F. P. Barnard, Miss K. Addison-Scott, Miss E. Stokes, and Messrs. G. M. Clark, P. Edelston, C. Goddard, J. A. D. Hale, H. W. Harding, O. S. Horn, G. F. Lawrence, W. M. Maish, W. Mayes, R. Pearce, A. H. Pocock, A. J. V. Radford, L. Ridout, M. Rosenheim, P. W. Steer, and H. Symonds.

The President continued his tentative contributions to 'A Numismatic History of the Reign of Stephen' with a section on 'The Duke's Money; Coins of Robert and William, Earls of Gloucester; Baldwin de Redvers, Earl of Exeter and Devon; William de Moion, Earl of Somerset and Dorset; and of Patrick, Earl of Salisbury and Wilts,' quoting Hoveden's record that when Duke Henry, afterwards Henry II., came over, he issued a new coinage, and not he only, but also the bishops, earls, and barons coined their own money. To Henry's first expedition in 1149 Mr. Andrew assigned the profile types of the class Ruding, sup. part ii., plate ii., Nos. 9 and 11; and to his then adherents William, Earl of Gloucester, and Patrick, Earl of Salisbury, coins bearing similar reverses struck at Wareham and Salisbury, the latter being No. 21, the full legends of which he believed to be: obv. PATRICOM, rev. STANNING: ON: SA. Henry passed through England to Carlisle to be knighted at Whitsuntide, 1149, where a coin reading IOHAN: ON: CA was probably issued on that occasion. In 1153 he landed with his forces, probably at Wareham and Christchurch, which were then held by William, Earl of Gloucester, proceeding by Sherborne to Bruton, and thence by Devizes to Malmesbury and Wallingford. The earls of the West of England rose in his cause, and the evidence of the money preserved to us of this period closely corroborates that of the chronicles and charters. The general type issued was Hks. 260, and of Henry's own money we find the mints of Wareham, Sherborne, Taunton (?), Wiveliscombe, and Malmesbury; whilst of his earls' coinage we have Wareham, Dorchester, and Devizes as the mints of William of Gloucester; Dunster and Christchurch of William de Moion; and Exeter of Baldwin de Redvers. To the siege of Lincoln in 1144 Mr. Andrew assigned certain coins of type Hks. 269, which bore on the obv. the name ROBERT, which he believed represented Robert, Earl of Gloucester, and he suggested that they were issued for the payment of the garrison. He also attributed other coins, varieties of Hks. type 270, to the mints of Devizes, Malmesbury, and Sherborne.

Mr. Shirley Fox exhibited a short-cross penny of Henry II. and eight groats of Henry VI. He pointed out that all the groats showed a flawed pellet, and attributed the flaw, which breaks down the circumference of the pellet, to the punch used in sinking the die. He then advanced the theory that the dies used for some of the short-cross pennies were not engraved in the usual way, and he maintained that the design reproduced upon the coins was sunk into the die by means of a variety of punches. The straight lines and curves of the inscription and design on the obverse of the penny were classified by Mr. Fox, and in support of his

theory he established the fact that the great number of different markings on the coin are distributable into as few as ten groups. From this he argued that ten punches were used by the die-sinker in producing the design and inscription dealt with. Mr. Fox illustrated his thesis by building up an enlarged facsimile of the short-cross penny by means of paper diagrams, drawn to scale, and respectively representing the face of the particular punch adjudged to have been used.

Exhibits:—In addition to the coins mentioned, Mr. Fox exhibited a groat of Edward III. on which the back of the B in MYB is wanting, and a groat of Henry VII. with K instead of C in the king's name. Miss Helen Farquhar: a silver-gilt box decorated upon fourteen facets with portraits and heraldic designs, attributed to about 1618, Raleigh, Bacon, the Earl of Nottingham, and King James being represented. Mr. L. L. Fletcher: metal tickets issued by the East India Company's recruiting departments in London and Liverpool. Mr. W. Sharp Ogden: three pennies of Edward I.—one of Lincoln with the mint-name lettered VIN 'COL'; two of London, one reading EWI 'R' and IVI 'TAS', and the other bearing a wide crown with clearly defined pearls. Mr. Ogden also exhibited a penny of Edward II. of Durham, with a cross-pattée curved to the left at top and bottom like a cross-moline, for m.m. Mr. S. M. Spink: a unit of Charles I. from the Exeter mint (unpublished), and an angel of Henry VIII. with a castle for m.m., and the letter h and the rose omitted from the field of the reverse (unpublished).

MEETINGS NEXT WEEK.

- MON. Society of Arts, 8.—'Modern Methods of Artificial Illumination,' Lecture IV., Mr. Leon Gaster. (Cantor Lecture.)
— Surveyors' Institution, 8.—'Giant London: the Evolution of a Great City, its Growth in Size and Value,' Mr. J. G. Head.
— Geographical, 8.30.—'Explorations in Central Asia,' Dr. M. A. Stein.
- TUES. Royal Institution, 3.—'Evolution of the Brain as an Organ of Mind,' Lecture III., Prof. F. W. Mott.
— Colonial Institute, 8.—'The Development of Empire Trade and Industry,' Mr. B. H. Morgan.
— Institution of Civil Engineers, 8.—'Concrete and Masonry Dam Construction in New South Wales,' Mr. L. A. B. Wade.
— Anthropological Institute, 8.15.—'The Veddas,' Dr. C. G. Seligmann.
- WED. Geological, 8.—'Some Notes on the Neighbourhood of Victoria Falls,' Mr. T. Coltrington; 'A Contribution to the Petrography of the New Red Sandstone of the West of England,' Mr. H. H. Thomas.
— Society of Arts, 8.—'The Application of the Microscope to the Study of Metals,' Mr. W. Rosenhain.
- THURS. Royal Institution, 3.—'Recent Advances in Agricultural Science,' Lecture I., Mr. A. D. Hall.
— Royal, 4.30.
— Institution of Electrical Engineers, 8.—'The Dielectric Strength of Compressed Air,' Mr. E. A. Watson.
— Society of Antiquaries, 8.30.
- FRI. Astronomical, 5.
— Physical, 8.—'The Effect of Radiations on the Brush Discharge,' Mr. A. E. Garrett; 'On Pirani's Method of measuring the Self-Inductance of a Coil,' Mr. E. C. Snow; 'Exhibition of a High-Potential Primary Battery,' Mr. W. S. Tucker; 'On the Least Moment of Inertia of an Angle Bar Section,' Mr. H. S. Rowell.
— Royal Institution, 9.—'Modern Submarine Telegraphy,' Mr. S. G. Brown.
- SAT. Royal Institution, 3.—'Properties of Matter,' Lecture III., Prof. Sir J. J. Thomson.

Science Gossip.

THE OXFORD UNIVERSITY PRESS are to publish a volume of the remarkable 'Bushman Paintings' which we noticed last year, and which, we then hoped, would secure some permanent record.

MESSRS. GEORGE PHILIP & SON'S spring announcements include: 'Practical Elementary Science,' in three parts, by Mr. T. Samuel and Mr. H. Foxcroft; 'A Guide to Geographical Books and Appliances,' prepared by Mr. J. F. Unstead and Mr. N. E. MacMunn, edited by Mr. A. J. Herbertson; 'School Gardening,' by Mr. W. E. Watkins, and Mr. A. Sowman; 'A Rational Geography,' Part II., by Mr. E. Young; and 'Our Own Islands,' by Mr. H. J. MacKinder.

THE UNIVERSITY OF CAMBRIDGE is about to establish a Chair of Astrophysics, and the first Professor to occupy it will be Mr. Hugh F. Newall, F.R.S., who has filled the office of President of the Royal Astronomical Society during the last two years, being succeeded in February (when he delivered his closing address) by Sir David Gill. In addition to the instruments (hitherto used by Sir William Huggins) which, as has been already mentioned in *The Athenæum*, have been presented to the University by the Royal Society, some valu-

able spectroscopes have recently been offered by Major Hills, and accepted.

THE EDINBURGH ROYAL SOCIETY took possession on Monday night of part of their new premises, 22, George Street. The President, Sir William Turner, will declare the premises formally open at a later date, when they are completed.

DR. T. G. LONGSTAFF, the well-known Alpinist and explorer of Nepal and Tibet, will undertake a fresh Himalayan expedition in the spring. His destination is the Eastern Karakoram, where he hopes to reach both the Saichar and the Saltoro glaciers. He will be accompanied by Lieut. Morris Slingsby, but on this occasion he will not take with him any Alpine guides.

PROF. TURNER states that the variable star, 2, 1909, Andromedæ, recently announced by Madame Ceraski, has been found registered on plates taken at Oxford for the Astrophysical Catalogue, the first as far back as November 9th, 1893, when the magnitude was 8.8. In 1895 this was a little above the 9th, but rose to 8.5 on October 15th, 1907. From that time it would seem, from the Moscow observations, to have sunk continuously to the twelfth at the end of last year.

Two more small planets were photographically discovered by Prof. Max Wolf and one by Herr Kopff, at the Astrophysical Institute, Königstuhl, Heidelberg, on the 18th ult.

IN our Science Gossip last week (p. 262, col. 1, l. 16), for "north-easterly" read *north-westerly*. The meteor appears to have been seen over the whole of the South of England and a large part of the North of France.

FINE ARTS

A History of Painting in Italy. By J. A. Crowe and G. B. Cavalcaselle. Edited by Langton Douglas. Vol. III. (John Murray.)

(Second Notice.)

PASSING to Mr. Douglas's notes in themselves, we do not find in them sufficient excuse for the deliberate neglect of other critics which we mentioned in our last article. Many of them, despite their assertive tone, are not above discussion. Space, however, obliges us to limit ourselves to a few examples. Mr. Douglas, for instance, starts with the questionable statement that Simone Martini's influence was more powerful, both in Siena and abroad, than was that of the Lorenzetti. The consensus of modern critical opinion, as well as the testimony of the Trecento painting of Italy, points to the reverse. As in his 'History of Siena,' Mr. Douglas still valiantly supports Dr. Richter's and Prof. Wickhoff's opinions by insisting upon the "Rucellai" Madonna as a genuine work of Duccio. We agree with Mr. Douglas that the majority of modern critics have become converted to the rather obvious fact of the Siennese parentage of this much-discussed and world-famous painting; but we cannot accept his conclusions that we have here a work by Duccio himself, rather than by some one among his more able followers. Putting aside all questions of quality and stylistic differences (conclusive as they appear to the present reviewer), it is far

from proved that the "Rucellai" Madonna was in reality painted in 1285, or that it is, of necessity, identical with the picture known to have been ordered of Duccio in that year. The mere existence of a document recording the commission of such a picture in that particular year is hardly sufficient to do away with those morphological and qualitative differences which divide the "Rucellai" altarpiece from all of Duccio's admittedly genuine works. Nor do Mr. Douglas's arguments for the authenticity of this picture, put forward on other occasions, ingenious though they be, succeed in convincing us. We are, happily, not alone in our opinion that we have here a superlative example of Duccio's school; such an opinion is already held by critics of authority.

But if we cannot accept the "Rucellai" Madonna as a genuine work of the master's hand, we can still less accept as his such an evident school-work as the enthroned Madonna in the church of the Badia a Isola. Following a comparatively modern tradition, Mr. Douglas boldly ascribes this work to Duccio's so-called "second period." In the case of the "Rucellai" Madonna, the close similarities to some of Duccio's works which that picture unquestionably exhibits in certain parts may be said, not without some show of reason, to justify the arguments of those who would have it a work of the great master himself; but surely no such defence can be sustained in regard to the altarpiece of the Badia, which bespeaks a very different hand, and a vastly wider divergence from the master's style. The acceptance of such a work as this would, in fact, necessitate an entire reconstruction of Duccio's artistic personality as we know it. Morphological reasons alone, apart from all other considerations of quality, technique, and style, would suffice to contradict Mr. Douglas's attribution in this case.

In regard to Duccio's followers, Ugolino and Segna, we cannot agree with Mr. Douglas in eliminating from the list of the former artist's works such a characteristic creation as the polyptych in the Museo di S. Croce at Florence, rightly ascribed to him by Cavalcaselle. Such a hypercritical attitude on Mr. Douglas's part ill accords with his previous acceptance, as a work of Ugolino's brush, of such a picture as the Giottesque 'Coronation of the Virgin' in the Florentine Academy. We are glad to find, however, that Mr. Douglas does not here insist upon this attribution, given by him in his 'History of Siena.' We cannot, again, accept the one work which he chooses to illustrate as an example of Segna's manner—the large altarpiece now in the Pinacoteca at Città di Castello. This work—which, by the way, Mr. Douglas fails to recognize as identical with the picture which was formerly in S. Domenico of Città di Castello, and was tentatively cited by Cavalcaselle as a possible work of Pietro Lorenzetti's earlier years—has little in common with Segna's style, and is by another of Duccio's followers, who executed several

panels existing in Siena and the neighbouring country-side.

To the list of Simone's works, and of those of the Lorenzetti, Mr. Douglas adds nothing that is not already known. Following Cavalcaselle, he still gives to Pietro Lorenzetti and his immediate followers the frescoes of 'The Thebaid,' 'The Last Judgment,' and 'The Triumph of Death' in the Campo Santo at Pisa—works which, for all their evident traces of Pietro's influence, show no real signs of the master's own handiwork, and appear to us to belong to a considerably later date than that of Pietro's death. Whether these works are due to native Sienese artists at all seems, indeed, questionable. The influence of both Pietro and Ambrogio extended, as we know, far beyond the walls of their native city, and Pisa herself was not entirely destitute of painters. As to Simone, Mr. Douglas would have done well to submit the altarpiece ascribed to that artist, once in the Opera del Duomo at Orvieto, and now in the collection of Mrs. Gardner in Boston, U.S.A., to a more searching examination. He might in consequence have been more inclined to agree with other critics in ascribing this interesting work rather to Simone's brother-in-law, Lippo Memmi. The one additional panel which Mr. Douglas gives to Simone's pleasing pupil Naddo Ceccharelli—now belonging to Prince Liechtenstein—has already been described by Cavalcaselle in the Italian edition of his 'History.' Mr. Douglas does not appear to have recognized certain other unsigned pictures by Naddo, in different collections, all of which bear, we think, the impress of his manner.

No new light is thrown on such interesting minor painters as Bartolo di Fredi, Luca di Tomoné, and Andrea Vanni, although Bartolo, at least, may be said to call for a better understanding of his not unimportant art. Paolo di Giovanni Fei is, on more than one occasion, strangely confused with Andrea Vanni. The editor contributes an appendix to the chapter on Bartolo di Fredi and his school, in the shape of a note on the little-known painter Andrea di Bartolo. Mr. Douglas seems to have forgotten, however, that Andrea's masterpiece, the beautiful 'Assumption' recently left by Mr. Yerkes to the Metropolitan Museum of New York—which he reproduces here, as if it were for the first time—was published and minutely described by Mr. Berenson not less than three years ago. Among other paintings attributed by Mr. Douglas to Andrea is one of the most charming, and to us one of the most characteristic, works of Paolo di Giovanni Fei—the little 'Madonna delle Nevi' of the Siena Cathedral. Taddeo di Bartolo is enriched, again, by one of the finest of Lippo Memmi's figures, the St. Peter of the Louvre, where, it is true, it has long borne Taddeo's name in the face of its parentage.

In regard to the earlier painters of Umbria and the Marches, Mr. Douglas's notes contain little that can be said to enlarge upon his text. We may, however, point out that the one new departure

which they do contain in connexion with Allegretto Nuzi of Fabriano—i.e., the remarkable influence exercised by Bernardo Daddi upon that artist's work—far from being a "commonplace of modern criticism," is, in fact, a theory but recently advanced by one of Mr. Douglas's contemporaries. To our knowledge of the early art of Modena, Bologna, and Northern Italy—of late the object of careful treatment on the part of Signor Venturi and others—the editor's notes add little that is new, and call for no particular discussion. Mr. Douglas might here have hazarded a correction of Cavalcaselle's somewhat unjust estimate of such an interesting minor painter as Jacopo Avanzi of Bologna, who has suffered not a little at the hands of his more famous namesake of Padua. He might also have insisted on the Sienese derivations of Barnaba da Modena's pleasing art, and, whilst admitting the Sienese influence clearly visible in the works of Vitale, might well have remarked it, in a still stronger degree, in those of Lippo Dalmassi and certain others. In speaking of such a rare master as Michelino da Besozzo we should have mentioned the charming example of that painter's brush recently acquired by the Museum of Berlin.

So we might proceed at length to point out what we regard as deficiencies in Mr. Douglas's notes, were it not for the ungrateful nature of such a task, as well as the undoubted merit of much of his editorship where he has permitted himself a broader cast in the waters of modern criticism. As it is, we can only repeat that we should not have dwelt so long as we have done upon these deficiencies, were it not for the important character of the work Mr. Douglas has been called upon to accomplish, and his consequent obligations to modern criticism in general—obligations which, as we have already pointed out, he seems only partially to have realized. We had hoped for a wider and more serenely impartial system of annotation than that which Mr. Douglas has shown in the last two volumes entrusted to his care. Only by such an open and comprehensive attitude can justice be done to a modern edition of Crowe and Cavalcaselle's monumental work, and only by such a treatment can it be made to keep its well-deserved place as the foremost work of reference in regard to the history of Italian painting. Mr. Douglas's task is not yet at an end. We hope that his methods will broaden with the forthcoming volumes.

THE ROYAL SOCIETY OF PAINTER ETCHERS AND ENGRAVERS.

THIS Society displays on the present occasion such a good average of work that we regret that the absence from its ranks of some of the most distinguished etchers in England prevents its being entirely representative. Since the secession of Mr. Strang and Mr. Cameron, and the gradual withdrawal of M. Helleu from the highest rank of etchers, the exhibitions of the Society have been mainly remarkable for the work of Mr. Robert Spence, Mr. Brangwyn, and

M. Béjot. To this list of principal exhibitors may be added this year the names of Mr. Alfred Bentley and Mr. Sydney Lee. Mr. Bentley's principal plate, *Boatbuilders, Rye* (24), is modest in aim and proportions, but its clear and elastic draughtsmanship and handsome composition make it very attractive. Its form is flowing and gracious, and Rembrandt in his lighter key of colour has evidently been an influence in suggesting Mr. Bentley's conception of landscape drawing. This influence would be felt strongly if we could compare the plate with the best work of M. Béjot, whose clearness has a more sophisticated brilliance and less tranquillity. The plates contributed by the Frenchman on this occasion show him as passing through an unfortunate phase. He is breaking up his designs into an exaggerated light and shade which destroys their unity, and prevents that comparison of multitudinous, yet closely related forms which makes a city so amusing a place to idle in. This view of things is well expressed in Mr. Ernest Lumsden's *Towers of Notre Dame from North* (30), which, without being at all crowded with figures, yet calls up for us the delicate hum of town life—of many interesting things simultaneously presented—of past and present nicely interwoven into a vision absorbingly attractive even to a superficial observer.

This superficial city charm has always lent itself to interpretation by the etcher. One might fancy that his needle (gliding over the copper without penetrating appreciably its fine surface) must continually whisper the ancient maxim, "Glissez, n'appuyez pas." At a later stage of the technique, it is true, the acid gnawing into the copper offers other counsel, and it is at this stage that Mr. Frank Brangwyn feels the suitability of etching to his peculiar gifts. Even before the acid touches the plate, however, we fancy many parts of the work would give a very appreciable print as drypoint, so trenchant is the stroke by which the artist renders the most strenuous side of city life. His largest plate, *Old Hammersmith* (129), is finely drawn, and handsomely composed as a piece of line, but ruined by over-emphasis of the pool of light in the centre of the design, which reminds us of the circle of limelight that follows a popular actor over the stage. We should like to see a clean print of this plate in order to judge whether this is the result of vicious printing, or whether what should be the finest example of Mr. Brangwyn's work as an etcher has been actually spoilt by weakness for melodrama. *The Inn of the Parrot, Dixmuden* (196), is a very inferior design, but the *Church of St. Nicholas, Dixmuden* (208), is nobly ordered, if still slightly marred by the stressing of the central light. In this case the defect might easily be remedied by emphasizing the darks to the spectator's left. Sky and church would then blend as light together by comparison with the splendid sombre mass which would make up the great field of the picture. Both these large plates are drawn with liquid and unctuous continuity, indicating abounding vitality and nervous force.

Mr. Sydney Lee in *San Pedro* (271) handles a sombre architectural scheme with more severity than Mr. Brangwyn, but has none of his genial inventiveness. The aspect, however, is well chosen, the simple black silhouette of a figure well placed. Creative power, on the other hand, as opposed to finely cultivated observation, is apparent in Mr. Spence's work. The large *Rheingold* (50) shows his limitations. It is flaccid in line, and seems inspired by decadent

examples. In his illustrations to George Fox's Journal, however (which when complete will constitute one of the most important series of etchings issued in our day), he continues to prove himself a modern primitive of irresistible sincerity. In the firelight subject *Fox and the People of Dreams* (61) we have a powerful rendering of humanity at a moment of great dramatic significance. We are conscious of tremendous spiritual issues which make life momentous, and the sense of high import betrays itself in a tensivity of execution beside which Mr. Brangwyn's splendid amplitude looks slightly loose and rhetorical. The one has a style confident and homogeneous. The other is driven to coin on the spur of the moment, a new expression, but his desperate shifts have a sharp eloquence which more than atones for a certain strangeness of form, and by this rugged power Mr. Spence's plates, so quaint of aspect, penetrate their envelope of costume and period, and bring the past before us in its true importance. Herein he is almost the only artist of the present day who ranks as a fine historian, and modest as his work is in scale, it is the most important in these exhibitions.

Of the less important work, there are the mezzotints of Mr. Frank Short (76) and Mr. David Waterson (177), excellent in their way, but too realistic in design for one to disengage them confidently from the possibilities of super-artistic photography. In line work—when it is in the hands of a man with more feeling for tone than line, and with an outlook as literal as (indeed, more literal than) that of the two artists just named—we are sometimes made to feel the same comparisons, and the very accomplished *Portsmouth Fishing-Boats* (193), by Mr. W. L. Wyllie, affects us much as would a representation of the same scene on the cinematograph—which admittedly implies a certain degree of exhilaration. Work apparently more within the possibilities of photography, but really removed by the discriminating clarity inherent in line, is shown in a certain number of drawings of trees and the like, such as the *Nettles and Hemlock* (121) of Miss Constance Pott, *The Cedar* (125) by Sir Charles Holroyd, and the blossom studies by Miss Anna Airy (176, 206, and 219), and this is a field which might be more worked with advantage. We must mention also the thorough technique of Mr. Lawrence Philips's *Castle of Chillon* (266), of the book-plates of Mr. Sherborn (99) and Mr. Eve (114), and of the Paris subjects of Mr. Herman Webster (48 and 49). Mr. Charlton's *Harbour Bar* (78) is the best of his plates—as literal as the others in execution, but redeemed by the choice of a subject giving long simple lines, the design of which remains imposing even under such treatment. Great proficiency of its kind is to be found in the dainty lacework of Mr. and Mrs. Charles Watson (71 and 73), wherein the drawing is photographic, but the values most tactfully adapted to purposes of prettiness. There are also good portrait studies by Mr. Malcolm Osborne (132) and Mr. George Gascoyne (163), and noteworthy landscapes by Mr. Frank Newbolt (1), Miss Katherine Kimball (34 and 237), and Mr. Mortimer Menpes (209).

PASTELS BY MR. SIMON BUSSY.

A DEMAND for quite small pictures is almost all that is left for living artists in the way of art patronage, and in catering for this demand the proprietors of galleries have been far too prone to rely on the

productions of painters vowed to the manufacture of such articles, and nothing further; and it is to this restricted outlook that we must trace the dullness of the majority of minor exhibitions. The show of Mr. Bussy's pastels at the Goupil Gallery, and the collection of Mr. George Thomson's water-colours which preceded it, make us hope for the inauguration of a better system. If small buyers can be induced to invest, not in the glib imitation of a complete picture, but in the frankly slighter notes of a serious painter, there is no reason why they should not get work of permanent charm, and at the same time assist materially in raising the standard of artistic production. These colour-notes by Mr. Bussy are very simple, but very deliberate and individual—no fleck of pigment but has its place in the scheme. Occasionally, perhaps, an unreasoning partiality for certain tones of deep yellow may be felt; but as a rule the harmony is complete, particularly in the studies of evening skies over sombre pine woods—subjects in which the tender sequence of hues is set down with singular perfection. *Environs de Menton* (4), *Petite Mare dans le Tyrol* (6), and *Petit Lac dans le Tyrol* (22) may be cited as beautiful examples of such schemes of dusky pearl-like colour, and they are but a few of many. Harmonies of blazing scarlet and orange Mr. Bussy handles with not quite the same certainty, but on occasion with a biting force and truth which are remarkable. *Ile vénitienne* (19) and *S. Nicoletto del Lido, Venise* (26), are examples which thus startle by their subtle verisimilitude while dealing with effects which in themselves are hackneyed enough. This choice of familiar themes is the exception, however, in the work of an artist who is a very fresh observer of nature, and at the same time bent on setting down his observations with a high degree of that economy of hand and loyalty to the nature of his material which count for so much in pictorial suavity and completeness. Colour in the present series is his particular subject of research. The form is but little laboured, yet in the majority of cases he shows a good instinct for space-design.

SMITH'S 'CATALOGUE RAISONNÉ.'

JOHN SMITH'S 'Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters,' of which Messrs. Sands & Co. have just issued a literal reprint, is a remarkable book, and has maintained an undisputed authority as a work of reference for just 80 years: the first volume was published in 1829, and the ninth—the valuable supplement—in 1842. It is probably the only reference book on art in English which has enjoyed so long a life and has not been superseded, either wholly or in part. Bromley's 'Engraved Portraits,' it is true, was published in 1793; but that is more of a list than a treatise, and so far as mezzotints are concerned it was rendered useless by Chaloner Smith's great compilation, which, after no long interval, has been in part superseded by monographs on many of the leading men dealt with by him.

Dr. Hofstede de Groot's 'Catalogue of Dutch Painters,' of which the first volume was reviewed at length in *The Athenæum* of August 8th last, will not, even when completed, entirely supersede Smith's 'Catalogue,' for Dr. de Groot has confined his scholarly attention entirely to Dutch painters, and has thrown overboard the Flemish and French artists who find a place in Smith. So far, however, as the Dutch section goes, Dr. de Groot has not

merely superseded Smith, but has really produced an entirely new work.

The appearance of this admirable reprint *en bloc* of nine volumes is a sort of retribution. A book in constant demand, it has of late years been the sport of some of the second-hand booksellers, who have apparently combined to force it up in the open market to a price far beyond the reach of less wealthy collectors, and those who have in one way or another to do with pictures. From 14*l.* in 1889 it rapidly advanced to 40*l.* in 1899, and then to 49*l.* in 1901. The rapid and disproportionate rise in the auction value of the book was obviously due not to any sudden and widespread want, but to a process of inflation not unknown on the Stock Exchange. The "fall" came much sooner than was expected, and from an entirely unexpected reason—namely, the knowledge, first that Dr. de Groot was preparing a revised edition, and secondly that Messrs. Sands were about to place a large edition of the reprint on the market. 'Book-Prices Current' records in cold type the result, and from its pages we see that during the last season or two sets of the original issue have sold for 20*l.*, 13*l.*, 11*l.*, and 10*l.*; and a still further drop is probable. Picture-dealers are usually well able to pay a good price for an indispensable work of reference, but there are others to be considered—people to whom such a book as Smith's 'Catalogue' is absolutely essential, and to whom 30*l.* or 40*l.* is a very serious outlay. It is not sufficient that the book is available both in the Print-Room and in the Library of the British Museum, and in most of the public libraries in the metropolis and in all the large provincial cities and towns. We shall doubtless hear much to the effect that the new edition is not to be compared with the old, with its stout hand-made paper and so forth. As a matter of fact, it is quite as good, but there will always be a demand for odd volumes of the old issue to complete imperfect sets.

Apart from the advantage of bringing down the extravagant price demanded for the original edition, the wisdom of reprinting the work as a whole is seriously open to question. To have edited it and brought it up to date would have involved a vast amount of labour; but to have tinkered with it would have been unwise in the extreme. With the exception of the pictures in public and royal collections, probably 80 per cent of those enumerated by Smith have changed hands once or more. Many other important pictures by the various artists have come to light during the last half-century, whilst many of those described by Smith have disappeared, for the present at least. Looking through this reprint, therefore, is much like wandering in a long picture gallery in which most of the canvases have been cut out of the frames, or like taking a century-old guide-book on a tour in Rome. The collections of William Beckford, Lord Northwick, Foster of Clewer, Higginson of Saltmarshe, C. Bredel, H. A. J. Munro, Fountaine, Lord Lonsdale, the Baron Verstolk de Soelen, and the King of Holland, to mention only a few at random, have all been dispersed.

Smith never imagined the length to which his 'Catalogue' would extend. He contemplated that it might need "four or even five volumes." In the preparation of the first he met with difficulties which "frequently induced him to relinquish the idea of offering it to the public," partly on account of the "great uncertainty of remuneration." There was, however, no lack of welcome from the press of 1829. *The*

Athenæum gave it six columns, and *The Literary Gazette* nearly three; and the promise to continue the work if the author were sufficiently encouraged was fulfilled in 1830, when the second part appeared. The others followed in rapid succession, and by 1837 the whole series had appeared, the Supplement coming out five years later.

One may search the usual reference books in vain for any biographical particulars of John Smith, the author of this classical 'Catalogue.' *The Gentleman's Magazine*, which can generally be relied upon for obituary notices of public men up to the sixties of the last century, is silent on the subject of his death, which was not recorded in *The Athenæum*, *The Literary Gazette*, or *The Times*. I am able, however, to supply two brief facts, copied by a descendant from the family Bible: the first that Smith was born in 1781, and the second that he died on August 8th, 1855. He was all his life a picture-dealer—first in Great Marlborough Street, and afterwards at 137, Bond Street—and assisted in the formation of nearly all the great collections made during the earlier years of the nineteenth century. His 'Catalogue' is dedicated to Sir Robert Peel, for whom he had acted as picture expert for twenty years (i.e., 1809–1829), and it is chiefly to his enterprise and wide knowledge that we owe the select collection of Dutch and Flemish pictures of Peel which now forms such an important part of the National Gallery. Smith and Nieuwenhuys—the latter catalogued the collection of the King of Holland—were the leading picture-dealers of London for many years, and both as experts and men of business enjoyed the confidence of all who had dealings with them.

In his great and prolonged enterprise Smith was assisted by George Stanley, about whom also the ordinary books of reference are silent; but I have discovered that he died circa 1856–7, in the seventy-sixth year of his age. His son, who is still hale and hearty at eighty-seven, was abroad at the time of his father's death, the first intimation of it he received being an announcement of the funeral on his return to England after a long absence. George Stanley died in or near Camberwell. He was for many years in business as an auctioneer, chiefly in Bond Street, and some of his most important sales were those of Prince Lucien Bonaparte's fine collection of pictures, dispersed at Stanley's rooms, 29, St. James's Street, in May, 1816, and Richard Cosway's library, which he sold at Cosway's late residence, 20, Stratford Place, in 1818, and the choice collection of pictures, sold (also on the premises) in May, 1821.

George Stanley was associated with Smith in one of the latter's triumphs of picture-dealing. Smith, in his long note to the entry of Rubens's 'Chapeau de Paille' (i.e. Poil) in the 'Catalogue Raisonné,' ii. 229–31, states that it "was purchased by the Writer, in conjunction with another person," at Antwerp on July 29th, 1822, for 32,700 florins, which with the auction duty of 10 per cent, and other incidental expenses, is about 3,000 guineas. Smith's "another person" was C. J. Nieuwenhuys, but throughout the affair Smith and Stanley were working in collaboration, and went together to Antwerp to examine the picture when it was on view. Smith and his associates were prepared to go to 40,500 florins. The work was publicly exhibited in March, 1823, at Mr. Stanley's auction-rooms, 21, Old Bond Street. The price of admission was a shilling, and the "Memorandum of the Picture," written by Stanley, was sixpence, one of the conditions of admittance

being that "no person will attempt to sketch or copy from the picture." "Never," says Smith, "did any other picture receive such universal admiration and applause.... During the four months of its exhibition nearly 20,000 persons visited it." The speculators cleared 1,000*l.* by the exhibition, and sold the picture to Sir Robert Peel for 3,500 guineas.

After holding a large number of sales of various kinds, Stanley gave up auctioneering and took to literary work. His adoption of a new calling seems to have synchronized with the preparation of Smith's 'Catalogue Raisonné.' How far, or to what extent, the collaboration extended we shall probably never know. Stanley is not anywhere mentioned in the 'Catalogue' as an assistant, but it may be assumed that his help, both in the biographical descriptions and in the literary portion of the various entries, was considerable. He published nothing under his own name until Smith's 'Catalogue' was finished, or nearly so; and in 1848 his 'Classified Synopsis of the Principal Painters of the Dutch and Flemish Schools,' was issued by Henry G. Bohn, an excellent little book now rarely met with. Then came a new edition—the second—of Bryan's 'Biographical and Critical Dictionary,' issued by Bohn in 1849, based largely on the editor's MS. notes and memoranda of pictures, prints, and other matters relating to the fine arts and artists made "during the last thirty years." He added 1,300 new names in all. It may be pointed out that the name of the editor of the second edition of Bryan is repeatedly given as "J. Stanley" in the new edition published by Messrs. Bell & Sons. Stanley's edition of Bryan is remarkable for the fact that it included the first good notice of Gillray, "and this article appears to be" (observes a later writer on Gillray) "the most important authority appealed to by subsequent writers in elucidation of his career." Stanley seems to have known Gillray, and happened to be passing Mrs. Humphrey's house in St. James's Street when the caricaturist, shortly before his death, made an attempt at suicide by jumping out of the window of an upper storey.

W. ROBERTS.

CARAN D'ACHE.

THE death on Friday in last week of M. Emmanuel Poiré, who enjoyed a worldwide reputation as a caricaturist under the name of Caran d'Ache (a manipulation of the Russian for lead pencil), removes a black-and-white artist of remarkable gifts and versatility. Born in Moscow in 1858, the grandson of a captain in Napoleon's "Grand Army," Caran d'Ache was French in every respect except birth. At the age of twenty he settled in Paris, and served the regulation period in the French army, on leaving which he for a time held a post as draughtsman in the War Office. A friendship with Richard O'Monroy (the Vicomte de Saint-Genies) opened up a new source of livelihood to the War Office draughtsman, and he quickly became a popular contributor of unconventional caricatures to *Gil Blas*, the *Vie Parisienne*, the *Caricature*, and the *Figaro*. The astute manager of *Le Chat Noir*, Rudolphe Salis, enlisted the artistic aid of the new caricaturist, and to the decoration of that bizarre cabaret he contributed a series of four drawings illustrating 'La Retraite de Russie.' The pictures, drawings, stained-glass windows, and other decorations of this historic place were kept together until March 22nd, 1904, when the collection was dispersed at the Hôtel Drouot.

Caran d'Ache was essentially French in his work, and in spite of several attempts to popularize him in England and America, he never really found acceptance in either country. He was frankly anti-British, like M. Willette, but in both cases the antipathy was national rather than individual, for no Frenchman could be more charming than he in the company of an Englishman. Caran d'Ache was peculiarly at home in "taking off" the lighter side of French frivolity, particularly life in the barracks.

His work during the last twenty years has been enormous. Two admirable collections of his best pictures and drawings have been issued of recent years. The more important was that which appeared as the fifth part of *L'Album*, on the cover of which was perhaps his most famous hit, a whole-length portrait of 'Sa Majesté Guillaume II.' with the facial representation of an eagle. He was the creator of the "Histoires sans Paroles," which, curiously enough, made the fortune of the *Fliegende Blätter*. Another excellent collection of his works was published in "Les Maîtres Humoristes" series in 1907; and No. 70 of *L'Assiette au Beurre* (Jan. 4, 1902), the whole of which was illustrated by him, showed a new departure of his inventive genius.

For the last two or three years Caran d'Ache has been profitably busy in yet another vein, the manufacture of toy figures cut in thin wooden board. The vogue of these has been enormous, and large quantities have been sold in this country, in spite of their high prices. Many prominent figures in Paris literary and social life have been caricatured in this manner. As a popular caricaturist in black and white Caran d'Ache had grown rather out of date, and other men had taken the place from which this versatile man had somewhat unexpectedly fallen.

THE NEW PICTURE GALLERY AT THE VATICAN.

By the courtesy of the Director of the Vatican Pinacoteca, Monsignor Misciattelli, we were recently enabled to give our readers a description of the new Gallery, and a general notice of the proposed arrangements of the pictures (see *Athenæum*, Jan. 9). We also stated that it was expected the Gallery would be open to the public towards the end of February. The announcement was written previous to the earthquake at Messina and Reggio, a national disaster which has caused the abandonment or postponement of numerous projected functions throughout Italy. In the present case it is, happily, only a brief postponement, arising from the withdrawal of the workmen who were finishing the Gallery, to fit up certain chambers at the Vatican which, in accordance with the Pope's directions, were to be converted into a hospital for the reception of sick and wounded from Calabria and Sicily. At present both Monsignor Misciattelli and the architect, Prof. Comm. C. Sneider are in agreement that the Gallery will be finished by the 18th inst. The Gallery may be visited by his Holiness on the 19th, the *festa* of St. Joseph; from the 20th to the 31st it will be open by special invitation; and on April 1st to the public.

On one point there will be a slight departure from the original proposal: the Byzantine pictures will not be placed in Room I. It appears that the Vatican authorities were not aware of their wealth in this department of pictorial art. Instead of some twenty panels, it has been discovered that there are nearly one hundred. These have always belonged to the depart-

ment of the Library, but, whether from want of wall-space or of interest in the art, only few of them had been exhibited, the rest being stored in cabinets. When, however, the present Prefect of the Library, Padre F. Ehrle, heard of the proposal to exhibit the few examples shown in the Museum of Christian Art, he placed the whole of the collection at the disposal of his colleagues. It was then seen that the series would be too numerous to be included in Room I. along with the *trecentisti* Italian pictures. It has therefore been determined to add a supplementary room to the Gallery, devoted to their special exhibition.

MADAME HENRIETTE RONNER.

THE death, announced on Wednesday, of this distinguished lady, calls for more than a passing notice, for Madame Ronner was one of the best of the painters who have found artistic inspiration in cats. She has humanized the cat just as Landseer humanized the dog. Madame Ronner, who attained to the great age of eighty-seven, came of a family of artists: her grandfather, father, and an uncle and aunt were all artists of talent. Her father, Josephus Augustus Knip, was a well-known animal and landscape painter, who enjoyed a considerable vogue in France as well as in his native country, Holland. Madame Ronner was born at Amsterdam on May 31st, 1821, and received her art instruction from her father, who, however, unfortunately, became blind at the age of fifty. The daughter was from her earliest childhood fond of drawing, and at the age of fifteen received unexpected encouragement, inasmuch as one of her pictures sent to an exhibition at Düsseldorf found a purchaser. In 1850 she married Mr. Telco Ronner, and they went to live in Brussels, where she had remained ever since.

Curiously enough, most of Madame Ronner's existing early sketches and studies are of dogs, but she also painted landscapes and still life. Her first picture to create a widespread sensation, 'La Mort d'un Ami,' was exhibited at Brussels in 1860: it represents a hawker with a Belgian cart drawn by two dogs, one of which is lying dead, with the owner kneeling on the stones, mourning his lost beast of burden. Since the sixties Madame Ronner had devoted herself almost entirely to cats, finding in them an inexhaustible fund of inspiration.

Though her work was frequently to be seen on the Continent, Madame Ronner did not exhibit in London until 1891, but up to 1903 she was represented nearly every year by one or more pictures. In 1877 the King of the Belgians conferred upon her the Cross of the Leopold Order, an honour rarely granted to women. Examples of her work are in the public galleries at the Hague, Amsterdam, and Dordrecht, and in 1892 the French Government purchased one of her pictures. In 1891 'The Henrietta Ronner Album' was published in three languages—Dutch, French, and English; whilst M. Émile Wesley contributed an admirable work on her art to the first volume of 'Dutch Painters,' edited by Max Rooses, and published in London by Sampson Low & Co. in 1898.

SALES.

THE notable feature of the sale at Christie's last Saturday was N. Maes's Portrait of an Old Lady, in black dress with white ruff and cuffs, seated in a chair, which realized 2,152*l.* The following pictures were also sold: J. van Goyen, A Town on a River, with a cathedral, 273*l.*; River Scene, with buildings, boats, and figures, 190*l.* Opie, Col. Donald Macleod

of St. Kilda, 152*l.* Beechey, Portrait of a Lady, in black dress, 630*l.* Hoppner, Sir Vyell Vyvyan, 7th Baronet, in brown coat and white vest, 136*l.* G. Lundens, A Party of Children playing Blind Man's Buff near a Cottage, 105*l.* Morland, A Gipsy Encampment in a Wood, 210*l.*

Messrs. Christie also sold on the 24th ult. the following engravings: A. Dürer, The Small Crucifixion, 140*l.* The Knight and Death, 175*l.*; Adam and Eve, 190*l.*; Melancholia, 190*l.* Rembrandt, Ephraim Bonus, 110*l.* The Story of Letitia, after Morland by J. R. Smith, 60*l.* The Fortune-Teller, after Peters by W. Ward, 105*l.* Lady Grey and Children, after Laurence by S. Cousins, 84*l.* Dulce Domum, and Black Monday, after Bigg by J. Jones, a pair, 71*l.*

Fine-Art Gossip.

PROF. C. J. HOLMES has in the press 'Notes on the Science of Picture-Making,' which are addressed to the young painter rather than the beginner; and Mr. Laurence Binyon will publish shortly 'The Mind of the Artist,' thoughts and sayings illustrating the principal movements in European art. Messrs. Chatto & Windus will publish both these books.

MESSRS. CHATTO & WINDUS are also publishing in "The Art and Letters Library" 'Stories of the Spanish Artists' until Goya, collected and arranged by Luis Carreño, and 'Stories of the French Artists from Clouet to Ingres,' collected and arranged by Mr. P. M. Turner. There will be an ordinary and a special edition, the latter having four additional illustrations.

THE "FLORENCE PRESS BOOKS" of the same firm are to include 'The Little Flowers of St. Francis,' translated by Prof. T. W. Arnold, and Stevenson's 'Virginibus Puerisque' with illustrations by Mr. Norman Wilkinson.

THE OXFORD UNIVERSITY PRESS announce the fifth volume of Dr. Farnell's book on 'The Cults of the Greek States.'

By the death of Mr. Joseph Swain at the age of eighty-nine we lose one of the last of the engravers of the sixties, a period famous for fine work upon the woodblock. Swain shared with the brothers Dalziel the engraving of designs by Millais, Fred Walker, Boyd Houghton, Sandys, and others. Every one of Sir John Tenniel's cartoons went through his hands.

A SERIES of lectures has been given in Dublin under the auspices of the Arts and Crafts Society of Ireland. The lectures included one on 'Cabinet Making,' by the Earl of Mayo, President of the Society; on 'Tapestry Weaving,' by Miss Gleeson; on 'Bookbinding,' by Miss Fitzpatrick; and on 'Enamelling,' by Mr. Oswald Reeves.

THE death is announced from New York of Mr. Russell Sturgis, architect, and writer and lecturer on art subjects. He was the editor of a 'Dictionary of Architecture,' in three volumes; and author of 'European Architecture,' 'How to Judge Architecture,' and about 500 monographs or papers dealing with decorative art. One volume of his 'History of Architecture' has just been published, and another is in proof form; for the rest only rough notes exist. Mr. Sturgis was born in Baltimore in 1836, started in life as a practical architect, and studied architecture in Europe. The greater part of his life was spent in New York; and he gradually exchanged architectural work for writing.

M. RAYMOND BALZE, who died yesterday week in Paris at the age of ninety, was born in Rome, the son of French parents, and studied art in Paris under Ingres, and in company with his brother Paul. Raymond Balze painted a large number of

religious pictures, some of which are to be found in the churches of the Midi, and also historical subjects, in which he preserved the classical style of his master. Two of his works were in last year's Salon, one of which was based on the familiar legend indicated by the title, 'Sixte-Quint reçoit ses Nièces, et, choqué de leur Costume, dit, "J'ai bien des Nièces, mais ce sont des Blanchisseuses."'

THE Comte du Passage, who died recently at the Château de Froben (Somme), was a cavalry officer by profession, and studied sculpture under Mène and Barye. He first exhibited at the Salon in 1865, and his work had been familiar there since that date. His exhibits were nearly always of the chase, cavaliers, and animals; but he obtained a wide success with some of his historical subjects, notably one of Jeanne d'Arc. The Comte was seventy years of age.

M. RAPHAËL COLLIN has, after an unusually protracted contest—there were nine ballots—been elected to the Académie des Beaux-Arts, in place of M. Hébert, who died in November last. At the final ballot M. Collin had nineteen votes, against twelve given for M. Gervex and three for M. Roybet.

THE next Salon of the Société des Artistes is to include a special exhibition of the works of Albert Maignan, and also, it is expected, a selection of the works of M. Hébert, two members of the Society who have passed away since last year's Salon. The *conférences* and the *séances musicales*, which formed attractive features last year, are to be continued.

EXHIBITIONS.

SAT. (March 6).—Mr. Herbert P. Dollman's Water-Colours, 'A Smiling Land,' Messrs. Graves's Gallery.
— New Society of Painters and Sculptors, Second Exhibition, Rowley Gallery.
— Miss E. M. Paterson's Water-Colours, 'From the North Sea to the Adriatic,' Mr. T. McLean's Galleries.
THURS. Mrs. F. A. Hopkins's Water-Colours, 'Pleasant Landscapes of Normandy,' Private View, Mount Street Galleries.
SAT. (March 13).—Paintings of Flowers and Gardens; and Miss Donald-Smith's Paintings, 'Venice and the Lagoons,' Private View, Baillie Gallery.

MUSIC

THE WEEK.

QUEEN'S HALL.—Works by M. Debussy.

M. CLAUDE DEBUSSY's music, by its originality, delicacy, charm, and, in his orchestral works, admirable colouring, is most interesting. The composer casts aside the forms in which Beethoven, modifying and enlarging them, forcibly expressed his thoughts and feelings; and he records in his own way impressions he has received, frequently from nature. He mixes his harmonic as well as his orchestral colours with striking ingenuity and effect. In spite, however, of his many strong points, one cannot but wonder whether the composer, in casting aside, to use his own expression, the "wrinkles and paint" of the past, has not also cast aside some of the qualities which have given strength and lasting value to much of the music of the classical masters. Haydn was guided by Carl Philipp Em. Bach, Mozart by Haydn, and Beethoven by all three, but especially Mozart, yet in time their individuality became fully manifest, and indeed strengthened by what may be termed their years of apprenticeship. Is M. Debussy's art merely a genre, or the opening of a new path? This must be left to time to decide. Meanwhile let us recognize and

enjoy the works of an able and sincere artist.

At the Symphony Concert last Saturday afternoon he conducted his three *Nocturnes* for Orchestra. They were composed in 1890, and the music is more readily grasped than was the case with that of the 'Sea Sketches,' which were played last year at these concerts, and under M. Debussy's direction. The title of No. 1, 'Nuages,' shows what inspired the composer. The simple, delicately coloured "cloud" figure, also the mournful recurring phrase telling of human feeling, form the sole material of the short movement. No. 2, 'Fêtes,' with its lively music, which slightly recalls Berlioz, and the processional theme announced by three muted trumpets which interrupts it, is both picturesque and poetical. Concerning the third, 'Sirènes,' in which Mr. Smallwood Metcalfe's choir took part, we hesitate to speak, for the performance was not satisfactory.

BECHSTEIN HALL.—*Debussy Concert.*

ON the previous evening the Société des Concerts Français (MM. Willaume, Marel, Macon, and Feuillard) gave their Debussy Concert. The programme included the Quartet in G minor, of which a most refined rendering was given. Mlle. Hélène M. Luquiens, in the impassioned 'Trois Chansons de Bilitis' and other songs, proved herself an accomplished artist and a sympathetic interpreter of the composer's music; moreover, the excellent accompanist, M. Yves Nat, must not be forgotten. M. Ricardo Viñes played pianoforte solos skilfully, yet with hardly his usual fine feeling.

The programme ended with the 'Danse Sacrée' and 'Danse Profane' for chromatic harp (Madame L. Wurmser-Delcourt) and accompaniment of strings, but though well rendered the impression they created was peculiar rather than pleasing.

QUEEN'S HALL.—*Philharmonic Concerts.* *Bach Choir.*

AT each of the last two Philharmonic Concerts there was a new conductor. On February 18th Signor Luigi Mancinelli gave a firm rendering of Beethoven's C minor Symphony, also of the interesting and effectively scored Prelude to the second act of Goldmark's 'Die Königin von Saba.' Mr. Arthur Hervey conducted his pleasing, picturesque tone-poem 'Summer,' originally produced at Cardiff. M. Godowski's performance of Chopin's F minor Concerto was clever and brilliant, while that of Brahms's 'Paganini' Variations was wonderful as regards technique. In the quiet numbers his playing was most delicate and refined, but in others he drew the attention of the audience to himself rather than the music.

Last Wednesday the conductor was Herr Bruno Walter from Vienna, and his fresh and sympathetic interpretation of Schumann's First Symphony in B flat was properly appreciated. Miss Ethel M. Smyth has arranged her Overture to her opera 'The Wreckers' for concert

performance, and, we may add, made the end much stronger. The fine rendering under Herr Walter's direction proved most successful. Herr Emil Sauer was the pianist, and he gave a striking, yet restrained reading of the solo part of Beethoven's E flat Concerto; a little more feeling, however, in the slow movement and in parts of the Finale would have been acceptable. In Chopin's 'Allegro de Concert' he had a splendid opportunity of showing his delicacy of touch, strength of finger, and faultless technique.

The Bach Choir gave a concert on Tuesday evening. Two of Bach's cantatas were included in the programme, the 'one sacred,' 'Wachet, betet,' the other secular, 'Der zufriedengestellte Aeolus'; but the rendering of both was far from satisfactory. They can hardly have been properly rehearsed. Considering the name the society bears, we think every effort should have been made to present these works in a worthy manner. The programme, too, was very lengthy, and it was long past ten o'clock before Sir Charles Stanford's new Choral Overture 'Ave atque Vale' even began. The work was written in memory of Haydn, who died in 1809, and Tennyson, who was born in the same year. Verses from Ecclesiasticus are sung by the choir, and at the words regarding famous men, "such as sought out musical tunes," a part of Haydn's 'Emperor's Hymn' is introduced. Sir Charles's music is bold and dignified. In one quiet passage, "Their bodies are buried in peace," there was a touch of true pathos. He conducted his own work, the rest of the concert being under the direction of Dr. H. P. Allen.

Vincenzo Bellini: a Memoir. By William A. C. Lloyd. (Sisley.)—Bellini's operas have now almost passed into oblivion, and it is seldom that his name is seen even on a concert programme. The beauty and tenderness of his melodies, especially when they were sung by the great vocalists of the first half of the nineteenth century, were, however, powerful attractions. In the matter of technique the composer was weak, and though our author thinks that the age of Tritto (viz., eighty-four), Bellini's teacher of counterpoint at the Naples Conservatorio, had much to do with this, the weakness nevertheless remains a fact. Further, his orchestration was thin, but Cherubini admitted that fuller accompaniments would not improve Bellini's lovely melodies. Bizet is said to have tried to rescore 'Norma,' but gave up the task, declaring it to be impossible. Of 'Norma,' Wagner praised the rich flow of melody, adding that "even the most determined opponents of the new Italian school of music do this composition the justice of admitting that, speaking to the heart, it shows an inner earnestness of aim." But an opera of which the chief merit lies in the charm of its melodies would not pass muster at the present day, so there seems little chance of a revival of Bellini's works. Mr. Lloyd acknowledges their weak sides, and his constant reference to the beautiful, tender, or pathetic melodies becomes a little wearisome. His book nevertheless is interesting. His account of the Italian opera composers of the second half of the eighteenth century, and of the classical

school giving place to the romantic in Italy, is concise and instructive; while his remark that "it will not be far wrong to say that the first definite realization of romanticism came from Vienna, when in 1805 Beethoven produced his great opera," deserves note, for Weber is constantly mentioned as the founder of romantic opera. Then the description by Bellini himself of his method of writing an opera, and of his endeavour to study carefully the characters of his *dramatis personæ* before composing, shows that the words of his books were not looked upon by him as mere pegs on which to hang his music. In his concluding chapter Mr. Lloyd answers some objections which have been raised against the school to which Bellini belongs. In it he declares that "the tendency of much, though not all, of the music of to-day to overstep the boundaries of art is apparent." The boundaries of the art of music, as hitherto practised, are certainly being overstepped; yet this may indicate the birth of a new art, a combination of arts even in instrumental music.

Musical Gossip.

MR. ROBERT ARTHUR will begin at the Coronet Theatre on April 26th a season of Italian grand opera, when Mr. Louis Hillier is to introduce to London an Italian operatic combination.

A FESTIVAL at Vienna to commemorate the hundredth anniversary of the death of Haydn will be held from the 25th to the 29th of May. The Imperial Chapel, the Opera, the Philharmonic Society, the Conservatorium, the Rosé Quartet, &c., will take part in it. The conductors will be Felix Weingartner, Carl Luze, Franz Schalk, Ferdinand Loewe, and Eugen Thomas. During the festival meetings of the International Society of Music will be held. There will be a notable gathering of musicians from Germany, France, Italy, America, and England.

PERFORMANCES NEXT WEEK.

SCN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
TUES.	M. Emil Sauer's Pianoforte Recital, 3, Queen's Hall.
—	Miss Susan Metcalfe's Song Recital, 3.15, Bechstein Hall.
—	Leighton House Chamber Concert, 4.30, Leighton House.
—	Miss Maud Dixon's Pianoforte Recital, 8.30, Bechstein Hall.
WED.	Madame Frickenhau's Pianoforte Recital, 3, Bechstein Hall.
—	Mr. Archy Rosenthal's Pianoforte Recital, 3, Aeolian Hall.
—	New Symphony Orchestra, 3, Queen's Hall.
THURS.	Madame Carreio's Pianoforte Recital, 3, Queen's Hall.
—	Mr. Theodore Byard's Concert, 3.15, Bechstein Hall.
—	Mr. Cecil J. Sharp's Concert Lecture, 3.30, Steinway Hall.
—	Miss Auriol Jones's Pianoforte Recital, 8, Bechstein Hall.
FRI.	Miss Susan Metcalfe's Song Recital, 3, Bechstein Hall.
—	Mr. Thomas Dunhill's Chamber Concert, 8.15, Steinway Hall.
SAT.	London Ballad Concert, 3, Royal Albert Hall.
—	Queen's Hall Orchestra, 3, Queen's Hall.
—	Madame Wieniawski's Vocal Recital, 3.15, Bechstein Hall.
—	London Chamber Concert Association, 8.30, Victoria Rooms, Kensington.

DRAMA

THE WEEK.

CRITERION.—*The Real Woman: a Play in Three Acts.* By Robert Hichens.

SOMEHOW Mr. Hichens loses his sense of proportion when writing for the playhouse. His method in fiction is to build up carefully both the scheme and the settings of his stories by innumerable touches of detail, and he needs plenty of time to set the drama in motion as well as to indicate its surroundings. Now that is just what is not permissible in the theatre; so that he starts there with a handicap. Then, too, he has always been attracted by the bizarre and the abnormal, and seems unable to bring to the stage that faculty of seeing human

facts in their relative importance which is an essential in the playwright. In 'The Medicine Man' Mr. Hichens and his collaborator, Mr. Traill, exaggerated the phenomena of hypnotism, and conceived that this one theme, presented without variation or dramatic development, could fill out a play. In 'The Real Woman' the whole plot turns on a bet made among fashionable idlers that a charming lady will capture the affections of an earnest young philanthropist. At best it is only a subject for comedy. Mr. Hichens tries to work out of it a drama of sentiment.

The cause of the mischief, beautiful Lady Arden, goes, with no idea of accepting the challenge, in pursuit of the philanthropist, Hugh Graham, to Poplar, and there finds him helping Diana Woodham—a girl who, we learn subsequently, is one of the victims of love—to nurse her dying sister. He accepts her ladyship's proffers of help, and quickly falls in love with her. Then the truth comes out that Lady Arden's interest, genuine though it is, has been more or less prompted by the bet which she has not discouraged; and at the same time it is discovered that Diana has been betrayed by the very man who has laughed at her saviour and offered to bet on his weakness. Graham is disillusioned, and the heroine, rather ashamed of her set's treatment of this earnest knight of Lady Poverty, falls back on the devotion of Mark Vernon, a far too forbearing suitor. We are to suppose that the "real woman" is Lady Arden. She, however, carefully as Miss Evelyn Millard tries to endow her with charm, is not alive at all. Nor is Vernon, pleasantly as Mr. Allan Aynesworth seeks to convey his fastidious refinement. Nor is Graham, notwithstanding the picturesque poses and resonant diction of Mr. Ainley. As for the seducer, Carruthers, he is but the villain of melodrama, and Mr. Waring can make him nothing more; while a duchess brightly represented by Miss Annie Hughes is but a gramophone giving out epigrams. The only real character is the ruined girl, Diana, and Miss Kate Cutler's acting in this part is the striking feature of the interpretation.

THE TUDOR FACSIMILE TEXTS.

Beaumont End, Amersham.

AMONG the last batch of volumes sent to subscribers and for review was 'Gentylines and Nobylite.' My attention has been drawn to the fact that the British Museum copy (C. 40, i. 16) is a "made-up" volume. The pasted-in frontispiece has obviously been supplied in facsimile, and has, I believe, always been so described. The following leaves, too, are comparatively modern (probably early nineteenth century), though printed in imitation Gothic lettering—A i, A vi, C ii, C iii. The 'General Catalogue' is silent as to imperfection, but in the three-volume 'Catalogue of B.M. Books printed in England before 1640' the inserted leaves are described as "in facsimile." Another copy is in the Pepys Collection at Cambridge, and I have taken steps to have it examined in this connexion. I will prepare a slip embodying these facts to be sent to subscribers for insertion in the facsimile copy.

Will you further allow me to state that I am rapidly nearing the completion of my first list of fifty volumes, and that I shall be very glad indeed to receive suggestions as to printed books and manuscripts it would be desirable to reproduce in facsimile, including general literature as well as old English drama, and especially "fragments"?
JOHN S. FARMER.

P.S.—Since the foregoing was in type Mr. Fleming, the photographer charged with the reproduction of these facsimiles, informs me that "the Magdalene copy is no doubt perfect, though stained a bit; the folios mentioned are all different to the B.M. copy, but the others are the same." When opportunity serves I will have these particular folios reproduced.

Dramatic Gossip.

MR. SIDNEY LEE'S 'Shakespeare and the Modern Stage' (published here two years ago) has just been running in a German translation, as a feuilleton, through the *Neue Preussische Kreuz-Zeitung*. The translator, Herr Jozza Savits, formerly manager of the Royal Theatre at Munich, strongly supports Mr. Lee's plea for scenic simplicity in the production of Shakespeare.

THE OXFORD UNIVERSITY PRESS has in preparation popular editions of Marlowe and Ben Jonson. The Marlowe is being edited by Mr. Brooke and Prof. Walter Raleigh, and the Jonson by Mr. Percy Simpson. As is already known, a library edition of Ben Jonson's works, edited by Prof. C. H. Herford and Mr. Simpson, has been in preparation at Oxford for some time.

THE death of Mr. G. R. Weir, at the age of fifty-six, at Belfast on Monday removes one of the oldest and ablest members of Mr. F. R. Benson's company, to which he had belonged since 1883. Mr. Weir established a reputation as an exponent of Shakespeare's comic characters. His Stephano, Sir Toby Belch, and Autolycus are all remembered with pleasure by playgoers.

Two new plays by Mr. James Duncan have been produced at the Abbey Theatre, Dublin, this week. The longer, 'A Gallant of Galway,' is a romantic drama of eighteenth-century life in Ireland. The principal parts were filled by Mr. Marriott Watson and Miss St. Clair Swanzy.

TO CORRESPONDENTS.—O. A.—W. T. L.—W. M.—Received. W. H. S. J.—Forwarded
B. P.—Not suitable for us.
No notice can be taken of anonymous communications.
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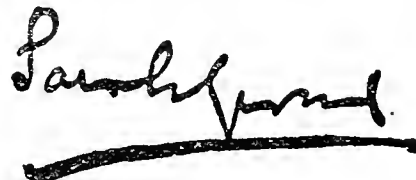
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SATURDAY, MARCH 13, 1909.

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LITERATURE

Pre-Tractarian Oxford. By the Rev. W. Tuckwell. (Smith, Elder & Co.)

THAT cheery and anecdotic veteran, the Rev. W. Tuckwell, once known as "the Radical parson" *par excellence*, is of the same mind as Dr. Johnson, though of different opinions: it is not the Whig, but the Tractarian, dogs whom he will not allow to have the best of it. So he starts, in his eightieth year, to revive the memories of pre-Tractarian Oxford, and show what can be said on behalf of men whom it has for some time been the literary fashion to decry. And as he was born in Oxford, where his father was long remembered as a cultivated doctor, he is able to recall all but one of those about whom he writes from his own memory. His aim is to show that these six ante-Tractarians were linked in opinion more than is now generally remembered, and were much better fellows than the world, since Dean Church and Canon Liddon wrote—not to mention Newman's 'Apologia'—has believed.

The first of his Noetics is Eveleigh, Provost of Oriel from 1781 to 1814; but really he has nothing to do with the tale, and he died fifteen years before Mr. Tuckwell was born. Nevertheless a very pleasant chapter is written upon him, derived chiefly from that forgotten book the Life of Bishop Daniel Wilson (and repeating some of its mistakes). It tells of the institution of Honour Examinations—not strictly a "Class List," as Mr. Tuckwell calls that of 1802; and it attributes to the new régime then inaugurated, with pardonable exaggeration, "a memorable uprising, sustained by some of the greatest names in Oxford history, destined after a period of eclipse to permeate English thought."

Then we pass to men more distinctly connected; and, indeed, it was high time that some one who remembers them should show that they were not worthy of all the abuse they have received. There has been too common an impression that the Latitudinarians who were so bitter in their attacks on Newman and his friends were men who accumulated preferments, enjoyed elaborate dinners, and dwelt peaceably in their comfortable habitations, disturbed only by an occasional, and ferocious, onslaught upon their enemies in the gate. It is true that some of them were comfortable, and some of them used very violent language. But they were kindly and sincere at heart, and if they had not grasped an elementary theory of toleration, it was not for their opponents to throw stones at them on that account. Mr. Tuckwell, from the published materials of the long controversy, even now not wholly dead, though insufferably arid; from his own memories of Oxford gossip; and especially from that mine of information on persons with whom it is not directly concerned, Dean Burgon's 'Twelve Good Men,' is able to write a very agreeable, kindly, and interesting volume. His hand has not lost its cunning. He can collect and arrange information that is worth remembering, and tells a story in a delightful way. If there is nothing particularly new in what he tells us, we are glad to have it all put together in this pleasant apologia of the Oxford Latitudinarians. That these worthy men were grossly maligned is shown by the saying of somebody, whose name shall be forgotten, that they "had no more religion than a tomcat." They certainly had a religion, though whether theirs or that of their opponents was nearer to that of the Church of England may be left to-day outside our decision. Probably Mr. Herbert Paul was right when he said that for Keble "the Church of England was exactly the right size"; for Dr. Arnold it certainly was not. We may leave the matter, where any careful reader of Mr. Tuckwell's book will leave it, by saying that it was not unnatural that Pusey should declare Hampden to be akin to a Socinian when he said that Unitarians had "precisely the same religious zeal and love for our Lord Jesus Christ" as "orthodox" Christians; and that reprisals were not unnatural from men who, Arnold declared, found their "perfect prototype" in "the enemies and revilers of the holiest names which earth reverences....condemned in the most emphatic language by that authority which all Christians acknowledge as divine."

It was indeed a period of strong language. The extract from Samuel Wilberforce's diary which Mr. Tuckwell quotes (with a curious misprint) is paralleled by the saying which is still remembered and quoted in Oxford, where a newly elected Fellow was told of one of his colleagues that he was "a man who the moment you take your foot off his neck will arise and spit in your face." And it is to the same college that both of

these records belong—a college which justly boasted of seeking originality and force in the men whom it elected to its society. Originality and power, it seems, must be paid for. Copleston was willing to give the price, and he founded the tradition, which is still regarded, we believe, at the sister University, as "so like Oxford," whereby a man may be chosen, as were Whately, Newman, Hurrell Froude, Tom Mozley, and Clough, "against candidates of stronger prima facie claims."

Mr. Tuckwell is right in emphasizing a close connexion between his heroes, with the possible exception of Baden Powell. A correspondence, apparently unknown to him and still in manuscript, shows the very near association, at the time of the crisis of the Hampden controversy in 1847, between Copleston, Whately, Hawkins, and Hampden himself; while the position of Blanco White in regard to Whately is well known, and that of Arnold's genius in its wide influence needs no new record. All turned at a crisis to the clear, determined mind of Copleston, Bishop of Llandaff. He was one of the first to congratulate Hampden on his appointment to the See of Hereford, when neither of them foresaw the trouble that was to follow. "It is indeed a most happy termination of my Oxford labours and anxieties," wrote Hampden, in a letter now before us, dated Ch. Ch., Nov. 22, 1847; and he added:—

"You will be happy to learn that I have received much kindness from the authorities here, especially on this occasion, so that I shall leave even Oxford not without regret, though there may be some still whom unhappily nothing can soften."

Copleston steadily refused to join the bishops who protested against the appointment: we have the letters that passed between them. No doubt he agreed with Hawkins, who wrote three or four vigorous letters (still in manuscript) to him on the subject, which may be summed up in the Provost's words of December 5th: "I have never thought him particularly well qualified to be a Bishop; but he does not deserve these outrageous attacks upon him." And when Whately published his vigorous pamphlet 'Statements and Reflections respecting the Church and the Universities,' he wrote to Copleston:—

"It was you that taught me to think and to write, to a far greater degree than probably you are yourself aware, and to a greater degree, certainly than—I will not say, any one else, but—all others together."

These passages—and we could quote many more, from unpublished material of which Mr. Tuckwell is evidently ignorant—fully justify the view he takes of those whom he has brought together. We need hardly say that Mr. Tuckwell has made his characters stand out clearly, and that he has enlivened his record by many a merry tale. Perhaps the most original, as it is the longest, chapter in his book, is the account of Baden Powell, for which his widow and his daughter have supplied valuable reminiscences. From among his

own memories we may select this—of Hawkins :—

"I remember once in Congregation his declaiming on 'the very arduous duties of a College Head.' Thorold Rogers caused great merriment by saying that he had no very clear idea of what the Provost's duties were, but that he would cheerfully discharge them for half the Provost's salary. 'It was the right thing to say, but it needed a brigand to say it,' was Moral Philosophy Wilson's comment to some of us who sate around him."

We do not doubt that the book, with its kindly, cheerful partisanship, will be widely read and soon reach a second edition. We may note, therefore, that it was in 1847 (not 1837) that Hampden was nominated to the See of Hereford, and that Pusey could not have come to bid Hawkins "a lugubrious, probably, he feared, a final, farewell" on "his resignation of the Headship," for Hawkins remained Provost of Oriel till the day of his death, November 18th, 1882.

George Canning and his Friends. Edited by Capt. Josceline Bagot. 2 vols. (John Murray.)

CAPT. BAGOT modestly, but correctly describes these volumes as a contribution to the definitive life of Canning which has yet to be written. They illustrate, but they present no finished portrait. The letters published by him tell us little that is new, for example, about the birth and brief existence of *The Anti-Jacobin*, though they give a curious sequel, namely, Canning's peremptory suppression of a proposal to publish an edition of the poetry with plates by Gillray. No fresh light, again, is thrown upon those very important events, the bombardment of Copenhagen and capture of the Danish fleet in 1807; and thus the story of Canning's first Foreign Secretaryship remains incomplete in an essential particular. Still, the general reader will find much to interest him in these fascinating pages, while the historical student will rise from them with the feeling that, though many points remain to be elucidated, he has yet gained a much more complete idea than was hitherto possible of a brilliant, but vulnerable statesman.

The recipients of Canning's letters with whom these volumes are chiefly concerned are John Sneyd, a member of the well-known Staffordshire family and a fox-hunting parson with a turn for political caricature, and Sir Charles Bagot, who, having served as Under-Secretary for Foreign Affairs, became Ambassador at St. Petersburg and the Hague, and, after the death of his chief, Governor-General of Canada. Both of them had the merit of eliciting their friend's innermost thoughts. But, though we learn much from the earlier chapters of Canning's views at the outset of his career, such as his conviction that a "garrison government" could not subsist long in Ireland, the interest is mainly social and literary. Those were the brave days of *The Anti-Jacobin*, and Capt. Bagot prints for the

first time several pieces in that vein. Of them a 'Prospectus for the Royal Institution,' by Canning and Frere, makes excellent fun of Count Rumford's zeal for abstract science and practical inventions :

'Tis time at length that abstract science
With useful art should form alliance—
Should quit her academic leisure,
To dig, and spin, to gage and measure.
Turning the abstract law to practical,
Should teach mankind in strain didactical
The art of mending chairs and mats,
Of frying sausages and sprats :
How shining ploughshares turn the ground up,
How watches make a noise when wound up.

Their most elaborate jest, however, the 'Musæ Cateatonensis,' in which they were assisted by the Ellises, must frankly be described as having been too long in bottle. Hayward aroused expectations of this imaginary narrative, in the manner of Swift, of a visit paid by Dr. Legge, the butt of the set, and Lord Boringdon to a non-existent chapel in Cateaton Street, now Gresham Street, which the laboured humours of the production cannot be said to realize. There is a neat touch or two, such as "So I told my stories No. 13, No. 58, and No. 97 in pretty rapid succession." But after Legge had become Dean of Windsor, Pitt retailed a much better joke on him than any in the 'Musæ' :—

"Pitt knows a man who heard him—the Dean—preach on this text, 'Now, behold all these things I have told you before.'"

Lady Malmesbury, who admired Canning, wrote of him in 1801 that "he has contrived to make himself so unpopular by that most horrid of vices, quizzing, that he has more enemies than anybody living." Her husband, it will be remembered, recorded much the same opinion in his diary. The failing was most glaring, of course, during the days of the Addington Administration, when Canning's attacks on the "Doctor" passed all bounds, and sowed the seeds of hostilities which pursued him to the grave.

But we must pass on to the feeble Tory Ministries which succeeded that of Grenville and Fox. Bagot, not Sneyd, now becomes Canning's principal correspondent in these volumes; and, as might be expected, while the political interest increases, the wit declines. Still we get the famous dispatch to Bagot,

In matters of commerce the fault of the Dutch
Is offering too little and asking too much,

the authentic version of which is given; and such strokes as "Pelly (from Pellis, a skin)," the said Pelly being chairman of the Hudson's Bay Company, and this sarcasm at the expense of a diplomatist who set an extravagant value on his own services :—

"Even if there were not this difficulty in the way of his acceptance of the Swedish mission, I should be loth, after what he says of his health, to press to Mr. P. to accept of it, as a Red Ribband (however broad) would be but a slight defence against the climate."

Canning's strength and weakness stand clearly revealed in his correspondence with Bagot. As Foreign Secretary he kept the threads of policy firmly in his hands, and knew exactly what he wanted and how to get it. His conception of

"calling the New World into existence to redress the balance of the Old" had been matured long before he gave utterance to that telling phrase, and in the face of countless difficulties he laid the foundations of an independent Greece. To his subordinates he was considerate and open, though he descended on them with severity when they blundered, as Bagot himself was to discover. But Canning was not a good colleague in a Ministry. His editor, who has evidently bestowed much thought on his correspondence, does not scruple here and there to use the ugly word "intrigue." It is, we fear, the only word that fits some of Canning's transactions. The finger cannot be laid on any one point in the quarrel with Castlereagh at which he committed an unworthy action; but the whole business conveys the idea of a man playing for his own hand, though sincerely believing, no doubt, that the public good was involved in his winning the game. What did Bagot think? What were people saying? Was this phrase the one to use, or would that be better? Such were the outpourings of this sensitive and irritable great man. Still, it is important to remember that if Canning did not suffer fools gladly, he had to contend with an unconscionable amount of folly, and that both the Tory and Whig aristocracies persisted in regarding the actress's son as an adventurer who must be kept in his place like Croker or Tierney. Canning would be servant to no man, not even to Pitt.

When the Premiership fell to Canning at last, his health was frail and the political situation impossible. He wrote but little to Bagot during those harassing days, though he offered his friend the Governor-Generalship of India, and announced that he had recommended Bagot's brother for the Deanery of Canterbury, an unabashedly political appointment. But George Ellis and others wrote; and a most moving picture is presented of their extravagant hopes, their growing fears, and their bitter grief when all was over. "His enemies have succeeded in killing him at last," said a doctor at Chiswick House.

Want of space prohibits us from commenting on Bagot's other correspondents, beyond making the remark that the third Lord Lyttelton is perhaps the most pungent of them, Lord Strangford the most indiscreet. As for Capt. Bagot's editing, it is most ably done, though he might have curbed a tendency to repeat himself in the foot-notes. The dragoman at Constantinople was Pisani, not "Pisain" (vol. i. p. 299). George Lamb was candidate for Westminster, not his brother William (vol. ii. p. 91). "A Mr. Randolph" is an odd way of describing the famous American orator Randolph of Roanoke (vol. ii. p. 301). Capt. Bagot adopts the story that Fox and Canning died in the same room at Chiswick House; but the local tradition certainly is that Fox died in a room to the west of the portico, and Canning in a room to the east, overlooking a remnant of an older building, now known as the Grosvenor wing.

The Development of Greek Philosophy.
By Robert Adamson. Edited by W. R. Sorley and R. P. Hardie. (Blackwood & Sons.)

IN this volume we have reproduced the substance of various courses of lectures upon Greek philosophy delivered some eight or ten years ago by the late Prof. Adamson. Those already familiar with the name of the author will expect to find here the results of vigorous, acute, and independent thinking, as well as of wide erudition, and they will not be disappointed. It is safe to say that no work of equal importance, covering the same ground and dealing with the same aspect of the subject, has appeared, in this country at least, for many years past. The ground covered reaches from the beginnings of scientific thinking down to, and including, the speculations of the Stoics; while the point of view from which it is surveyed is that of the critic of philosophy in the stricter sense of the term. Indeed, the value of the book depends in great measure upon this limitation; since to have attempted within the compass of 300 pages to give a detailed account of all the thinkers here mentioned could have served no useful purpose. The proportions of Prof. Adamson's exposition may be sufficiently indicated by the statement that to pre-Platonic philosophy he assigns about 90 pages; to Plato, 60; to Aristotle, 100; and to the Stoics, 40. Undoubtedly the most important divisions of the book are those which deal with the greatest thinkers, Plato and Aristotle.

In regard to the interpretation of Plato, the author lays considerable stress on the evidence of Aristotle in so far as it implies a divergence between earlier and later Platonism, and he accepts the view which places such dialogues as the 'Sophist,' 'Philebus,' and 'Timæus' among his latest works. A separate and valuable chapter is devoted to Plato's 'Doctrine of the Soul,' in which it is argued—as against Jowett, Prof. Jackson, and Lutoslawski—that “so far as the dialogues exclusive of the 'Timæus' are concerned, there seems no reason for assigning to Plato the view that the ideas are in any way dependent on the soul.” It is to be hoped that Prof. Adamson's authority will help to discredit the perverse interpretations which seek to dissipate the objective idea. In the discussion here given of the 'Parmenides,' comparatively brief though it is, there is contained the germ and substance of all that can profitably be said on the matter; for whether the author was right or wrong in identifying Plato's critics and opponents with the Megarians mainly and Antisthenes, there can be little doubt that he was right in rejecting the theory that Plato's weapons are aimed against himself. Another controverted passage in which the author, like Zeller, finds a reference to the Megarian School is the well-known place in the 'Sophist' where “friends of the ideas” are mentioned; in fact, it is a somewhat noteworthy feature of the exposition that

it attaches a much higher degree of importance than is usual with English scholars to the speculations of Euclides and Antisthenes and their influence on Plato.

As with Plato, so with Aristotle. Prof. Adamson, confining himself in the main to the leading conceptions in metaphysics, epistemology, and psychology, gives us a presentment which is peculiarly suggestive and informing. It is pointed out with much clearness and force how Aristotle, in spite of his attitude of critical superiority towards Platonism, does not really improve upon it in any material respect, and wholly fails to weld into a consistent unity his theory of being, of knowledge, or of the soul. Especially interesting, in this connexion, is the criticism here passed on the Aristotelian theory of reason, which is discussed at considerable length; and there is much to be said for the conclusion thus stated by the author: “To that question [regarding the relation which subsists between *vous* in man and the divine *vous*] I am convinced no answer can be extracted from Aristotle himself.”

The Epicurean School is passed over in silence, obviously because there is so little in its distinctive tenets that is of philosophical importance; whereas considerable space is given to the physics, ethics, and epistemology of Stoicism. Here, too, by means of discarding less important details, the author succeeds in giving an admirably lucid and satisfactory account of the salient features of the system, and at the same time finds room to investigate at sufficient length such of the more difficult problems of interpretation as are of primary importance for the understanding of the philosophical position.

The treatment of the earlier philosophy, to which we must now revert, is marked by the same characteristics. Thinkers like Anaximander, Parmenides, and Heraclitus present many difficulties to the historian, partly because of the insufficiency of the evidence, partly, too, because of the lack of method and consistency in their theorizing. The temptation of the expositor is to force the *disjecta membra* into an organized system, and to make of these pioneers of thinking expert doctrinaires. Prof. Adamson is saved by his robust common sense from falling into this temptation: he eschews the excess of expository vigour and rigour. As an example of this may be cited his treatment of the puzzling theories of Anaximander and of the Pythagoreans, where the conclusions stated, if not wholly satisfactory, are at least free from any suspicion of bias or narrowness of view. Amongst other important and controverted matters where students will be glad to learn the matured views of so competent a critic are those regarding the fundamental doctrine of Parmenides and the Protagorean doctrine of “man the measure.” It is argued—against Zeller and others who virtually identify Parmenides's being and non-being with full and empty space—that “the Eleatic

doctrine is correctly described as metaphysical” (p. 36); while, as against Gomperz, the “man” of the Protagorean dictum is construed as “man in his concrete individuality.” Of other points of interest in the exposition of pre-Platonic thought, it must suffice here to emphasize once again the attention paid to the epistemology of Antisthenes, and to the atomic “idealism” of the Megaric school.

It may be added that, although references to the literature of the subject are comparatively rare, it is abundantly evident throughout that the author was well versed in the views of both modern and ancient authorities, and added the quality of erudition to his singular gifts of mental acumen and soundness of judgment. The full index of authorities and subject-indexes add to the value of the book.

A Happy Half-Century, and other Essays.

By Agnes Repplier. (Gay & Hancock.)

AMONG the most agreeable of essayists on the other side of the Atlantic Miss Repplier has long taken her place. She occupies a position which in some respects is analogous to that of Mr. Birrell in this country; yet one doubts if that statement does her full justice. She has at least the extreme readableness of Mr. Birrell, whom W. E. Henley once dubbed “the agreeable rattle.”

This volume of papers concerns various aspects of life and letters in the fifty years between 1775 and 1825. Miss Repplier characterizes this period as a happy half-century, on the ground that the fortunate people born within its sphere of influence made reputations very easily. It is difficult, on looking back over the names on the page of literature of that time, to deny this. It has been impossible to sustain the fame of ‘Evelina’; Hannah More's ‘Percy,’ a tragedy, “melted the heart of London,” and “twenty thousand copies of ‘Coelebs in search of a Wife’ were sold in England, and thirty thousand in America.” Even in those days did America bear a reputation for generous patronage. Mrs. Barbauld, Mrs. Opie, Mrs. Hemans, Mrs. Boscawen, Miss Porter, Elizabeth Ogilvy Benger, Miss Seward the Swan, Miss Joanna Baillie, “the female Shakespeare of her age,” according to Campbell—the list of faded names is lengthy and awe-inspiring. Of course Miss Edgeworth and Miss Austen are excepted. Yet if one faces the problem boldly, it must be confessed that in all likelihood contemporary nonentities are engaged at this moment in achieving equally misplaced admiration and popularity. Some witty satirist, like Miss Repplier, fifty years hence may look back with amiable cynicism at many of our immortal reputations of to-day. Nothing is more surprising in literary history than the misjudgments even of eminent critics. “When ‘Lalla Rookh’ was young,” *Blackwood* announced that “Moore was familiar, not only ‘with the grandest regions of the human soul’...but also with the remotest boundaries of the East.” All

enlightened spirits, it declared, "hailed the beauty and magnificence of 'Lalla Rookh.'" Miss Repplier "chaffs" in the most delicate way, and with pretty humour, the affected epistles of our great-grandmothers with their longwinded and dreamy sententiousness. What a period of humbug it was! Cowper's very natural and charming letters were received with horror, as being without "imagination or eloquence." Miss Carter (by courtesy Mrs.), whose opistolary style was much admired, "would have scorned to take a walk by the sea. She 'chased the ebbing Neptune.'" Miss Carter's correspondence was issued in nine volumes, and Miss Repplier acutely observes of her:—

"When Miss Carter took a country walk, she did not stoop to observe the trivial things she saw. Apparently she never saw anything. What she described were the sentiments and emotions awakened in her by a featureless principle called Nature. Even the ocean—which is too big to be overlooked—started her on a train of moral reflections, in which she passed easily from the grandeur of the elements to the brevity of life, and the paltriness of earthly ambitions. 'How vast are the capacities of the soul, and how little and contemptible its aims and pursuits!' With this original remark, the editor of the letters (a nephew and a clergyman) was so delighted that he added a pious comment of his own: 'If such be the case, how strong and conclusive is the argument deduced from it, that the soul must be destined to another state more suitable to its views and powers. It is much to be lamented that Mrs. Carter did not pursue this line of thought any further.'"

The manners and tastes of the period are fair game for Miss Repplier, who undoubtedly has a congenial theme. She is appreciative, however, of outstanding genius. Apparently she is a fervent admirer of Byron, from whom she turns to pour satirical scorn on Dr. Grainger's poem 'The Sugar-Cane,' and Dyer's 'Fleece,' and the Rev. Richard Polwhele's 'English Orator.' Alas! the slopes of Parnassus have harboured many such, and still harbour. Some day we shall get another such amusing pillory of the literary lights and impostors of to-day.

NEW NOVELS.

Tono-Bungay. By H. G. Wells. (Macmillan & Co.)

OUT of the many products of a rich and generous literary life, only three books stand in Mr. Wells's name as real novels. 'Tono-Bungay' is the third. From certain indications it would almost be inferred that the writer designs to devote himself in the future to the novel. If he does so, we think at this stage of his career he will have chosen wisely. He has possibly exhausted his fund of scientific romance, and human life is inexhaustible. How full it may be, and how varied, is demonstrated in 'Tono-Bungay.' The author's aim, as he confesses, has been to set down life as one man has found it. Mr. Wells is aware that his method of narration, not to mention his art, is open to criticism, and he frankly tells us that

he does not care if it is. He is going to allow himself liberty for disquisitions, room for divagations, and licence for asides. He is going to write down what he has seen and what occurs to him just as he likes. The result is that the book is a little amorphous and a little long. It is kept a unity by the personality of George Ponderevo, who relates the story of his life with the deliberation of the older style of fiction.

George begins his autobiography in the housekeeper's room at Bladesover, and describes his retreat thence in disgrace to his cousin the baker at Chatham, a godly household, and subsequently to his uncle the chemist, who was afterwards destined to invent the great patent medicine, "Tono-Bungay." All this is exceedingly interesting, as is George's account of his courtship of Marion, a neutral style of good woman in whom Mr. Wells always manages to infuse life and being. The rise and fall of Tono-Bungay form a fascinating narrative, with obstinate incursions by the narrator into other matters. George (or is it Mr. Wells?) wants to pass judgment on many things, including the fabric of society, and his sense of satire and irony makes him a good commentator. We are not wholly convinced of the episode of Beatrice Normandy, a girl of high birth, whose playmate he had been in his boyhood; and we were somewhat discomfited by the adventurous expedition to Africa in search of "Quap." But though we do not accept the Beatrice episode as quite genuine, we must confess Mr. Wells handles it emotionally and with resolute masterfulness. The whole novel is pregnant with Mr. Wells's ideas and criticisms. If it is George Ponderevo's life here, it is much of Mr. Wells's mind that is exhibited, provocative of thought, challenging, facile and fertile of ideas, and penetratingly imaginative. The persons of the narrative are warm human persons, whether seen in slight sketches such as those of the housekeeper, or Nicodemus Frapp and his family, or set forth in deeper tones and colours, like Edward Ponderevo with his small brain and practical aspiring soul, his wife, an admirable figure, and Marion, as has been already remarked. Mr. Wells's style of narrative gets more abrupt and parenthetical, but there is no denying that if his mannerisms have grown, so also has his manner, and that has resulted in a very fine novel.

The Royal End. By Henry Harland. (Hutchinson & Co.)

"'THERE!' she exclaimed, 'I'm tired.' 'And so am I,' said the transcriber, laying down the pen." This close to a chapter towards the end of Mr. Harland's posthumous novel has a pathetic ring. The book is offered to us as the last the author wrote, and it was evidently composed during his years of ill-health. But for all that it is characteristic of him, gay, irresponsible, volatile, witty, and audacious. The plot is of no consideration, for plots never were to Mr. Harland. Give him

any trivial incident, and he could embroider it with talk and fancy. He had an insatiable appetite for the delicacies of romance, and he liked to depict life, as he tried always to see it, as a fairy tale. In this fairy tale there are a Prince, an Englishman of good lineage, a beautiful American heiress, and a useful "property" dog, besides other auxiliaries. If the fairy tale lacks at times the spontaneity of its predecessors, and is a little less bright and less neat of wit, that is attributable doubtless to the conditions under which it was written. Nevertheless it is an agreeable and entertaining romance, the slightness of which will not concern the admirers of the author's work.

Araminta. By J. C. Snaith. (Smith, Elder & Co.)

WE suppose that the author of 'Broke of Covenden' would be the first to admit that his latest story was not intended altogether seriously. It is more or less of a merry extravaganza. Yet there are things in it which relate it to the remarkably clever novel which we have mentioned; as, for example, the studied portraits of two peers—George, Duke of Brancaster, and the Earl of Cheriton. Mr. Snaith, like Mr. Meredith, is exceedingly happy in his renderings of the aristocrat. On the other hand, Caroline, Countess of Crewkerne, loses a little reality in the necessary atmosphere of the extravaganza. However, the extravaganza does depend not on these people, but on Araminta herself, who is six feet high, as beautiful as her famous ancestress the Duchess of Dorset whom Gainsborough painted, and has the brains of a goose. Mr. Snaith has pushed the *ingénue* beyond the borders of our faith, but he has made the results amusing. Indeed, there is only one objection we have to his story, and that is in the *volte-face* which he makes Cheriton take. Probably the old gentleman was making a pretence all along. The conclusion will be most agreeable to tender-hearted readers, but we do not credit it. However, this is an extravaganza, and a most entertaining one.

Fraternity. By John Galsworthy. (Heinemann.)

MR. GALSWORTHY is undoubtedly very much in earnest—as much so, although after a somewhat different fashion, as Mr. Richard Whiteing. His methods are essentially such as George Eliot might have described as "gründlich"; and his devotion to minute detail strikes the reader as almost superfluously meticulous. In 'Fraternity' he appears to hesitate between narrative and a treatise on sociology, taking up the alternate threads deftly and carefully enough, but with no presentment of a convincing or harmonious whole. As a novel this elaborate study of upper middle-class life and the life of mean streets can hardly be considered a success; while, on the sociological side, it throws no illumination upon the problems of philanthropy or caste.

The most prominent figure is that of an aged man of science and philosopher who has outlived human emotions, and whose intellect, clouded by age, has one strong objective only—the completion of a monumental work on universal brotherhood. Round this clever but painful portrait circle the other characters: the estranged married couple, the waif with a past who comes to complete their disunion, the distressed seamstress and her brutal husband, and the rest. The most interesting and sympathetic figure in the book is the superannuated butler, with his kindliness of heart and his undying self-respect.

The Pilgrims' March. By H. H. Bashford. (Melrose.)

It is a pleasure to turn to Mr. Bashford's novel after a long course of the conventional fiction of to-day. His tale is by no means without flaw, but it is at least individual, shows more thought, and has a new point of view. Moreover, it is emotionally interesting. It seems to have derived in its beginnings from a first-hand knowledge of studio life, which it has been Mr. Bashford's design to throw into contrast with an extreme modern Puritanism. There is no doubt on which side the author's sympathies lie, yet his picture of the Wing household, devoted to good works, and overcome by the necessity of faith, is singularly sympathetic. Mr. Wing, his son Peter, Betty his handsome daughter, all of whom have found salvation, are human, intelligible, and friendly figures—so much so that when Betty in her crisis exclaims that she and hers in their pursuit of salvation have never really known human affection, we cannot quite follow her. It is true that their boundaries were narrow, but they themselves were genuine and kindly. On the other hand Mr. Bashford has idealized his hero to a point at which we demur. It would be unfair and untrue to suggest that Judy, because she was a model and a living statue, was necessarily unchaste; but it is a big presumption that she was so "white-souled" as her innocent coterie of artist friends imagined her. And a young man who drew from the model, even if he had found salvation, would hardly have remained ignorant of the main issues of sexual life, as apparently Robin was. Yet notwithstanding its defects the novel is very engaging. It is alive, and it has feeling.

DANTE AND HIS PREDECESSORS.

The Paradise. By Dante Alighieri. Translated by F. I. Fraser. (Bath, S. W. Simms.)—Miss Fraser introduces her translation of the 'Paradise' in these words:—

"It is possible that this rough, but conscientious, versed [*sic*] rendering, made for her own help as she read the *Paradiso*, by one familiar from childhood [*sic*] with Italian and Italian idioms, may be of help also to other English students of the *Divine Comedy*."

That is the excuse which one has seen for the publication of a great many similar exercises; and in most cases it is based on a misunderstanding. To translate, on

paper, conscientiously, is no doubt an admirable discipline for the student; and a few verse translations have been real additions to literature. But they have owed in this respect more to the translator's mastery of his own language than to any specially intimate knowledge of that from which he translated. Indeed, it may almost be said that those which are best to read are the least likely to be of service to students of the original text, whom the baldest prose version, if accurate, is far more likely to help to the understanding of what he wants to make out. Cary, though Miss Fraser calls one of his renderings ludicrous—it is perfectly right, but that is a detail—is always pleasant to read; but we should rather send the student to, say, Prof. Norton or Mr. Tozer. We do not mean to imply that their versions are bald, but they are honest prose. But Miss Fraser's rendering, though better than some we know of, is neither prose nor poetry.

As to familiarity with modern Italian, Miss Fraser herself presently points out that it "does little more than show the difficulty of studying Dante"—which is perhaps why most of his modern Italian commentators help us so little. Her own notes do not advance matters much; several English commentaries are safer guides than Costa and Scartazzini. In Canto ii. 107 "*soggetto*" certainly does not mean "water." It is merely what "lay beneath the snow." How can water be called the "*soggetto*" in any sense of snow? Besides, the water would have dried up or run away. The difficult argument of iv. 70 Miss Fraser misapprehends. There is no "ought not" about it; the point is—this is a matter not of faith, but of argument, and as you can apprehend it, I will prove it. Of another passage she says: "This is perhaps the safest rendering of this bitter example of the cloudier expression of a theory in itself cloudy." This suggests that she has not tried to understand it; but it is hardly the spirit in which to expound a work of the highest genius. A few lines before, we wonder what idea the words "potentiated complexion" convey to her mind. To interpret xv. 142 as referring to any "rule of the Saracens in Southern Italy" is to fly in the face of chronology. What "rule in Southern Italy" had the Saracens under the Angevin Kings of Naples? The allusion is, of course, to the Holy Land; and "*vostro*" applies to Christians generally. We had marked sundry other blunders; but these will serve as samples. The translation does not, on the whole, run badly, though too many lines end with prepositions, auxiliary verbs, relatives, and the like. There is something comical in Miss Fraser's way of omitting, or leaving in the original, as if they were improper, various passages relating to the Virgin. She is probably not aware that the most beautiful of all was beautifully rendered by Chaucer, though, if we mistake not, the despised Cary could have taught her.

Dante Alighieri: Vita Nova. Traduite par Henry Cochin. (Paris, Champion.)—France has done less for the study of Dante than any other of the great civilized nations of the world, though he was put into a not over-well-fitting French garb as early as the reign of Henry IV., some two hundred years before any similar attempt was made in England. Seventy years or more ago, Faurtel and Ozanam, it is true, studied him lovingly and learnedly, one from the historical and linguistic, the other from the theological and ethical points of view. In the subsequent years of the last century a few translations of the whole or parts of

the '*Commedia*,' and two, it would seem, of the '*Vita Nuova*,' none of them very notable, appeared. It would not be difficult, we think, to show why Dante has appealed so little to French sentiment; but this is not the place to do it, nor to say why, in spite of an occasional work like the present, he is never likely to be in so great esteem with French readers as with English, American, and German—to say nothing of M. Cochin, who, however, though he speaks handsomely enough of some English and other scholars, has derived his inspiration from the Italian school—not always the best model. The result is a tendency to prolixity, and a way of debating at length points which a slight application of literary common sense would at once decide. At the same time he does not always set himself to tackle the real puzzles. Thus, in the famous crux at the very beginning, "*i quali non sapeano che si chiamare*," he first mistranslates the words ("*qui ne savaient pas comment l'appeler*"), and next gives two pages to telling what other people have made of it, what he himself had thought of saying (which seems very near the right thing), and then says how he was deterred by the opinions of Messrs. Novati and Flamini, good men, but not infallible. The meaning wanted is clearly "who did not know the true reason for calling her so"; the words, to our thinking, can only mean "who only knew so to call her." Surely here, if ever, a little emendation is permissible. A discussion as to whether the river by which Dante went on one occasion was the same as that along which he had ridden on a former occasion seems to belong to the same category as the famous question about Juliet's nurse's husband. M. Cochin's French wit enables him to see how exquisitely natural a touch we have in the scene "*auquel se sont fort complu les commentateurs*" in chap. xiv., where Beatrice and the other ladies make fun of the lovelorn young poet. But here he cannot abstain from a long note, and appeals to the "courtly poets" for support. We cannot imagine what he means when he says elsewhere that Dante "never considered that the Italian vernacular of his time was derived from the ancient Latin." He calls it *vulgare Latinum*. The book is nicely got up, and forms a real addition to Dante literature, and one which was needed. By the way, the reading *viso* for *viso* in Canz. xi. l. 74 was in the Oxford edition fourteen years ago.

Italian Poets, chiefly before Dante. Translated by D. G. Rossetti. (Stratford-on-Avon, Shakespeare Head Press.)—A reprint of Rossetti's 'Early Italian Poets' with the Italian text would, if done intelligently, and with attention to the results of recent investigation and criticism, be of some advantage to students of early Italian literature, including Dante, who cannot always be understood without some knowledge of the poetic literature of the two or three generations before his own. Unluckily this anonymous edition has been prepared, as it would seem, by some one totally unacquainted with anything that has been done since the middle of the last century. Rossetti's Introduction has been reproduced verbatim, with all the absurd errors in dates and other details in which he followed Valeriani, Trucchi, and Nannucci—excellent men, but wholly prescientific in these matters. In a 'Publisher's Note' giving the works from which the Italian texts are taken, the latest is Trucchi's selection, published in 1846: a book for which students are grateful, but which they know to be wholly uncritical. Of D'Ancona, Monaci, Bartoli, Carducci, the editor does not appear to have heard.

OUR LIBRARY TABLE.

MISS B. L. HUTCHINS, who probably did not know her hero, has contrived to make a readable and useful book out of Edwin Chadwick. Bentham, more than any other man, stamped his ideas upon a century of legislation. Those of his disciples who were the most closely associated with the most personal among Bentham's ideas, Sir John Bowring and Edwin Chadwick, also influenced our statesmen and Parliaments, but unfortunately they were "bores" of the Social Science order, abhorred of Disraeli and of society. Men who knew them are unable to escape from the pernicious habit of disregard forced on the young mind by fashion. It is left for the next generation to discover the deities who in their own time were stoned. To no men more than to two of those commemorated in *The Public Health Agitation, 1833-48* (Fifield), Chadwick and Sir John Simon, is due the present fabric of Public Health Acts in this and other civilized countries. The new point in the volume of Miss Hutchins is her discovery and proof that the historic inventors of our factory legislation wished to spoil their own code by omitting all provision for inspection. It is rumoured at the present moment that the Board of Trade in taking from the Home Office all its Bills desires to attain its end by methods of conciliation, without a clear view as to how to enforce by penalty. Miss Hutchins shows that "it was the principle of inspectability, transmitted from Bentham through Chadwick, which first made the Factory Act effective." But then Miss Hutchins is able to write: "Of Chadwick's personality it is not easy to form a definite idea." With touching frankness and modesty she adds: "It does not appear that he was either a great speaker or a great writer." Chadwick was great in energy; and in energy alone. But he literally bored Cabinets and Parliaments into terrified and mute acceptance of his decrees. Lord Shaftesbury sat by and let inspection be forced on him by Chadwick's order: "Lord Ashley, in replying, said he would concur with the proposal for inspectors." Miss Hutchins by her research tempts us into expression of a desire that she would turn her mind to the delightful by-ways of historical discovery. In referring to Bentham's maxim that maintenance by others should not be made pleasanter than self-maintenance, she quotes 'History of the War between Jeremy Bentham and George III.' There never was a counter-stroke based on a sounder foundation than "the attack... aimed at Mr. Chadwick, who was loudly charged with being a doctrinaire and a centraliser." The impression left on an audience addressed by Chadwick resembled that of an unregenerate Jewish monarch when listening to a minor prophet. Each lecture was a prolonged imprecation.

WE have received two volumes by Mr. Walter F. Dodd entitled *Modern Constitutions*, published by the University of Chicago, and in London by Mr. Fisher Unwin. The book contains the Constitutions of some score among the leading Powers of the world. Certain of the foundation or ground laws most frequently quoted as containing unusual clauses, or unique examples of new principles, are wanting in the present work. Students of the British Empire will complain of the omission of one Dominion Constitution, and of the words made use of in reference to the Commonwealth of Australia: "New Zealand still remains aloof from the Federation." If the map is consulted and

the distance measured, reasons will not be wanting why New Zealand should remain connected with its archipelago in the Pacific, and not be brought within a common Dominion Constitution with the continent of Australia and its Tasmanian island or dependencies. Among omitted Constitutions of special interest we note that of at least one Australian State, the former Colony of South Australia, possessing as it does one feature peculiar to itself. South Australia, moreover, led the way in at least three other Constitutional experiments, now widely followed not only in Australia, but also throughout the world. Recent references to one of these (adult suffrage with female eligibility, in which the Commonwealth has followed the example of South Australia) will make some turn to the Commonwealth Constitution. It is with difficulty that we discover, in provisions seemingly intended to mislead, the removal of the disabilities of sex and marriage. In the earlier parts of the Commonwealth Constitution the Senate is first provided; and it is laid down that the laws in force in each State for elections "for the more numerous House of Parliament" shall apply to elections of Senators for the State. As regards eligibility, the qualifications "of a Senator shall be those of a member of the House of Representatives." When we come to Part III., we find that a member of the House of Representatives must be an elector entitled to vote at the election for that House or "a person qualified to become such elector." In Part IV. it is stated that no adult person who has or acquires a right to vote at elections for the more numerous House of the Parliament of a State shall be prevented from voting at Commonwealth elections. That all this means adult suffrage and complete eligibility is finally conceded in the seventh part, where, as a temporary provision, it is enacted that until the qualification of electors becomes uniform throughout the Commonwealth, only half the electors "shall be counted" in the States in which adult suffrage prevails. The book of Mr. Dodd is a little wooden, and as a result those interested in Swiss institutions, now much in the mind of Constitution-makers, will fail to understand, from the terms of the Constitution as printed in the second volume, the actual working of these remarkable federal institutions.

Memorials of Old Essex. Edited by A. Clifton Kelway. (Bemrose & Sons.)—The latest of the series of "County Memorials" is certainly one of the best that have been issued. The editor contents himself with giving a very brief sketch of historic Essex, but it is full of well-digested information. The Roman occupation has left its stamp in many a part of Essex in a way which can scarcely be overlooked by even the casual observer who has once mastered the characteristic appearance of Roman brickwork. It is here stated by Mr. Guy Maynard, who writes on Essex of this period, that no fewer than thirty-five churches have Roman tiles in their walls, showing that the ruins of such buildings must have been adjacent when these churches were built. Considerable observation of the churches of this county convinces us, however, that this estimate is too small; Roman tiles can be detected in at least sixty churches. The discovery of actual Roman remains has been chronicled in above one hundred and fifty parishes of the county. These traces of an occupation which extended over some four centuries are far more agricultural and commercial than official or military. Camulodunum (Colchester) was a wealthy and populous Roman town of the first class,

as is proved by the enormous quantity of Roman remains found therein, and also by the size and extent of its walls, which enclosed over a hundred acres, and were a mile and three-quarters in circuit. Essex is a stoneless county so far as building material is concerned, so that the erection of these substantial walls was, as Mr. Maynard explains in detail, a remarkable achievement. The sea cliffs were quarried for the concretionary nodules of hard carbonate of lime, called "septaria," which are found in the London clay. These were transported to the town, and cut into rectangular blocks. Enormous quantities of thin bricks or building tiles had to be made, each, it is said, taking in the various processes of moulding, burning, and drying five years to perfect. Ruined buildings were demolished to provide rubble for the interior of the wall; and lime, pebbles, brick dust, broken tiles, sand, and grit had to be furnished in vast quantities, and mixed together in careful proportions to produce the time-defying Roman mortar. The foundations—a dense mass of flints, septaria, and mortar, three feet thick and eleven feet wide—were carefully laid on the gravelly soil of the site. Above this the wall was built eight to ten feet thick and over twenty feet high.

The most important of the few memorial inscriptions discovered at Colchester occurs on a finely sculptured stone which bears the effigy of a Roman centurion, in richly-decorated armour, within a shallow niche. The words beneath the figure state that it is a memorial to Marcus Favonius, a centurion of the Twentieth Legion, erected by Verecundus and Novitius, his freedmen.

The questions of the Roman roads, the various villa residences, and the burial sites are discussed in this essay with considerable knowledge. We are inclined to think that this is on the whole the best article in the volume.

The great interest now taken in ecclesiastical development in every part of England is well illustrated by the articles on the ancient churches of Essex, as well as the monastic houses and monumental brasses. Dr. Cox writes on 'The Forest Records of Essex,' Mr. Kingston on 'Essex and the Civil War,' and Mr. Fell Smith on 'Historic Houses.' The last of these articles deals chiefly with Audley End, New Hall, and Layer Marney; but the subject in such a county as Essex, abounding in picturesque old mansions, is far too large to be crowded into some twenty pages. 'Deneholes' are dealt with in a fairly comprehensive manner by Mr. Reader. Fresh interest has recently been aroused in connexion with these remarkably excavations in chalk districts, by further discoveries of their presence in widely different localities, particularly in the neighbourhood of Gravesend. Deneholes have been long known in Essex, owing to the systematic excavation of a large group which were found in Hangman's Wood, Grays, in 1884-7. These holes or pits are subject to considerable variation both in size and arrangement, but they all have a vertical shaft leading from the surface, the base of which opens out into a chamber or cluster of chambers. Mr. Reader concludes that the explanation of deneholes as mere mines for chalk is the most reasonable and consistent with the ascertained facts; but we may call attention to an article by Mr. Philip in *The Reliquary* of July, 1908. It is therein argued that they were "silos" or underground granaries, a system of storage still in use in certain parts of the Continent,

and finding its modern parallel in the potato- or turnip-pits of the present time.

There are one or two other articles in the volume which are not of so much merit, such as the 'Dunmow Flitch,' a subject which has become thoroughly hackneyed by frequent treatment, and not a little vulgarized by its modern revival. Another paper which might well have been omitted for something more substantial and original is a sketchy account of Essex worthies. Brief records are, perhaps, inevitable in a book of this size, but they strike us as particularly unsatisfactory when they involve a partial selection of a well-known and wide-reaching field.

Oriental Crime. By H. L. Adam. (Werner Laurie.)—Having written a 'Story of Crime' in the West, Mr. Adam has performed a similar task with respect to Eastern crime. But here he is seriously hampered by the lack of personal observation. Apparently, he has not been in India; and when the Librarian of the India Office informed him that to deal adequately with the subject he would have to "learn seven or eight languages, one alone of which would take some years to acquire proficiency in," he decided to do the work at second hand.

"So widespread was the ground, so intricate and vast the subject-matter, that I was at first puzzled somewhat as to how to adequately embrace the task. I saw at a glance that a period of considerable activity was dawning for me, that in very truth I should have to 'take off my coat' with a vengeance."

The result is a rather chaotic book, and the language used is not merely ungrammatical and occasionally unintelligible, but also appears to be composed with little comprehension of the precise meaning of words. Adjectives are piled up; to give us a foretaste of the horrors to come, the deadly cunning and the unparalleled bloodthirstiness, even the "bloodthirsty exclamations and oaths," of the Indian criminal, are again and again insisted upon, with every variety of journalistic emphasis; and then we are treated to the tale of some ordinary Indian felony, extending in one instance to one-tenth of the whole length of the book. Sometimes our sympathy is meant to be excited by such an appeal as: "I have lost husband and son, and left [sic] helpless with many little children." At others we are prepared for the tragedy by this sort of exordium:—

"The eastern horizon was slowly emerging from the gloom of night, and a ghostly suggestion of light was ascending imperceptibly into the heavens. The atmosphere was stifling, and the faint breeze that played about.....The village of T—, in the Bombay Presidency, still lay securely in the arms of Morpheus."

One story, we confess, amused us. It tells how a burglar made a hole in the wall of a house, and began to wriggle through, legs first, when he was caught by the inmates; upon which a tug of war ensued, the householders pulling at the legs, and the burglar's accomplices hauling at the shoulders. At last the strain from without slackened, and we presume, though it is not noted, the victorious tuggers fell on their backs. But when they examined the rope—we mean the burglar—"they found he was a headless prisoner, he having been decapitated! But what was stranger still, they could not find his head anywhere." It would have been curious if the head had been found, as its identification would have inculpated the accomplices.

Mr. Adam's account of prison life and discipline in the Andaman Islands evidently comes from a well-informed source. But here and elsewhere his careless style of writing makes us distrust him.

Russian Essays and Stories, by Maurice Baring (Methuen & Co.), is one of the most picturesque and fresh books on Russia which we have seen for a long time. All those familiar with the country will recognize the fidelity of his pictures. Such a book comes as a surprise amongst the conventional works which appear on Russia. Some of his stories are obviously based upon facts as brought under his immediate observation or drawn from the columns of the daily press—as, for example, the story of the Governor's niece, which we remember to have read some time ago in the *Novoe Vremya*, and the account of the poor child murdered from a supposition that he embodied Antichrist. Gloomy stories of this description are frequent in the annals of Russian sects.

Throughout Mr. Baring takes the view of a man of cosmopolitan mind, who knows what human nature is and does not expect too high a standard of action. Thus the article 'Anti-Semitism' seems to us especially fair. The rapid formation of sects and secret societies is brought before us. In the latter the little boys begin to shoot and stab, and we have a complete genesis of the Pogrom. A clever imitation of Sir Conan Doyle is given in the chapter 'Sherlock Holmes in Russia.' The sketches are loosely put together, and are rather clever little cameos of Russian life than tales with a tendency. A strange digression is the dialogue between Mr. Baring and Dimitri Nikolaievitch, where the value of Byron as a poet is discussed, and the reasons given why he is popular among Russians and other foreigners. Mr. Baring ridicules the attempt made by certain critics in England to turn Byron out of his position. Many of his best lyrics have been excellently translated into Russian, and this Mr. Baring does not fail to tell us.

Mr. Baring has rightly given us some sketches of peasants and peasant life. The peasants show us the country, and nothing can be conceived more realistic than the pictures of the passengers in the third-class carriages. How compliant we have seen the guards to the old women bringing such unconscionable heaps of luggage, beds, samovars, &c.! A comic paper is 'The Dream in the Duma,' where an English parody is given of what goes on in Russia, winding up with a bomb thrown at Lord Kitchener. We do not doubt that these clever sketches will find many readers.

Modern English Biography.—Vol. IV. (Supplement, Vol. I). A—C. By Frederic Boase. (Truro, Netherton & Worth).—Mr. Boase in his three preceding volumes set himself a high standard of accuracy, conciseness, and comprehensiveness, and it is satisfactory to find that in the present volume he fully maintains it in all three respects. In the last, indeed, he surpasses the level of his previous performances. The first volume included A to H. This fourth gets no further than C. Yet therein aeronauts, anarchists, and archers; barmaids, bellringers, and burglars; cricketers and clowns; dancers, dentists, divers, and dipsomaniacs; fat-men, Fenians, and forgers; giants, jockeys, lion-tamers, murderers, parachutists, poisoners, and professional swimmers, all find representation. Indeed, so wide is his scope that he includes Frenchmen, Germans, Uruguayans, and other foreigners whose connexion with England consists in more or less temporary domicile. Such might have been omitted with advantage, the space gained being devoted to complete bibliographies, which are now sadly insufficient, and to notices of marriage, which to the genealogist and the journalist

are by no means unimportant. Under A we have noticed the recital of only one marriage, viz., that of Francis Abbott. Under B such recitals occur in a small minority of cases. One of these is that of the marriage of Madame Blavatsky, a Russian by birth and marriage, an American by naturalization.

We find the ordinary, and almost inevitable, defects in the book: misplaced commas, as in the lives of the late Dukes of Clarence and Edinburgh, and spellings such as "Battenburg" for Battenberg. Interesting points might be added, e.g., the late Marquess of Bute's connexion with the Psychical Research Society (and in particular the part he played in the investigation of the alleged haunting of Ballechin House), and J. D. Chambers's Mastership of the Association for the Promotion of the Unity of Christendom.

Enough, however, of carping criticism. None of the many biographies we have looked at has shown any considerable inaccuracy, except that of the famous ornithologist E. T. Booth. The mistakes in this instance would never have occurred if Mr. Boase had cared to make exhaustive bibliographies. He has not mentioned Booth's 'Descriptive Catalogue,' 1878, the third edition of which, edited by Mr. A. F. Griffith, in 1901, would have saved him from error. The biography of F. H. Addams would have been more complete if Mr. Boase had consulted the Winchester authorities, to whom, it is plain, he had access.

In making these criticisms we look forward to a second edition of a monumental work. We regret that the present issue is limited to 125 copies. A copy ought to be in every public library in the country and in over 125 private libraries.

Wycliffe and the Lollards. By J. C. Carrick. (Edinburgh, T. & T. Clark.)—Messrs. Clark's series of the "World's Epoch-makers," in which this work appears, contains volumes of very unequal merit. We recollect with pleasure those on Luther and Cranmer, while the Hegel and the Pascal were at least respectable. The same cannot be said of Mr. Carrick's effort. The style is overloaded and rhetorical; the writing is intolerably diffuse; the arrangement of the book is by no means satisfactory. The first few chapters are almost totally irrelevant, and the author seems mainly occupied in the endeavour to display his acquaintance with a wide field of Church history, and to find tangents at which he can fly off. That acquaintance is not very deep or critical, as may be judged from his referring to the Pope Joan legend as though he believed it, and from other statements which are surprising. He speaks of "the Brompton Oratory" as the home of Newman. We fancy it was at another place beginning with "B" that Newman lived as an Oratorian. Even St. Francis is called St. Francis of "Assisium," a word which, if not positively inaccurate, will certainly be unintelligible to English ears. He tells us that "in the Dark Ages, i.e., 350–750 A.D., the practice of preaching from Scripture gradually decayed, and instead the 'Ethics' of Aristotle or some other philosopher's moral treatises were treated." Such a statement of the method by which the barbarians were converted (nearly all were converted during this period), such indifference to what St. Gregory and St. Augustine wrote, such a strange misconception of the lives described in Bede or Gregory of Tours, would have seemed incredible if it were not here set down in black and white. But this is not all. The author in one passage speaks as follows:

"Athanasius could write his treatise 'Contra Mundum.'"

Letters from an American Farmer. By J. H. St. John Crèvecoeur. With Preface by W. P. Trent, and Introduction by Ludwig Lewisohn. (Chatto & Windus.)—In one of Lamb's letters (November 10th, 1805) the voice of Mary strikes in, saying, "Oh, tell Hazlitt not to forget to send the 'American Farmer.' I daresay it isn't so good as he fancies; but a book's a book." It was becoming a forgotten book even at that date; and twenty-four years later, when Hazlitt praised it in *The Edinburgh Review* (in an article presently translated by Philaret Chasles), the dust of neglect had gathered so thickly upon it that he apologized, not without bitterness, for venturing to direct a momentary glance towards "the illustrious obscure." Yet it had had a distinguished reception in 1782, and almost a European vogue in the years immediately following; nor was it without a ponderable influence, both literary and historical. It would be interesting to trace the causes of its early and almost mortal obscurity. Even now, invidious fate seems reluctant to let the author come clearly into the light. For in this, the first reprint of the English text since 1793, his editors (Americans both) confess that they have had to gather their information regarding him from such desultory sources as a foot-note in Bigelow's edition of Franklin and the articles in a couple of biographical dictionaries. Why the monograph on Crèvecoeur published by his great-grandson in 1883 should have been "inaccessible," in a country which is presumably not without booksellers who are competent to conduct a mild quest, we cannot imagine. We have a copy on our table now, and observe that it consecrates a good many pages to Crèvecoeur's efforts to establish a frequent service of packet-boats between the United States and France. It seems hard that he should profit so little, at this time of day, from the great success of these labours. In consequence, Mr. Lewisohn's biographical and critical Introduction, which is pleasantly done, is needlessly incomplete, and to some extent inaccurate, besides having a cluster of misprints at p. xi.

As to the book itself, its merits may almost be assumed in the teeth of its neglect. For though in matters of indifference the judgment of the world is sure, yet in any matter of literature we prefer the judgment of a first-rate critic, were he as "isolated" as Athanasius. Hazlitt's lifelong praise of Crèvecoeur's book is a valid countervail to three generations of neglect; and is likely now, we believe, to receive the vindication of a wide concurrence. The 'American Farmer' will not again disappear, but will make its way continuously among discerning readers till it has its unquestioned place assigned it as one of the assets—not among the greatest, but with individual and undoubted value—of English literature. So placed, it will have the distinction of having been written by a Frenchman who acquired our language and was only an English-speaker during a phase of his life. Yet the English in which it is written makes no small part of the charm of the book. It is simple, lucid, flexible, and direct; nowhere violently idiomatic, only occasionally rhetorical, as the theme may prompt, but never indifferent to the claims of natural cadence.

The matter of the book is of wide range. Purporting to be letters written to a former visitor (a learned Englishman from Cambridge, who had invited a correspondence), it affords a moral portrait of the writer and an interpretation of eighteenth-century

America. A farmer to the full extent of the term, he is none the less a man of poetic perceptiveness and sensibility, and so both an observer and lover of nature. His observation is untiring and well rendered. Nothing could be more lightly, more flutteringly touched than his account of the misdeeds of a burglarious wren; nothing, within its limits, more deliberately epic and complete than the battle between two snakes, which Hazlitt compared to a Homeric combat. But it is in the social domain that his faculty of observation most abounds. He is a sociologist unawares, by sympathy with what he sees. Thus his description of life on the island of Nantucket might rank as a classic example of regional survey. That is one type. The farmer on the mainland is another, whom chiefly he glorifies, and whose lot he describes in pages that have a savour of the earth. But indeed he has a sense of the whole land, and what is going on there—like Walt Whitman, who "heard America singing." America, if she were grateful, would sing of Crèvecoeur also; for no man believed better things of her, or promised her a more splendid fortune.

The English Catalogue of Books for 1908, just published by Messrs. Sampson Low, is a model book of reference, containing in one alphabet, under both author and title, the size, price, month of publication, and publisher of last year's books. The Appendix contains a list of learned societies, printing clubs, &c., and further, a directory of publishers, including some American and Canadian firms. The volume is essential to all who are seriously concerned with books, and we shall use it with complete confidence in its accuracy, as we did its predecessors.

COLERIDGE ON EDUCATION.

A BRISTOL correspondent sends us the following long-lost report of one of Coleridge's Lectures, which was delivered at the White Lion Inn, Bristol, on November 18th, 1813, and which he has unearthed from the columns of *The Bristol Gazette*. It is an exact copy, reproducing the punctuation and spelling of the original.

NEW SYSTEM OF EDUCATION—7TH LECTURE.

Mr. Coleridge commenced this lecture by stating, that he had from earliest life been accustomed to speak what was uppermost; and he could truly say that the extreme kindness he had experienced during a course of Lectures, not altogether calculated to amuse, had awakened in his mind the most lively gratitude; not that there was any necessity of rendering his feelings intense; for he should never forget that at a time when his heart was above his head, when in the bitterness of party spirit his friends deserted him, he found in Bristol (some of whom were in that room) fathers, protectors, benefactors, and happy should he be, if in the smallest degree, he could repay that kindness by elucidating the most important subject of that night's Lecture—The application of the New System of Education to those classes of Society who attended around him.

He should carefully preclude all controversy, God forbid he should harbour any thought, or divulge any opinion associated with dissension—controversy could not produce love, but still in the progressiveness of our nature, there was an awful duty imperative on every being capable of influencing another, to prove if a new doctrine or a new discovery be founded in fact, or in reason. In his address he hoped nothing would be found to awaken party feeling; if any should occur, it would be forced from him by a sense of duty imposed by the precepts of morality, not by a regard to names and circumstances. He hoped his audience in following him in consequences, would so far falsify their feelings as to forget mistakes on one side and the other, and look at the subject only as men and christians.

To invent was different from to discover—a watch-maker invented a time-piece; but a profound thinker only could discover. Sir Isaac Newton, when he thought upon the apple falling

from the tree, discovered but did not invent the law of gravitation; others following this grand idea, carried elementary principles into particles, and elucidated chemistry. Sir Isaac Newton having once found that a body fell to the centre, knew that all other appearances of nature would receive a consequence, agreeably to the law of cause and effect; for it was a criterion of science, that when causes were determined, effects could be stated with the accuracy of prophecy.

Of the New System he should first notice the establishment of *Monitors*, or boys teaching boys, under the eye of a Superintendent or School-master; the latter was necessary not so much to teach, as to observe that there was not a deviation from proper methods; in the simplicity of this one principle, there was a world of richness. This was available by Seminaries adapted to the higher and middle classes, who could not take advantage of public charities; not that he meant to say that any plan would render superfluous (heaven forbid that discovery should reach thus far) the wisest and best of men, who undertook the instruction of youth; but by it labour would be lessened and improvement forwarded.

In bringing a number of children together, and comparing their understandings, a *minimum* of acquirement might be attained—this was of great consequence; by it many of the evils of the old method would be avoided. The Lecturer himself recollected that he was placed in the *Dunce's row*; because he found it easier to be beat than to say his Greek task; with his companions he had nothing to do but to dream; and if it had not been for an accident, he might have continued there; he happened to be musing over the Eclogues of Virgil, which he had been taught to read before he went to school, and was observed by a Clergyman, afterwards an ornament to the bench of Bishops, who asked what he could be doing with Virgil, as he was in the *Dunce's row*? thus his deliverance was effected.

This reminded him of a friend who said, there might be idiots, but there were no dunces in his school; depend upon it, the master is the dunce, not the boy, for in a state of progression, the art is to begin low enough: if a boy cannot learn three lines, give him two, if not two, one, if not one, half: the level of capacity must be found. He here observed, that he ought, perhaps, before to have noticed the word Education; it was to educate, to call forth; as the blossom is educed from the bud, the vital excellencies are within; the acorn is but educed, or brought forth from the bud. In proportion to the situation in which the individual is likely to be placed, all that is good and proper should be educed; for it was not merely a degradation of the word Education, but an affront of human nature, to include within its meaning, the bare attainment of reading and writing, or of Latin and Greek; as in former Lectures he had placed moral above intellectual acquirements, so in Education its object and its end would only be pernicious, if it did not make men worthy and estimable beings.

One beauty of the system is, that its means call forth the moral energies of action; not merely as relates to acquirement of knowledge, but to fill those scenes which Providence may afterwards place them in. It was a great error to cram the young mind with so much knowledge as made the child talk much and fluently: what was more ridiculous than to hear a child questioned, what it thought of the last poem of Walter Scott? A child should be child-like, and possess no other idea than what was loving and admiring. A youth might devour with avidity without comprehending the excellencies of Young and Gray; the Lecturer himself recollected the innocent and delightful intoxication with which he read them; the feeling was as necessary to a future Poet, as the bud to the flower, or the flower to the seed.

One good effect of children teaching each other was, that it gave the Superintendent a power of precluding everything of a procrastinating nature—the habit of procrastination was early acquired—the Lecturer could trace it in himself, when three hours were allowed at school to learn what he could attain in 15 minutes; the present moment was neglected, because the future was considered as sufficient. It was a great secret in education, that there should not be a single moment allowed a child in which it should not learn something—the moment it had done learning it should play; the doing nothing was the great error; the time that children are rendered passive, is the time when they are led into evil.

A friend of the Lecturer (Mr. Thelwal) at one time was called a traitor, but though he did not deserve that appellation, he was doubtlessly a mistaken man; it was at a period when men of all ranks, tailors and mechanics of various

descriptions, thought they had a *call* for preaching politics, as Saints had a *call* for preaching the Gospel—it was Thelwal's continual theme that he kept his mind free from prejudice; the Lecturer had a garden, it was over-run with weeds, it had received no culture; he took Thelwal to it, and told him it resembled his mind, it was free from prejudice, but all that was rank and wild grew in it: It need not be said, that leaving a child to do nothing, was the surest way of exposing him to the ridiculous and foolish notion of equality; whilst constant employment was the best way of impressing upon his mind the order, extent, and nature of gradations in society. Never, however, imagine that a child is idle who is gazing on the stream, or laying upon the earth; the basis of all moral character may then be forming; all the healthy processes of nature may then be ripening; but let the standard of action be, the not leaving that for tomorrow which may be done to-day.

In the system of appointing children to instruct children, it must not be supposed that instruction is to come from them, it must originate with and come from the Master. Another point is a *minimum of punishment*; let the Master be as humane as he will, temper will sometimes predominate, therefore certain punishments should be apportioned to certain faults. It were to be wished that some mode could be adopted of preserving the female parental intercession—a mother in giving her instructions to the Tutor, reminds him “tis but a child”; this ought to have effect; great schools however know nothing of this; boys who escape punishment are congratulated on their luck, or if they bear it with proper fortitude and with a little impudence too, they are sure of applause; they live in compact, and dare not betray one another; let boys therefore Judge boys; their Judgment will be honourable; children are much less removed from men and women, than generally imagined; they have less power to express their meaning than men, but their opinion of Justice is nearly the same; this we may prove by referring to our own experience. Corporal punishment was not less disgraceful if administered as some advertising Coxcomb pretended, with lillies and roses; the substitute was worse than the original: it were ridiculous to suppose that boys conceived any great shame attached to it, when they knew that there perhaps is not a Judge or a bishop on the bench, who has not undergone the same. The Lecturer held that though it did no good, it never did harm, but was still preferable to the substitute of selfish rewards, which only fed self-love, and excited envy and bad passion. Nothing should be more impressed on parents and tutors than to make children forget themselves; and books which only told how Master Billy and Miss Ann spoke and acted, were not only ridiculous but extremely hurtful; much better give them Jack the Giant-killer, or the Seven Champions, or anything which, being beyond their own sphere of action, should not feed their self-pride. By the cultivation of our highest faculties we are alone superior to everything around us; and by the power of imagination (of which there was both intellectual and moral) in our present imperfect state, are we enabled to anticipate the glories and honours of a future existence; without these we are inferior to the beast that perishes.

In the division of the *System* already made, Dunces were precluded: from the giving to each child a *minimum*; to this might be added another advantage, the pleasure of getting forward himself in hopes of being appointed to *help others*.—2ndly. The prevention of *procrastination*, so dreadful in its consequences through life.—3rdly. *Emulation* without envy.—Lastly. It enabled a child to learn in one year what usually took three; but above all, it gave an opportunity to boys whilst teaching the lower forms or classes, to divulge all moral and religious ideas whilst in the act of instruction. The worthy propagator of the system (Dr. Bell) on his return from India, held a conversation with the Lecturer on this subject; when he was so struck with its importance that he compared it to gun-powder, which if the friends of one plan did not use, the other would. Of the little quarrel which had arisen, of who first discovered, or who impelled, he should leave to posterity; in all essentials the wise and good agreed; but there was one method in the New System, which he pledged himself would be discarded by all parties in less than ten years—it was the substitution of *positive infamy* for *negative shame*; the latter was consistent with nature; the child at the breast felt it when he hid his face in the neck of his mother: whoever saw anything excellent in a child than [*sic*] was a stranger to fear; the feeling was agreeable to innocency; with it was combined a sense of what we are with the hope

of what we shall be; the former was a degradation to the species, it lowered the human mind; it made it callous; to load a boy with fetters, to hang dying speeches about his neck, to expose him to the sneers and insults of his peers, because forsooth he reads his lessons in a *singing tone*, was a pitiful mockery of human nature: it must be the work of superior grace, if a boy who has suffered such humiliation, ever afterwards shuddered at a slaveship, or any other act of barbarity—Children never should be made the instruments of punishment farther than the taking of one another's place; never should be taught to look with revenge and hatred on each other; from the goodness of heart of those who tolerated the system, he was convinced that they need only be reminded of its ill effects, to explode it. Five minutes confinement from play would have more effect on boys than whipping; he was not an advocate for that, for he thought it did no good; but if it were necessary to bring up boys as Britons, who had and might have again to oppose the world, let them be brought up to despise pain, but above all to hate *dishonour*; to hold him who regards only the feeling of the moment, as a wretch and a coward.

Of the difference of education between the higher and middle classes, he should speak with the deepest feeling; the ladder of privileged society in this country was not constituted of disproportionate steps, it was consistent with all order and true freedom. In the first part of education there could be no difference; all moral and religious truths were essential to all; the middle classes were not only to be useful, but the higher the same; but to render the latter so, all that was necessary was a different degree of *acquirement*, a gradation of *acquisition of language and knowledge*; proportionate to the sphere in which they were to move.

Returning to general education of children, Mr. C. observed, there was scarce any being who looked upon the beautiful face of an infant, that did not feel a strong sensation—it was not pity, it was not the attraction of mere loveliness; it was a sense of melancholy; for himself, he always when viewing an infant, found a tear a candidate for his eye. What could be the cause of this? It was not that its innocence, its perfectness, like a flower, all perfume and all loveliness, was like a flower to pass away:—or he beheld a being, from the absence or evil of his education, capable of blasting and withering like mildew. To this might be added the thought, doubtlessly felt by everyone—if he could begin his career again, if he could recover that innocency once possessed, and connect it with virtue. With these thoughts who could avoid feeling an enthusiasm for the education of mankind.—Suppose it possible that there was a country, where [a] great part of its population had one arm rendered useless; who would not be desirous of relieving their distress; but what was a right arm withered, in comparison of having all the faculties shut out from the good and wise of past ages.

The Lecturer concluded with recommending an observance of the laws of nature in the Education of Children; the ideas of a child were cheerful and playful; they should not be palsied by obliging it to utter sentences which the head could not comprehend nor the heart echo; our nature was in every sense a *progress*; both body and mind.

VILLON AND JOB.

FRANÇOIS VILLON, poet, housebreaker, debauchee, and erstwhile student in theology at the Sorbonne, is a writer with whose works our Scriptural commentators do not habitually concern themselves; yet in one of his *huitains* (“Le Grand Testament,” xxviii) friend François supplies an elucidation of a passage in the Book of Job, and, unless I am mistaken, convicts both Authorized and Revised Versions of error.

“My days are swifter than a *weaver's shuttle*, and are spent without hope” (Job vii. 6, A.V. and R.V.). The Septuagint has *ὁ δὲ βίος μου ἐστὶν ἐλαφρότερος λαλιᾶς, ἀπόλωλεν δὲ ἐν κενῇ ἐλπίδι*. The reading *λαλιᾶς*, “talk,” was altered by the first corrector of the Codex Sinaiticus to *δρομέως*, “a runner,” or, as the A.V. has it, “a post.” The alteration was presumably on the analogy of Job ix. 25, and was subsequently cancelled.

Now turn to the passage in the Vulgate:

“Dies mei velocius transierunt, quam a textente *tela* succiditur, et consumpti sunt absque ulla spe.” *Tela* means the warp or web, never the shuttle. The warp is the threads, which are extended lengthwise in the loom and crossed by the woof.

There is no question as to the reading in the Hebrew. The word there is *‘āregħ*, which means either “loom” or “a thing woven.” This word occurs as a noun only here and in Judges xvi. 14, where the A.V. renders “beam.” The translators seemingly failed to see how the days could be said to pass more swiftly than threads, and therefore assumed that the metaphor was from the weaver's shuttle—a pretty enough picture, and vivid. But Job was an exquisite poet, and he had before his mind a still more vivid picture, and more subtly suggestive of days swiftly spent. And François Villon, of the wasted youth, knew what was in the earlier poet's mind. He writes as follows:—

Mes jours s'en sont allez errant,
Comme, dit Job, d'une touaille
Sont les filets, quant tisserant
Tient en son poing ardente paille:
Lors, s'il y a nul bout qui saille,
Soudainement il le ravit.
Si ne craings rien qui plus m'assaille,
Car à la mort tout assouvyst.

My days are spent; with Job I cry,
Like unto threads of cloth they go,
Whenas the weaver standing by
Holds in his hand the blazing tow;
Then, if an end protrudeth, lo,
Caught by the flame it vanisheth!
I reck not of impending woe,
For all will have surcease at death.

Is not that just the idea that Job intended? And here also a knowledge of the weaver's craft comes in. I am informed that this process of burning off the protruding ends is still in vogue. In some cases flames are used, in others red-hot steel rollers.

Villon, though he never took his degree and would seem to have passed nearly all his time in riot, plunder, and debauchery, yet seems to have assimilated sundry scraps from such lectures as he attended, and indeed there is proof from other passages that he was something of a scholar, though not of the Dryasdust order.

GEORGE HEYER.

DR. PARR AND DR. URI.

Budapest, February 25, 1909.

ON p. 62 of the catalogue of the library bequeathed by Dr. Parr, curate of Hatton and Prebendary of St. Paul's (“Bibliotheca Parriana,” London, 1827), a copy of Kennicott's “Dissertatio generalis in Vetus Testamentum” is mentioned as bound together with

“Codices Manuscripti Hebraici et Chaldaici..... with an Autograph of the learned and judicious Preface intended for publication by the profound Orientalist, the Editor, Dr. Uri, and insolently rejected and quibbled by Dr. Randolph, the Canon of Christ Church.”

I suppose that this volume of the Bibliotheca Parriana must have been acquired by some public or private library in England.

It would naturally be of great importance to us here in Hungary to know what has become of this volume, containing an unpublished autograph paper by our learned fellow-countryman Dr. John Uri, who acquired in your land a well-deserved reputation as an Oriental scholar.

We shall be grateful to any one who is in a position to give us the required information as to the whereabouts of the above-mentioned volume.

May I ask you kindly to assist me in my search by giving publicity to these lines in *The Athenæum*? IGNAZ GOLDZIEHER,

Professor in the University of Budapest.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Burney (C. F.), *Israel's Hope of Immortality*, 2/6 net. Four lectures.
- Hartmann (Franz), *The Life of Jehoshua, the Prophet of Nazareth*, 7/6. Described as an occult study and a key to the Bible.
- Heaton (Rev. W. J.), *Should not the Revised Version of the Scriptures be Further Revised?* 6d. net. A popular tract.
- Leavitt (J. McDowell), *Bible League Essays in Bible Defence and Exposition*.
- Moore (J. H.), *Sayings of Buddha, the Iti-vuttaka*, 1 dol. 50 net. A Pali work of the Buddhist canon, for the first time translated, with introduction and notes.
- Mott (J. R.), *The Future Leadership of the Church*, 3/6. Founded on lectures given before senior members of colleges at Oxford and Cambridge.
- Official Year-Book of the Church of England, 1909, 3/.
- Scott (R.), *The Pauline Epistles*, 6/ net. A critical study.
- Vaughan (Canon), *Dangers of the Day*, 1 dol. With an introduction by Canon Moyes.
- Ward (B.), *The Dawn of the Catholic Revival in England, 1781-1803*, 2 vols., 25/ net.
- Westcott (B. F.) and Hort (F. J. A.), *The New Testament in the original Greek*, 5/ net. An excellent "Writing Paper Edition," with room for marginal notes.
- Worcester (Rev. E.), *The Living Word*, 6/ net. The author is influenced largely by Fechner's writings.
- World's Great Sermons, edited by Grenville Kleiser: I. Basil-Calvin, II. Hooker-South, III. Massillon-Mason, IV. L. Beecher-Bushnell, V. Guthrie-Mozley, VI. H. W. Beecher-Punshon, VII. Hale-Farrar, VIII. Talmage-Knox Little, IX. Cuyler-Van Dyke, X. Gore-Jowett, with general index.

Law.

- Evans and King's Companies (Consolidation) Act, 1908, 5/ net.
- Johnston (G. A.), *Small Holdings and Allotments: the Law relating thereto under the Small Holdings and Allotments Act, 1908*, 16/ net. With an introduction, a commentary, and rules, regulations, orders, and forms. Second Edition, revised.
- Maine (Sir H. S.), *Popular Government*, 2/6 net. Four essays. Popular Edition.
- Stanton (J. W.), *A Practical Guide to the Law of Agricultural Holdings*, 5/ net. Includes the text of the Agricultural Holdings Act, 1908, with notes thereon, and a form of farm-tenancy agreement.

Fine Art and Archaeology.

- Ashdown (C. H.), *British and Foreign Arms and Armour*, 10/6 net. Illustrated with 450 engravings in the text and 42 plates from actual examples, missals, illuminated manuscripts, brasses, effigies, &c., and from original research in the British Museum, the Tower of London, Wallace Collection, Rotunda at Woolwich, private collections, &c.
- Bonnor (M. L.), *Botticelli*, 2/6 net. With 33 illustrations. Essex Archaeological Society Transactions, Vol. XI., Part I., 6/.
- Fletcher (C. R. L.), *Historical Portraits, Richard II. to Henry Vriothlesley, 1400-1600*, 8/6 net. With 103 portraits chosen by Emery Walker, and introduction on the history of Portraiture in England.
- Fox-Davies (A. C.), *A Complete Guide to Heraldry*, 10/6 net. Illustrated by 9 plates in colour and nearly 800 other designs, mainly from drawings by Graham Johnston.
- Frothingham (A. L.), *The Monuments of Christian Rome from Constantine to the Renaissance*, 10/6. The author lived for many years in Rome, and has first-hand acquaintance with its monuments.
- Gomme (B.), *Index of Archaeological Papers published in 1907*. The seventeenth issue of the series, and completing the Index for 1891-1907.
- Report of the Committee on Ancient Earthworks and Fortified Enclosures. Prepared for presentation to the Congress of Archaeological Societies, July 8, 1908.
- Reader (F. W.), *Report of the Red Hills Exploration Committee, 1906-7*. With introductory note by Horace Wilmer.
- Sparrow (W. S.), *Hints on House Furnishing*, 7/6 net. Consists of 3 parts with 83 illustrations.

Poetry and Drama.

- Bryan (J. I.), *The Feeling for Nature in English Pastoral Poetry*.
- Colomb (Col.), *Mr. Nicholas Wake-spear on the Baconian Heresy*.
- Everyman, with other Interludes, including eight Miracle Plays, 1/ net. In Everyman's Library.
- Green-Room Book; or, *Who's Who on the Stage*, 6/ net. Edited by John Parker.
- Lapsus Cerebelli, by H. J. F., 2/ net. Verses in English and French.
- Leavitt (J. McDowell), *Our Flag, Our Rose, and Our Country, with other Poems*.
- Morgan (T. W.), *Sacred Poems*, 1/ net.
- Poe (E. A.), *Complete Poetical Works*, 2/ and 3/6. With three essays on poetry, edited from the original editions, with memoir, textual notes, and bibliography, by R. Brimley Johnson. Oxford Edition.

Music.

- Joyce (P. W.), *Old Irish Folk Music and Songs*, 10/6 net. A collection of 842 Irish airs and songs hitherto unpublished, edited, with annotations, for the Royal Society of Antiquaries of Ireland.
- Sharp (C. J.), *Folk Songs from Somerset*, 5/ net. Gathered and edited with pianoforte accompaniment. Fifth Series.
- Taylor (D. C.), *The Psychology of Singing*, 6/6 net. A method of voice culture based on an analysis of systems ancient and modern.

Bibliography.

- Book-Prices Current, Part I, Vol. XXIII.

Philosophy.

- Bakewell (C. M.), *Source Book in Ancient Philosophy*, 7/6 net.

- Dewey (J.) and Tufts (J. H.), *Ethics*, 8/6 net.
- Judd (C. H.), *Psychology, General Introduction*, 7/6 net; *Laboratory Manual of Psychology*, 4/ net; *Laboratory Equipment for Psychology Experiments*, 7/6 net. A series of textbooks designed to introduce the student to the methods and principles of scientific psychology.

Political Economy.

- Social Ideals, 6d. net. Papers on social subjects by Will Crooks, J. Ramsay MacDonald, and others.

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- Boni (Giacomo), *Trajan's Column*, 1/ net. From the *Proceedings of the British Academy*.
- Deans (R. S.), *The Trials of Five Queens: Katherine of Aragon, Anne Boleyn, Mary Queen of Scots, Marie Antoinette, and Caroline of Brunswick*, 10/6 net.
- Dowden (E.), *Milton in the Eighteenth Century (1701-50)*, 1/ net. From the *Proceedings of the British Academy*.
- Higginson (Rev. F.), *New-England's Plantation, with the Sea Journal and other Writings*. Reprint of a tract published in London in 1630.
- Ladies' Court Book; or, *Who's Who in Society*, 1909, 10/6 net.
- Lawton (F.), *The Third French Republic*, 12/6 net. With 32 illustrations.
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- Renouf (V. A.), *Outlines of General History for Eastern Students*, 5/.
- Robinson (J. H.) and Beard (C. A.), *Readings in Modern European History, Vol. I.*, 6/. A collection of extracts chosen with the purpose of illustrating some of the chief phases of the development of Europe during the last two hundred years.
- Shrewsbury School Register, 1734-1908. Edited by the Rev. J. E. Auden.
- Wedgwood (Julia), *Nineteenth Century Teachers, and other Essays*, 10/6 net. The essays were published at different times, the longer ones mostly in *The Contemporary Review*, the shorter in *The Spectator*.
- Williams (W. P.), *Deffynnïad Fydd Eglwys Loegr*, 5/ net.
- Windt (H. de), *My Restless Life*, 7/6 net. An amusing book of reminiscences.

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- Holmes (D. T.), *Literary Tours in the Highlands and Islands of Scotland*.

Education.

- Plaisted (L. L.), *The Early Education of Children*, 4/6 net. With a chapter on the medical responsibilities of the school teacher, by A. L. Ormerod. Contains 32 illustrations and plates.

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- Menander, *Lately Discovered Fragments*, 5/ net. Edited, with English version, revised text, and critical and explanatory notes, by Unus Mutorum.
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- Rennie (W.), *The Acharnians of Aristophanes*, 6/ net. With introduction, critical notes, and commentary.
- Society for the Preservation of the Irish Language, *Report for 1908*.
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- Medical Register, 1909, 10/6.
- Pharmaceutical Pocket Book, 1909, 3/6 net. Edited by John Humphrey.
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- Eliot (George), *Scenes of Clerical Life*, 1/ net. New Edition, with an introduction by Annie Matheson. In the World's Classics.
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Political Economy.

Marshall (A.), Principes d'Économie Politique, Vol. II., 12fr. Translated by Sauvaire-Jourdan and S. Bouysy. Part of the Bibliothèque internationale d'Économie politique.

History and Biography.

Aulard (F. A.), Recueil des Actes du Comité de Salut public: Vol. XVIII. 7 novembre—20 décembre. 1794. The account of these six weeks runs to nearly 900 pages.
Bord (Gustave), La Fin de deux Légendes: L'Affaire Léonard; Le Baron de Batz, 6fr.
Cabanès (Dr.), Les Indiscrétions de l'Histoire, Series 6, 3fr. 50.

Charavay (É.), Correspondance générale de Carnot: Vol. IV. novembre, 1793—mars, 1795. Another massive volume of nearly 900 pages.

Chevillon (A.), La Pensée de Ruskin, 3fr. 50.

Courson (Vicomte A. de), Le dernier Effort de la Vendée, 1832, 5fr.

Dimnet (E.), Figures de Moines, 3fr. 50.

Mélie (J.), La Vie amoureuse de Stendhal, 3fr. 50.

Revue historique, mars—avril, 6fr.

Science.

Castelot (F. Jollivet), La Synthèse de l'Or, l'Unité et la Transmutation de la Matière, 1fr. By the founder and President of the Société Alchimique de France.

Henry (Charles), Psycho-Biologie et Énergétique: Essai sur un Principe de Méthodes intuitives de Calcul, 6fr.—Psycho-Physique et Énergétique. Reprinted from the Bulletin of the Institut général psychologique.

Fiction.

Barrère (M.), La Cité du Sommeil, 3fr. 50.

Lapaire (H.), Les Accapareurs, 3fr. 50.

General Literature.

Parodi (D.), Traditionalisme et Démocratie, 3fr. 50. Revue germanique, mars—avril, 4fr.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

THE novel to succeed 'Daphne' from the pen of Mrs. Humphry Ward will have a Canadian background. It will be published by Messrs. Smith & Elder serially in *The Cornhill Magazine* in the autumn and subsequently in book form.

MESSRS. SMITH & ELDER also promise a new edition of Mrs. Ward's 'Miss Bretherton,' with a preface by the author.

SIR OLIVER LODGE's new book 'The Ether of Space' will be one of the next three issues of "Harper's Library of Living Thought." The other volumes will be 'The Origin of the New Testament,' by Prof. William Wrede, and 'Christianity and Islam,' by Prof. C. H. Becker.

SIR JAMES H. RAMSAY has just completed his account of the reign of Edward II. The reigns, therefore, of Edward III. and Richard II. are all that remains to be done to fill up the gap in his 'History.' When these reigns are completed the work will extend from the beginning of time to 1485; and the MS. is in a state of forwardness.

MESSRS. A. & C. BLACK's spring list includes 'Essex,' painted by Mr. Burleigh Bruhl, and described by Mr. A. R. Hope Moncrieff; 'Hampshire,' painted by Mr. Wilfrid Ball, and described by the Rev. T. Varley; and 'St. Petersburg,' painted by F. de Haenen, and described by Mr. J. Dobson, who resides in the city, and gives his impressions at first hand.

DR. PAGET TOYNBEE, whose work on 'Dante in English Literature from Chaucer to Cary' will be published in two volumes by Messrs. Methuen at the end of April, has been elected a Corresponding Member of the Reale Istituto Lombardo di Scienze e Lettere at Milan.

THE April issue of *Chambers's Journal* will contain a paper by Mr. Henry W. Lucy on 'Tenniel and Du Maurier.' Capt. P. L. Oliphant contributes the first of a series of 'Impressions of Algeria.' An Oxonian points out certain contrasts between 'Oxford and Edinburgh'; and Dr. George Milligan supplies, from translations of papyri, 'A Budget of Letters from Egypt.'

MR. MAURICE HEWLETT will respond for Literature at the anniversary dinner of the Royal Literary Fund, at which Mr. Andrew Lang will preside on Thursday, May 13th.

MR. W. GRANT KEITH writes:—

"Mr. W. A. B. Coolidge suggests last week that the island of Bureho, mentioned in Leland's 'Itinerary,' is either the island of Brechou or that of Burons. But surely the island in question is that of Burhou. Burhou lies to the north-west of Alderney, and might fairly be described as 'Insula rastorum,' if 'rastorum' is taken to mean 'of the race' (Race of Alderney)."

This identification is probably correct, since the word "rast" appears on the chart, and is applied to the Race of Alderney, with the gloss "angustum fretum."

MESSRS. GEORGE ALLEN & SONS will publish next month 'Wax,' a novel by Mr. G. S. Layard, in which the heroine is left alone at Madame Tussaud's, cut off from the rest of the world by a London fog. The author is best known as a biographer, but is not new to fiction.

THE sixth volume of Sir James Balfour Paul's 'Scots Peerage' will be published by Mr. David Douglas before the end of this month. Two of the most important articles in it are those on the Dukes of Montrose and the Lords Oliphant.

MESSRS. DENT & Co. have in preparation an important work on 'The Life and Times of John Hus,' by Count Lützow, a leading authority on Bohemian history and literature.

PROF. CHARLES ROESSLER, a French scholar well known for his studies in archæology, is publishing by subscription, in English, 'Jeanne d'Arc: Documentary Evidences of the Heroine and Christian Healer.' He has investigated the original documents of Jeanne's time, also the folklore of her native village, and promises some new illustrations throwing light on her story. His address is 30, Rue Le Marois, Auteuil, Paris, XVI^e, whither subscribers are requested to send their names.

AMONG the guests expected at the Readers' Dinner, at which, as we have already announced, the Lord Mayor will preside on the 20th inst., are Mr. Sheriff

Baddeley, Mr. E. W. Cox (Master of the Stationers' Company), Mr. A. J. Dawson, Mr. W. H. Helm, Mr. W. F. Kirby, Col. Francis Lucas, Mr. Laurie Magnus, Mr. Phillips Oppenheim, Mr. T. Secombe, Dr. J. Todhunter, and Mr. J. S. Wood.

A SECOND Conference of the Fabian Education Group will be held, on similar lines to that of last year, at Easter, from April 8th to 17th, at Llanbedr, near Barmouth.

THE first edition of Walton's 'Compleat Angler,' 1653, which recently realized 3,900 dollars at the Heckscher Sale in New York, is the copy which was catalogued by Messrs. Pickering & Chatto in one of their catalogues a few years ago at 375l. The copy of the second issue of the same work, an unusually fine one, fetched 780 dollars.

Le Temps of Sunday last says that Anatole France will set out at the end of April for the Argentine. He is going to Buenos Ayres, where he will give five lectures on Rabelais. He does not, he says in an interview, pretend to be a professor, proclaiming new dogma or research:—

"Mais ce qui m'attache, c'est d'essayer de surprendre les idées de Rabelais, de découvrir ses croyances et de révéler l'homme sous l'auteur."

As the study of Italian is much neglected in this country, we welcome the efforts of the newly founded Anglo-Italian Literary Society to revive interest in the subject. It does not confine itself to Dante, or wish to compete with existing societies. A meeting is being held in the Society's rooms, 11, Chandos Street, Cavendish Square, every Tuesday afternoon till Easter. On the 16th and 23rd inst. D'Annunzio is to be discussed, and on March 30th and April 6th Giovanni Verga. Sir Charles Holroyd is the President of the Society, Signor F. Canali is the Secretary, and there is a Council of ladies and gentlemen interested in Italian literature generally.

THE UNIVERSITY OF LEIPSIK intends to hold an exhibition in connexion with the 500th anniversary of its foundation. It will include all the art treasures of the University—seals, medals, tapestries, and pictures; and by means of sketches and plans, models and pictures, an idea will be given of the gradual development of the University. Goethe's connexion with Leipzig is to be made a prominent feature.

THE *Frankfurter Zeitung* states that Prof. Wilamowitz has decided to devote the sum presented to him at the celebration we recorded on January 2nd last by his friends and pupils to publishing an edition of the Fathers Basilus and Gregory of Nyssa. The examination of the MSS. has been entrusted to Dr. Giorgio Pasquale of Rome.

NEXT week we shall include reviews of theological books.

SCIENCE

Conquering the Arctic Ice. By Ejnar Mikkelsen. With Numerous Illustrations and Maps. (Heinemann.)

THE plan of Capt. Mikkelsen for exploring the Beaufort Sea was by some considered too bold for the size of his party; but it was supported by the Geographical Societies on both sides of the Atlantic. The problem he attacked is one which has long called for solution. A map of the Arctic regions indicates, between the meridians of 130° and 180° W. long., an area which, owing to the massive character of the ice, has never been penetrated beyond the comparatively low latitude of $73^{\circ} 30'$. Except the region round the South Pole, this is the largest area on the earth's surface as yet unexplored. The southern part of it is that which was named by Franklin the Beaufort Sea. On the eastern side of this sea the ice is so heavy that, although the portal from the Greenland quarter is the broadest for the accomplishment of the North-West Passage, it has long been considered hopeless for that purpose. Even in summer the pack moves such a short distance off the shore of the continent that the whalers have to creep along the coast in order to reach their fishing-ground near Banks Land. Though the sea is apparently of large extent, the movement of the tide, according to former measurements, is at several points extremely slight. These indications all point to the sea being bounded by land on the north as well as on the south and (but for two channels) on the east; and to the west, so far as ships have penetrated, it is remarkably shallow. As long ago as August, 1873, Admiral Sherard (not "Serah") Osborn, in a lecture to the Geographical Society, pleaded strongly for the exploration of this sea; but for thirty years no steps were taken with that definite object in view. At length, in 1905, Capt. Mikkelsen a Dane, and Mr. Leffingwell, an American, obtained support, both in England and America, for a venture on a small scale; and thus was formed the "Anglo-American Polar Expedition," whose fortunes are recorded in this volume.

The original plan was to descend the Mackenzie to the Beaufort Sea, leaving the stores to come round by whaler, and, after establishing a winter camp near Cape Bathurst, push on in the spring along the shore of Banks Land to its north-western promontory in lat. $74^{\circ} 20'$, whence two men were to proceed by sledge over the pack to the north-west, and afterwards turn south to the continent. This scheme, which involved serious risks to so small a party, was never carried out. No whaler was available, as the fleet wintered in 1905-6 at Herschel Island; and it became necessary to buy a small schooner of about 56 tons, built in Japan for the seal-fishery, in order to reach the Arctic in the latter year. Capt. Mikkelsen describes feelingly the shifts to which he was reduced by the insufficiency of his

resources. To pay the wages of the crew, it was arranged to sell the ship to them on her return; and since she proved leaky from the first, and eventually had to be abandoned at the winter quarters, this speculative device for eking out the funds of an Arctic expedition was destined to failure. All initial difficulties, however, were overcome; and the little band of eight men sailed from Victoria B.C., in May, 1906. But it was an unfavourable year for progress in Northern waters. The ship was delayed by ice east of Cape Lisburne, and again at Point Barrow; and she had to be towed for two days by a whaler in order to reach Flaxman Island by September 8th. Here Capt. Mikkelsen decided to winter—chiefly owing to the lateness of the season, but partly because land had once been reported as seen by a whaler near this point.

In March, 1907, with two companions, he began his advance over the pack from the Midway Islands in lat. $70^{\circ} 30'$, and succeeded in making about a hundred miles to the north. The obstacles to progress were the same which hindered Markham, Nansen, and Peary in far higher latitudes—high pressure-ridges, hills and dales of old ice with splintered pieces projecting at innumerable angles, and occasional patches or channels of young ice-level, but liable at any moment to develop into open "lanes," sometimes a mile, but more frequently only a few yards, in width. To save carrying kayaks, Capt. Mikkelsen had invented a raft for crossing the wider lanes; and we quote the particulars of his patent when first employed, and his complacency at its survival:—

"The height of the raft was 8 inches; it was $3\frac{1}{4}$ feet wide and 9 feet long, so the end of the long sledge stuck out fore and aft.... I crawled out very carefully and straddled over the sledge as near as possible to the middle. I told Mr. Leffingwell to push off. When our load was clear of the ice I had to act as movable weight according to Mr. Leffingwell's instructions, but at last the raft was sufficiently well balanced to make the experiment comparatively safe. Then I started, hauling in the line very carefully. The risk was great, as we had only about an inch freeboard aft, and I dared not look round for fear of shifting my position, which would mean that the raft would fill with water, and the heavy sledge, full of provisions, would sink like a stone and leave us absolutely destitute far from home.... I crossed safely, but dared not crawl along the sledge, and Storkessen, who was a strong man, pulled the sledge, with me on top of it, on to the ice. Our raft had proved a success....but we cannot use it when there is thin ice or when there is any motion in the water; in the first case the sharp ice would cut the canvas, and in the second the raft would swamp and sink."

On his return southwards Capt. Mikkelsen proved by soundings that about forty miles from land the water suddenly deepened to beyond the length of his line (620 metres), and therefore that at this point the Continental Shelf is narrow. He found also that the prevailing drift of the ice, which was constantly in motion, was to W.N.W. even with a moderate westerly wind, and that it required a very strong wind to hold this drift in check. At the

time he seems to have supposed that the persistence of the drift necessarily involved the existence of land a little N.E. of his furthest point; for in a map published in *Harper's Magazine* soon after his return he actually marked and named this hypothetical land. In Arctic exploration land that is "seen" has often turned out to be "dreamland"; and it was certainly a novelty to chart land which had not been seen, but was merely presumed to exist. In this book, however—especially in the Appendix summing up his work—Capt. Mikkelsen inclines to the opinion that, owing to the unexpected depth of the sea, land cannot exist to the north of Alaska, "at least within such distance of the coast as could be reached with dogs and sledges over the pack." This is probably the safer view; but the qualifying words are most important. Beyond Grant Land—fifteen degrees further north, but not far to the east—Peary found a steady drift of the ice in the opposite direction, viz., towards the east; and although the system of the Polar currents is still imperfectly known, it is natural to infer that between these opposite currents there must be at least a number of islands, if not an extensive tract of land. The only means of discovering this land over the ice-packed Beaufort Sea would be either to begin a sledge-trip in a much higher latitude, near the Parry Islands, or to push a drifting ship into the pack beyond Behring Strait, and send out sledge-parties from her, keeping in touch with her, if that were possible, by wireless telegraphy. Capt. Amundsen, the hero of the North-West Passage, has already formed plans for such a drift in the Fram. If he can command ample time and funds, he ought to make many interesting discoveries; but the danger to even the strongest ship from the sort of ice to be encountered is considerable. Also, if land should obstruct the drift, this peril would be increased; and retreat from such a quarter, if the ship should be lost, would be peculiarly difficult.

The reconnaissance of Capt. Mikkelsen is of great value, even though its results are mainly negative. He had fondly hoped to make another attempt over the pack last spring; but his crew returned home on a whaler, which for some reason failed to discharge his incoming stores at Point Barrow. His companion Mr. Leffingwell was remaining to survey some little-known parts of the coast; and the captain found himself, with winter at hand, either condemned to inaction, or obliged to take what he casually calls a "walk of three thousand miles" along the ice-foot of Behring Strait, and over a pass in the Alaska Range, before he could sail for home. He chose the latter alternative; and the last three chapters, describing this winter walk, in which he was a month without the sun, are full of stirring incident. His pictures of the "outposts of civilization" through which he passed—missions, Eskimo schools, and mining settlements—are drawn with a skilful and sympathetic hand. Indeed, few books in the now

imposing mass of Arctic literature contain more varied matter; none certainly are written with more modesty, or with a greater gift of relating adventure in simple, yet graphic fashion.

There are nearly 200 admirable photographs, of which over 40 represent incidents of the sledge-journey; and the latter, especially one on p. 193, illustrate even better than Capt. Mikkelsen's unvarnished tale the immense difficulties which beset him in his Northern advance. There is also a fair map, on which the author's routes are clearly marked; but as it does not include the eastern side of Beaufort Sea, or record the tracks and soundings of the Franklin relief ships, it does not sufficiently illustrate the object for which the expedition was undertaken.

SOCIETIES.

GEOLOGICAL.—Feb. 24.—Prof. W. J. Sollas, President, in the chair.—Mr. T. C. F. Hall was elected a Fellow.—The following communications were read: 'Palæolithic Implements, &c., from Hackpen Hill, Winterbourne Bassett, and Knowle-Farm Pit, Wiltshire,' by the Rev. H. G. Ommanney Kendall; 'On the Karroo System in Northern Rhodesia, and its Relation to the General Geology,' by Mr. A. J. C. Molyneux;—and 'Plant-containing Nodules from Japan, considered structurally in their Relation to the "Coal-Balls" and "Roof-Nodules" of the European Carboniferous,' by Miss Marie C. Stopes.

ENTOMOLOGICAL.—March 3.—Dr. F. A. Dixey, President, in the chair.—Mr. F. H. Lyon was elected a Fellow.—Mr. L. B. Prout and Mr. A. W. Bacot brought for exhibition very extensive series of *Acidulia virgularia*, Hb., bred in ten successive generations from various crossings of London and Hyères races, the experiment being undertaken with a view to the further study of Mendelism. The results showed non-Mendelian inheritance, there being no segregation into pure and hybrid forms in definite proportions, thus supporting Mr. Bacot's view that apparent Mendelian phenomena are manifestations of selective purity rather than of gametic purity.—Mr. R. Adkin exhibited an apparent hybrid *A. filipendulæ* with *A. achilleæ*, taken wild in the neighbourhood of Oban, N.B.—Mr. H. M. Edelsten showed a living pupa of *Pieris papæ* closely assimilating the colour of a leaf of *Clivia* to which it was attached.—Mr. Hamilton H. Druce communicated a paper 'On some New and Little-Known Hesperidæ from Tropical West Africa.'—Mr. G. A. K. Marshall read a paper entitled 'Birds as a Factor in the Production of Mimetic Resemblances among Butterflies.' He explained that one of the chief criticisms directed against the theories of mimicry was to the effect that, on the whole, birds did not destroy butterflies to any appreciable extent, and contended that negative evidence on this subject, which appeared to have been very generally accepted, was of little scientific value, because in no case had it been shown that the observer had any adequate knowledge of the actual food-habits of birds, or that any careful or exhaustive inquiry had been made. A discussion followed, in which Dr. T. A. Chapman, Mr. J. W. Tutt, Mr. A. E. Tonge, Commander Walker, the President, and many other Fellows took part.

MICROSCOPICAL.—Sir E. Ray Lankester, President, in the chair.—A paper 'On the "Red Snow" Plant (*Sphaerella nivalis*),' by Dr. G. S. West, was read by Dr. Hebb, and is printed in the *Journal of the Society* for February. The President said that he had seen this alga in alpine regions, particularly in a small lake near Grindelwald, which in the autumn was found to be full of it, but he had never seen it on the snow.—A paper by Mr. A. A. C. E. Morlin, 'On a German-Silver Portable-Microscope made by Powell in 1850,' was taken as read.—Mr. E. M. Nelson's paper, 'On the Measurement of Very Minute Microscopic Objects,' was read by Mr. J. W. Gordon. Mr. Gordon also read a letter from Dr. M. D. Ewell in reply to the criticisms made upon portions of his paper, 'On the Present Status of Micrometry,' read at the November meeting.—Mr. F. Enock gave a lecture 'On the Trans-

formation of Certain Insects,' which he illustrated by a number of excellent lantern-slides, the species dealt with being those which were common in suburban gardens, and were useful in the destruction of noxious insects.—A paper 'On the Fresh-water Crustacea of Algeria,' by Mr. Gurney, was communicated by Mr. D. J. Scourfield, who gave a brief résumé of its contents.—The following were elected Ordinary Fellows: A. Ashe, C. E. Heath, Massey D. E. G. Lyon, Walter Scott, and Wilber F. Willis.

PHILOLOGICAL.—March 5.—Mr. H. A. Nesbitt, Treasurer, in the chair.—Miss Nowell was elected a Member.—A paper was read by Mr. Leonard C. Wharton called 'Notes on the Lithuanian Lord's Prayer and Chylinski's Bible.' Much has been made, in the controversy among bibliographers as to the existence or otherwise of the Lithuanian Bible of 1662 and as to its date, of a citation from it of a particular version of the Lord's Prayer. Taking two texts of Lithuanian versions of the Lord's Prayer prior to the first appearance of the quotation and five subsequent to it, Mr. Wharton endeavoured to show by detailed comparison (facilitated by a table) that, though the dialect is roughly the same as that of the Bible, yet the version itself can be traced to a date more than a hundred years earlier than that of the printing of the Bible proofs in 1662. Further use was made of the appearance of a doxology in five of the versions subsequent to the Bible by comparison of text, with the object of throwing light on the quotation from the Bible.

Mr. Wharton's conclusion in the principal matter was that, the doxology apart, the main portion of the Lord's Prayer published by Dr. Wilkins in 1668 comes, directly or indirectly, from that in Maz'wyd's Lithuanian translation of Luther's 'Kleiner Catechismus' (1547). Further, the adoption of variants from Willent's version of 1579 indicates that the copyist knew the latter as well. It is certainly not proved, though barely possible, that Chylinski, the self-styled translator of the Bible of 1662, had a hand in the copying or the revision of the 1668 version; certain it is that his prospectus of 1659 gave the clue for this investigation. Finally, the question of the doxology is obscure, but it would appear to have nothing to do with the Bible.

The paper was followed by a discussion, which showed that the form "danguje" is not older than "dangusu," and that the Catechism belongs to the oldest group of the literary monuments of the Lithuanian language.

Mr. J. S. Westlake read a paper on the *-ar* and *-an* plurals in Old Frisian, with reference to old English; and another entitled 'Does Indo-Germanic *ei* always become Indo-Germanic *i*?' He founded the letter on *Silua Bâcensis* (beechen wood), the emended form of Cæsar's *Silua Lacensis*, and said that this *ē* must have come from *ei*, and later became *i*. This explains the Germanic *Rîn*, which was equal to the fourth-century Kilotic *Reinos*, whose later form was *Rhên-*, and that became in Germanic *Rîn*.

INSTITUTION OF CIVIL ENGINEERS.—March 2.—Mr J. C. Inglis, President, in the chair.—The paper read was 'Some Recent Grain-Handling and Storing Appliances at the Millwall Docks,' by Mr. Magnus Mowat.—It was reported that sixteen candidates had been admitted as Students.—The monthly ballot resulted in the election of two Members and six Associate Members.

PHYSICAL.—Feb. 26.—Dr. C. Chree, President, in the chair.—A paper entitled 'A Laboratory Machine for applying Bending and Twisting Moments Simultaneously' was read by Prof. Coker.—A paper 'On the Self-Demagnetizing Factor of Bar-Magnets,' by Prof. S. P. Thompson and Mr. E. W. Moss, was read by Prof. Thompson.—Prof. Thompson also gave an exhibition of the optical properties of combinations of mica and selenite films (after Reusch and others) in convergent polarized light.

MEETINGS NEXT WEEK.

MON. Bibliographical, 5.—'The Bibliography of Petronius Arbiter,' Mr. S. Gaselee.
— Institute of British Architects, 8.—'American Architecture,' Mr. F. S. Swales.
TUES. Royal Institution, 2.—'The Evolution of the Brain as an Organ of Mind,' Lecture IV., Prof. F. W. Mott.
— Colonial Institute, 4.30.—'Some Impressions of Colonial Life,' Mrs. Douglas Cator.
— Statistical, 5.
— Institution of Civil Engineers, 8.
— Zoological, 8.30.—'Grouse-Disease Committee Reports: (a) The Ectoparasites of the Grouse; (b) The Thread-Worms (Nematoda) of the Red Grouse (*Tetrao scoticus*); (c) The Tape-Worms (Cestoda) of the Grouse. Appendix: Parasites of Birds allied to the Grouse,' Dr. A. E. Shipley; 'On a Fossil Bird from the Lower Pliocene,' Mr. W. P. Pycraft; 'On a Collection of Mammals from Western Java, presented to the National Museum by Mr. W. E. Balston,' Messrs. Oldfield Thomas and R. C. Wroughton.

WED. British Academy, 5.—'The Building of the Nave of Westminster,' the Rev. R. B. Rackham.
— Meteorological, 7.30.—'Wind Waves in Water, Sand, and Snow,' Dr. V. Cornish.
— Entomological, 8.
— Folk-lore, 8.—'Myth, Magic, and Ceremonial of the Andaman Islanders,' Mr. A. R. Brown.
— Microscopical, 8.—'The Optical Examination of a Crystal Section in a Rock-Slice,' Dr. J. W. Evans.
— Society of Arts, 8.—'The Musical Aspect of Drums,' Mr. G. G. Cleather.
THURS. Royal Institution, 3.—'Recent Advances in Agricultural Science,' Lecture II., Mr. A. D. Hall.
— Royal, 4.30.
— Institution of Mechanical Engineers, 8.—'Experiments upon the Forces acting on Twist-Drills when operating on Cast Iron and Steel,' Messrs. D. Smith and R. Poliakoff.
— Linnean, 8.—'The Dry-Rot of Potatoes,' Miss S. Longman; 'The Structure and Affinities of *Davidia involucreata*, Baill.,' Mr. A. Horne.
— Chemical, 8.30.—'Iodine-Dioxide,' Mr. M. M. P. Muir; 'The Constituents of the Rhizome of *Apocynum androsaemifolium*, Mr. C. W. Moore; and other Papers.
— Society of Antiquaries, 8.30.
FRI. Institution of Civil Engineers, 8.—Students' Meeting.
Royal Institution, 9.—'Experiments at High Temperatures and Pressures,' Mr. Richard Threlfall.
SAT. Royal Institution, 3.—'Properties of Matter,' Lecture IV., Prof. Sir J. J. Thomson.

Science Gossip.

THE so-called Daylight Saving Bill is again under consideration, and there, if the Select Committee have abundant leisure, it may as well remain. The promoters steadily look at one side of the question, and neglect the obvious objections to an utterly impracticable scheme. The supposed advantages could be attained in a much simpler manner by altering the hours at which offices and shops open and close at certain seasons of the year. This would relate only to a third part of the year, for March and April, September and October. From November to February all who have to work systematically must exhaust the daylight, whilst from May to August all would have sufficient daylight before and after their work.

A SHORT Act of Parliament would enable banks and public offices to alter their hours in the spring and autumn, and other houses of business might follow if they found it desirable; if employees were consulted, it is not likely they would be unanimous in favour of the change. But to tamper with our time and the regulation of it would be deplorable. The confusion that would result from making an hour not always an hour would be intolerable. No object of any kind can be satisfactorily attained by a deceitful method; no Act of Parliament can make 8 o'clock in the morning 3 hours before noon, or 5 in the evening 4 hours after noon. The attempt would certainly fail, and even a trial would be injurious.

THE mean temperature for February at Greenwich was 37°·0, or 2°·5 below the average for that month, as compared with the sixty preceding years. The lowest reading in the shade was 19°, which was registered on the morning of the 23rd. Frost occurred on every night except those of the 4th and 5th. The rainfall was less than half the normal, whilst the hours of bright sunshine were 91, which is 34 more than usual.

FIVE more small planets are announced as having been photographically discovered by Herr Kopff at the Astrophysical Institute, Königstuhl, Heidelberg: one each on the 19th and 20th ult., two on the 21st, and one on the 25th.

IN her examination of plates taken by M. Blazko at the Moscow Observatory, Madame Ceraski has detected variability in a star in the constellation Cepheus, which is numbered +78°·831 in the Bonn 'Durchmusterung.' The changes appear to be between 9½ and 11½ magnitudes, and the period probably long. In a general list the star will be reckoned var. 4, 1909, Cephei. Mr. Sperra, of Cleveland, Ohio, has also found that the star B.D. +38°·2798, which is usually of about 8½ magnitude, is subject to small variations, reducing it

sometimes to about half a magnitude below that. It is in the constellation Hercules, and will be reckoned as var. 5, 1909, Herculis.

OBSERVATIONS are now being made to determine telegraphically the difference of longitude between Greenwich and Malta. Mr. Eddington is at Malta, whilst Mr. Harold Christie (son of the Astronomer Royal) is observing at Greenwich, and they will probably change places at the end of the month. One of the Greenwich portable transits, used in previous longitude determinations, has been taken to Malta.

THE first number of Vol. XXXVIII. of the *Memorie della Società degli Spettroscopisti Italiani* has been received. The principal contents are the results of a series of photometric observations, chiefly of variable stars, obtained by Prof. Bemporad at Catania, and a continuation of spectroscopic images of the sun's limb taken by Tacchini and Prof. Millosevich at Rome during the last three months of 1883.

FINE ARTS

THE POPULARIZATION OF ART.

The National Gallery. Edited by P. G. Konody, M. W. Brockwell, and F. W. Lippmann. Parts I.-VI. (T. C. & E. C. Jack.)—The first six parts of this new publication on the National Gallery have followed one another with commendable rapidity, and it is now possible to form some idea how far it bears out the promise of the publishers' prospectus. There have been so many failures in the attempt to reproduce in facsimile pictures by the Old Masters that one looks askance at new efforts. The success of Messrs. Jack's 'National Gallery' is consequently something of the nature of a surprise. It is, of course, almost impossible to compare each colour and shade in these reproductions with the originals, but the general effect of every plate is one of remarkable fidelity. Each part consists of six plates, with text, in large type, in the form of a condensed history of the different schools, with references to the chief pictures of the respective artists, and especially to those in the National Gallery. There is a swing in the text which proclaims that it is mainly intended for popular reading; but in the matter of dates and facts the latest researches have evidently been utilized. There are some "flowers of speech," as on p. 16, where we are told that Masaccio "is the strong root of the tree that bore the bloom of quattrocentist painting." It is not correct to state (p. 62) that Mr. Pierpont Morgan gave 100,000*l.* for the Raphael 'Madonna di Sant' Antonio': by deducting one-fifth from that amount a much more correct guess will be made. Nor do we think it is correct to say (p. 130) that Charles I.'s collection was "sold by Cromwell."

In the "provisional" list (published in the first part) of plates to be reproduced the publishers claim that the work will consist of 100 of the "finest paintings" in the National Gallery. But some of these cannot be described as the "finest," since in certain cases their interest is purely artistic and historical. Nor can they be described as the most popular; but we think that the student will agree that the 100 selected are of the highest importance. Each plate has a fly-leaf with the title of the picture, a short description, and the size according to the English and the decimal system. It would have been an advantage if these fly-leaves had contained a few more particulars—the provenance of

each work, for instance (so far as it is known). But this would perhaps be unreasonable to expect in a popular work.

The Art Treasures of London: Painting. Compiled by Hugh Stokes. (Fairbairns & Co.)—On the announcement of this book it was hoped that a long-felt want would at last be supplied; these hopes have, however, not been realized. In a certain sense some of the errors which are scattered through the book cannot be fairly laid to the charge of Mr. Stokes, who has unwisely allowed himself to be misled by the inaccuracies and misprints which are still to be met with in certain official publications, and have from time to time been pointed out in these columns. The discerning critic, possessing a highly developed sense of clerical accuracy as well as "the living eye" for the points of a picture, does not usually fall so precipitately into the many pitfalls that await the unwary. In the present day the layman too often puts his faith in untrustworthy books of reference, unscientific textbooks, antiquated quotations, and unscholarly reprints. It is all the more regrettable, therefore, that this chronological guide to the schools of painting as represented in the public galleries of London should be published with an air of authority that will mislead many. By arranging the pictures in the chronological order of the schools to which they belong Mr. Stokes has given us the "form at a glance" (if we may use such an expression) of the art treasures in our large public collections; but the title chosen for the book is misleading, as no mention is made—if we are to trust the Index—of a single private collection. Are we justified in assuming from the title that the other works of art in the British Museum, the Wallace Collection, the National Gallery of British Art, and at South Kensington will yet be chronologically arranged? As pictures at Oxford, Cambridge, Hampton Court, and Dulwich are included, Bethnal Green Museum, and even Windsor Castle, might have been dealt with.

In the general remarks on the National Gallery it is stated that the Rokeby 'Venus' by Velasquez was bought for 40,000*l.*, and the natural inference is that that sum was paid by the Gallery, to which it was, in fact, presented by the National Art-Collections Fund, after having been purchased for 45,000*l.*

In accepting unreservedly as an authentic work by Cimabue the 'Madonna' in the National Gallery (No. 565), and repeating the timeworn myth that Cimabue was "the first painter to break through the tradition of Byzantine art," the author conveys a wrong impression. The dates of his great contemporary Duccio are incorrectly given as 1260-1339, instead of 1255-1319. It is unreasonable to place the birth of Titian as late as 1498, which would intimate that he was working on the exterior frescoes of the Fondaco de' Tedeschi at the age of nine, and painted the 'Ariosto' in the National Gallery (No. 1944)—if it is really by him—when less than ten years of age! Perhaps Mr. Stokes has been misled by the misprint in an official publication to which we drew attention long ago (*Athenæum*, No. 4129). To the same source may be traced the wrong dates given in connexion with Botticelli, Richard Wilson, and Hoppner, who were born in 1444, 1814, and 1768 respectively. Sir M. Archer Shee and Alfred Stevens were born in 1769 and 1818, and not in the years given by Mr. Stokes.

In at least two instances the titles of pictures are incorrect: one of Piero di Cosimo's pictures at Trafalgar Square is the 'Death

of Procris,' not 'The Death of Proteus'; and the portrait by F. Francia which Mr. Salting has lent to the Gallery represents 'Bartolommeo Bianchini,' not "Bianchi." Perugino's 'Virgin and Child and St. John' is wrongly numbered on the page of illustrations on which it is placed; and Crome's 'Windmill' has the wrong title in the list of illustrations facing p. 112. Marco Barbarigo was for a short time Venetian consul (not "counsel") in London. What authority has Mr. Stokes for the suggestion that the 'Man's Portrait' by Jan van Eyck (No. 222) is "that of the painter"? There is not a shred of evidence to support this conjecture.

Hopeless confusion has been made between Gregorio Schiavone and Andrea Schiavone, eight pictures which are ascribed in the Hampton Court Catalogue to the latter, who is also known as Meldolla, being included on p. 19 among the works of the former. Benjamin West's 'Christ blessing Little Children' is at the Foundling, and not at Burlington House; and the 'Portrait of the Artist' credited to West on p. 111 should apparently have been assigned to Westall on p. 117.

Notable omissions are the 'Mrs. Siddons' by Sir T. Lawrence and the 'Portrait of Lady Clarges' by Downman, both of which are in the National Gallery; Hogarth's 'Capt. Coram' at the Foundling; R. Wilson's 'Portrait of Himself' in the Diploma Gallery; and Watts's fresco of 'The School of Legislation' in Lincoln's Inn Hall. Dates, approximate at least, might have been assigned to the pictures by Gainsborough (p. 109) and other prolific artists.

It is easy "to collate a score of catalogues," and to consult Morelli, Kugler, and Crowe and Cavalcaselle; but a certain amount of discrimination is necessary. It is profitable also to quote, with full acknowledgment, of course, the latest deductions and oracular utterances of Mr. Berenson; but even here Mr. Stokes has not been pre-eminently successful. He has thus failed to note that the 'Cavaliere,' which passed, with other pictures in the Cohen Bequest, to the National Gallery as a work by Moroni, has been lately attributed by Mr. Berenson to Sofonisba Anguissola. It is obvious also that that well-known critic did not describe the 'Portrait of Andrea Odoni' at Hampton Court as "one of the first achievements" of Lorenzo Lotto, but as one of his *finest*, and Lotto was forty-seven years of age when he painted it. The reader might have been warned against accepting as absolutely authentic some pictures that pass under the names of Fra Bartolommeo, Botticelli, Titian, Albrecht Dürer, Vigée Le Brun, Richard Wilson, Gainsborough, and J. S. Cotman.

There are several misprints, some of which are duplicated in the Index, as Mantavano (p. 17), Marco Zoppa (p. 19), Zurburan (p. 77), S. Rock (p. 18), St. Zenobia (p. 10), Copplethwaite (p. 111), and Piero della Francesco (p. 4).

Much of the information given is exceedingly useful. Few, for instance, know that there is a picture at South Kensington by Georges Michel, whose 'Woodland Scene' has lately been acquired by the National Gallery. Very few people would be able at a moment's notice to say where they could find paintings by Gustave Courbet, Cambiaso, F. H. Drouais, Van Stry, W. R. Bigg, Joseph Barber, James Baynes, Joseph Highmore, and others. Mr. Stokes's book will prove of great assistance for handy reference, although the parentheses denoting the room in which a particular picture is to be found are often left empty.

The Wallace Collection and the Tate Gallery. By Estelle Ross. (Wells Gardner & Co.)—It is incontestable that London children are seldom taken to public galleries, and that when they are, at irregular intervals, given what is intended as a great "treat," they are too often bored. In most cases this boredom is due to the incapacity of their instructors, who have not the gift of imparting to their charges something of the romance, folk-lore, and historical reminiscence that would awaken their curiosity and sustain their interest. Thus there is room for a series of simply worded and entertaining books on the public galleries of London; but any attempts in the direction of straightforward art-criticism for juveniles, to prove successful, must be based on a just appreciation of the facts, a sound historic outlook, and a well-developed æsthetic sense; the volumes should, in fact, be written by a responsible critic.

The introduction of anecdotes into the narrative, to hold the attention of the young folk for whom this book is obviously intended, is commendable, but the facts upon which they are based are frequently inaccurate. Thus we are incorrectly told that 'The Tragic Muse' by Sir Joshua Reynolds "is in the National Gallery" (p. 12). The picture of 'Mrs. Siddons as the Tragic Muse,' which is here referred to, is in the collection of the Duke of Westminster. Miss Estelle Ross probably has in mind the inferior studio replica in the Dulwich College Gallery.

Again, we read that the 'Lady Cockburn and her Children' by Reynolds "used to be in the National Gallery." Miss Ross evidently does not know that it was bequeathed by Mr. Alfred Beit some two years ago to the national collection, in which it now hangs.

It would appear from the remark that "W. P. Frith painted, as a rule, scenes of the day, and his pictures have a special interest as illustrating the period in which he lived" (p. 157), that the author is under the impression that Mr. Frith is dead. He is, on the contrary, not only alive, but still pays an occasional visit to the National Gallery, in spite of his ninety years.

In the chapter on Watts we read that "the Celts, who have a fixed idea that English people are unimaginative, have thought well to call him a Welshman" (p. 165). The author is apparently unaware that Watts's parents were of Welsh origin.

It is possible that Titian "entered the studio of Gentile Bellini" (p. 51), but it would be safer in this connexion to mention his brother Giovanni also rather than to pass him over. However, much labour has evidently been expended on this book, which will no doubt meet with the success it deserves.

The National Gallery. By Alice Corkran. (Same publishers.)—This book is laudable in its endeavour, but ineffectual in its criticisms, and too often misleading in its facts and details. We are told in the Introductory Note that in the compilation of "this guide to our National Gallery for young folk" many writers have been consulted, including Crowe and Cavalcaschi [sic], as well as "many other authorities read in handbooks and articles which I cannot enumerate." We are informed that all that is best in "the work of all the greatest masters the world has known" has "come down into the art of our time"; and we are asked to believe that in bygone days "every church contained numerous altars above which was raised a masterpiece," although "the art of the North was essen-

tially a Protestant art, caring little for legends of the saints and the Madonna" (p. 3). A few lines further on we read that "afterwards, towards the end of the seventeenth century, came the English School." Such a perfunctory summary of the development of art might have satisfied the "young folk" of Early Victorian times, but in these days of scientific criticism we must be allowed to dissent from the erroneous views adopted by Miss Corkran.

The English is frequently odd. Thus the St. John seen in Margaritone's picture is described as being "apparently in a hipbath of seething oil" (p. 11); while in the remarks on the French School it is stated to be "a great miss in the National Gallery to have no picture" by Watteau.

The author is in error in saying that Raphael was born on a Good Friday (p. 63), and that he "was not twenty when he painted the Ansidei Madonna." Our knowledge of the art of Spain is far from complete, but it is ridiculous to dub it "an art that flourished for a century." Miss Corkran is apparently under the impression that Albrecht Dürer never left "his beloved country" for Venice (p. 157). It is inexact to state that "before he heard Savonarola, Botticelli painted nothing but heathen gods and goddesses"; nor did Leonardo die in the arms of King Francis I. (p. 43). Lawrence's 'Portrait of Romilly,' the "great lawyer who reformed the cruel laws" (p. 188), is not now exhibited at Trafalgar Square. We are told that "Fra Lippi's patron was Cosmo de' Medici, whose portrait is here painted by Angelo Bronzino" (p. 16). Cosmo de' Medici died in 1464, and Bronzino was not born till about 1502. The fact is that the portrait in the National Gallery (No. 704) represents Cosimo I., Duke of Tuscany (1519-74), and is probably only a school picture, a more authentic portrait being in the Borghese Gallery.

Rosa Bonheur's 'Horse Fair,' which, as the author admits, is now in the Tate Gallery, is ineffectually dragged in to chronicle the fact that "when I was a little girl in Paris, I remember going to see Rosa Bonheur with my father and mother," but the artist "had fallen asleep under the table" (p. 175).

Misprints are numerous; thus we have "Ansedei" for Ansidei, "St. Emilius" for St. Emidius, the city of "Ascali" for Ascoli, and "Palmeira" for Palmieri; and the executioners in Pollaiuolo's 'St. Sebastian' are said to be "changing their cross-bows," instead of charging them.

THE WORK OF THE ART SCHOOLS OF LONDON.

THE exhibition at the Whitechapel Art Gallery of the work of students of the London Art Schools cannot claim to be fully representative, and moreover limitations as to space have led to the scattering of the works of different schools, so that in the absence of a catalogue it is difficult to judge of their relative merits. The half-formal nature of the show, however, offers a fairer impression of the work done than is to be obtained, for example, by examination of the work sent up to South Kensington, in which the bent of the student and the aim of the teacher are conceivably coloured by what they believe to be the taste of the examiners. Nothing in this exhibition has been introduced or eliminated by such considerations, so we are the more struck by its revelation of the almost complete lack amongst us of some of the essential elements of artistic education.

Students are encouraged, it is true, to devise on familiar lines patterns for wall-

papers and textiles, but, as a rule, their work in the life room is a thing apart—purely imitative, and uninformed by any purpose of design. They are taught to copy more or less faithfully a model paid to keep still, and in the golden age of art the opportunity of such study would have seemed most precious—because it alone was difficult of access, while other instruction came to a man inevitably in his daily work of assisting his master. To-day such individual research is to some extent within the reach of every beginner, but he is so rarely offered any assistance in utilizing his opportunities that the result is not to stimulate his inventive powers, but to weaken them till he is incapable of doing anything without a model in front of him.

At its best such a system produces a type of painter unsuited to our day; for while we do not anticipate that the present "bad times" in artistic circles indicate the future abolition of the painter, we do regard them as pointing to the necessity of a change in our ideal of the painter's education. The elaborately intimate picture of a scene entirely realized before the artist for his portrayal must always be a luxury for the rich buyer, costly to produce, and marketable only in an extreme degree of excellence. On the other hand, there is a real need among us of a school of lively and inventive decorative painters, capable of using colour in exhilarating fashion. Such men need not so much to produce impeccable studies as to be able, in artist's jargon, to "handle the figure," which is a very different thing. They need not be forced to register every tiny muscular detail of a figure, but should be encouraged to group its main directional lines with a keen eye to their significance. Occasionally, as at the Slade School, some such instruction in absolute drawing from life seems to be given; but even here, if we may judge from the three large sketch compositions contributed to the show, there are signs of only a minimum of constructive teaching in the principles of figure-design and pictorial structure to a prodigious amount of unrelated life-drawing.

Doubtless, it is the desire to be original which shackles a student's inventiveness, bidding him postpone any attempt to cast together groups of figures till he has formed an individual view of the structure of the body not based on another's ideal. Such scruples are a modern invention, and we may confidently assert that every one of the masters we revere began by exercising his inventiveness on some one else's material, recombining figures which another had first observed. The modern student's indolence of invention should be combated. It would be done most effectively, of course, in the old fashion, by example—by setting him to work by the side of an active painter and serve as his assistant. The work of the Bolt Court School of Lithography, if slightly vulgar, shows more signs of vitality than the others, doubtless because there was going on alongside of the life class the reproduction of designs of a freer and less imitative character. We should be less afraid, too, of setting students to copying. The task of freely translating fine designs into the student's natural terms of expression stimulates invention, and such work as the "Historic" studies after Veronese, Tiepolo, and Michelangelo, which are shown by a student of the St. Martin's School, is a step in the right direction, as is also a "Mural Design" emanating from Hammersmith, which, without being remarkable in result, is at least based on a Della Robbia group of great suitability to the purpose.

For the practical purpose of training the

painter of the future, our present policy of isolating the individual student from every influence but that of the model is disastrous. A school would be only the more useful if it reared a generation of artists with a single ideal and speaking a common idiom, and to send out a team of painters capable of working together, the beginners squaring up and forwarding the designs which the more advanced students originate and complete, is the policy which means ultimate success. By their not quite mechanical work the former would get insight into their business, while it is by such a system only that we can win back to the productive power of a former day, more than ever necessary now, when time is so important an element in any task of decoration. By realizing, moreover, their possible place in such a scheme of activity, the unfortunate students of "still-life painting" might endow their work with new life, and redeem it from the kind of ineffective colour - photography into which it has degenerated.

OTHER EXHIBITIONS.

OF the two societies of women painters, it is undoubtedly the Women's International Art Club, now showing at the Grafton Galleries, which this year has the higher average of merit. Works of exceptional quality are not on that account more numerous, but we are reminded that from the general spread of the principles of impressionism some idea of unity of colour has been gained. The works of the late Anna Birch (102 and 105) are examples of a reasonable proficiency in this respect not allied with any great freshness of observation. In Mrs. Austen Brown's flower pieces (2 and 7) the same qualities are shown in combination with a daintier, but not less structural use of paint; and Miss Halhed's *In an Old Mirror* (18) also has superficial charm, but perfunctory characterization. Miss Emily Lang's *On the East Coast* (30) and Miss Alice Fanner's *Snow in Spring* (80) have each a flutter of pleasant colour.

Satisfactory examples of more sustained effort are rare, but Miss Mary Creighton's *Gaslight at Twilight* (58) has an intimate charm recalling the best figure pictures, say, of Mr. Muirhead at the New English Art Club. Miss Rowley Leggett's *Cuckmere River* (65) is much the best large picture she has done—sincere and thorough, if a trifle heavy handed; and Miss Clare Atwood's *Iron Gates* (120) has similar qualities. Of the water-colours we must mention the four brilliant drawings of Versailles by Madame Andry-Arlen.

At Mr. McLean's Galleries an exhibition of water-colours by Miss Emily Paterson is distinctly disappointing: they are fretful and unquiet without being vivacious or sparkling. In the gallery beyond is a collection of pictures of the British, Dutch, and French Schools, of which the finest is a small *Interior: Old Woman and Child* (25), by Decamps, in which the figures are feebly characterized, but which catches something of the uncanny silence of an unbearably hot day, when torpor seizes you even in the shadowed room, and without not a creature stirs. Nothing else in the room has so strong a flavour as this little picture, though a couple of still-life pieces, by Alexander Fraser (24) and Philip Rousseau (26) respectively, have modest merits which make them preferable to other canvases alongside to which are attached greater names. A large *Lioness and Stork* (13), by J. Ward, shows a strong structural use of paint allied to weak drawing; while Sir John Millais's *Clarissa* (14) alongside

has nicety of form, but specious technique. A small example by James Stark (23) contrasts similarly with the *Promenade at Famars* (32) by H. Harpignies—the one is technically impeccable, but has hardly a breath of nature about it; the other is the sort of sketch any amateur might have done on some radiant afternoon when the delicacy of the day possessed him.

NATIONAL GALLERY OF BRITISH ART.

THE opening of a roomful of new acquisitions reminds us of the steadily improved aspect this institution is assuming under its new Director. The large Second Gallery, carefully hung with selected works, presents now an imposing appearance; and the putting in place of Alfred Stevens's great spandrel *Isaiah* gives the Gallery a dignified example of monumental design in the grand style to which no collection of modern work can boast any superior.

The works formally added to the collection last week are less important: a small collection of etchings by living artists and by Wilkie, the smaller of whose plates are masterly; drawings by Mr. Strang, Mr. Muirhead Bone, and Alfred Stevens; and an extraordinarily brilliant lot of water-colours by Müller, whose *Terrace at Chambord* is a superb sketch of unusual delicacy and constructive power. The late Mr. Brabazon is not represented, perhaps, at his best, though the *View of the Grand Canal* has the essence of his colour, but lacks the flower-like superficial perfection which, especially in the use of body colour, is his hall-mark of greatness. The *Pink Palace* shows something of this, but the design is a little obvious. There are also further examples of the drawings of J. F. Lewis.

Almost all the drawings in the next room have been given, and a portrait of Pettie by himself and an excellent example of the work of James Charles are due to similar acts of generosity. We shall know in a better world by what means owners are induced, for the good of their country, to separate themselves from their most cherished possessions in so entirely satisfactory a manner.

THE HORSE GUARDS PARADE.

THE suggestion for improving the Horse Guards Parade just published by Mr. J. W. Speaight is a project which, from many points of view, finds warm support. No artist can look at the plan proposed without feeling that it is a suitable—indeed, some might almost say the only—way of laying out that portion of St. James's Park. The vista from the Duke of York's Column to the Foreign Office tower rightly dictates the scale of the design, the other details of which have the inevitable look of a happily inspired plan. There are those who still hope the Government will see its way to endowing London with so handsome a feature, the spaciousness of which could not but prove a valuable asset, even from a pecuniary point of view.

The brochure in which Mr. Speaight sets forth his project shows him as so capable an advocate that we need not elaborate here the advantages of laying out this part of the Park in the manner proposed. The charming Canal Walk would be a unique possession for Londoners. The manner suggested, however, for adorning the new "Place" with statuary (all the military statues being gathered from the

highways of the metropolis into a kind of National Valhalla) is open to some artistic objection, fine as it may sound as an expression of national sentiment. It is difficult to foresee exactly the effect that would be produced were all these monuments, designed at different times and for various surroundings, dumped down cheek by jowl as units in the same architectural scheme. That scheme should be so handsome, moreover, that we could wish it finer decorative adjuncts than some of these statues, the demerits of which at present are not unkindly veiled behind a screen of hurrying motor-cars. This is, of course, a purely artistic consideration, and the scheme appeals so strongly to the imagination that perhaps for once even the claims of Art should be subsidiary to those of a grandiose historic symbolism.

THE ARCHÆOLOGICAL BUDGET OF ROME FOR 1908.

I MUST interrupt the thread of the account begun in *The Athenæum* of January 30th to speak of the extraordinary discovery made on the Janiculum on Saturday, February 6th, which forms the topic of the day in archæological circles. When Mr. George Wurts, the present owner of the Villa Sciarra, was laying the foundations of a new gardener's house near the lower gate, opening on the "Viale Glorioso"—and this happened in the summer of 1906—many marbles, inscribed with Greek and Latin dedications, were discovered. Among these were a votive altar to the Syrian god Addoas; another to Jupiter Maleciabrades, the local god of the Syrian town of Jabruda; a third to Jupiter Keraunios, or Fulgurator, and to the Nymphs Furrinæ; and lastly a Greek metric inscription concerning certain works accomplished by a devotee named Gaionas (the Aramaic for "the magnificent"). This enterprising representative of Eastern superstitions in Rome was already known to us from other records which have been published both in the 'Corpus Inscr. Latin.' and in Kaibel's 'Inscr. Græcæ.'

The texts discovered by Mr. Wurts in 1906 proved: First, that the lower section of the old Villa Sciarra, where the gardener's cottage has just been erected, marks the site of the sacred grove of Furrina, where Caius Gracchus was put to death by his own attendant in B.C. 121, while the bodies of his 3,000 partisans were thrown into the Tiber, which runs just at the foot of the slope. Secondly, that the existence in the same grove of several springs, held in religious respect, brought about in imperial times the evolution of the old local goddess Furrina into a group of aquatic Nymphs of the same name.* Lastly, that at the time of the Antonines a section of the sacred grove, and one, at least, of the springs, became the property of the Syrian colony (or of one of the Syrian colonies) in Rome, which was given leave to build a national chapel, and to set up a fountain for the use of its attendants.

Starting from these facts, Prof. Paul Gauckler—whose archæological work as Curator of Antiquities in Tunisia stands in no need of my praises—took up the subject with the view to a thorough search of the ground; and, overcoming various difficulties, in high and low quarters, he has, with the assistance of Messrs. George Nicole and Gaston Darien, the sanction of the owner of the ground, the Marchese Medici del Vascello,

* Cicero ('Nat. Deor.' iii. 18) calls the scene of Gracchus's murder the grove of the Furies, but those Attic deities do not appear to have been naturalized at Rome; and we may infer from Varro that Furrina was some indigenous goddess.

and the permission of the Ministry of Public Instruction, carried out his plan with perfect success.

In the first place, the spring made into a canal by Gaionas for the benefit of his fellow-worshippers has been again brought into play. It gives an output of 140 cubic metres per day, and, being of excellent quality, represents to the owner of the land an additional capital of a hundred thousand francs. The basin of Carystian marble (*cipollino oscuro*) into which the water once fell, discovered accidentally in 1902, was sold to the antiquary Simonetti for 2,700 francs, and still belongs to his collection.

In the second place, it has been made clear that the original sanctuary, built by Gaionas towards the end of the second century, must have come to grief—or been abandoned—150 years later, on account of its unfavourable position at the bottom of a ravine, and another built at a higher level, with the negligence and poverty of materials characteristic of the Maxentian era. The walls of this later sanctuary have no foundations at all, and are built with chips of tufa and bad cement; but the plan of the structure itself is remarkable. It comprises a central assembly-room of considerable dimensions, facing the east, with a triangular altar in the middle, and a square one in the apse, over which a mutilated marble statue was lying, probably of a Jupiter Serapis or of a Romanized Baal. The assembly-room is surrounded by five or six chapels, in the plan of which, as well as in other structural details, the triangular shape prevails. In one of these recesses, at the eastern end of the group, another triangular altar of large dimensions was discovered on February 6th, with a rim or raised border, as if to prevent a liquid substance, spread over it, from dripping on the pavement.

It seems in the third place that towards the middle of the fourth century the worshippers in this Syrian chapel must have joined forces with the worshippers of Mithras, who were then engaged in a war *à outrance* against the overpowering Christian influence; and that they must have had to face the same decree of suppression issued by Gracchus, Prefect of the city, in 377, which put an end to the practice of foreign superstition in Rome.

To such an incident in the history of the Syrian Transtiberine congregation Prof. Gauckler attributes the fact that the beautiful statues of gods discovered in the present day within the precincts of the sanctuary had been studiously concealed two feet below the floor. One, absolutely perfect, represents a young Bacchus with the usual attributes, and with the head and hands heavily gilded. Perhaps the figure was dressed in rich Eastern clothing, like some of our popular saints in Italian villages. The other is an exquisite image of a young Isis, which I believe to be an original Egyptian work worthy of having come out of one of the studios of the Saitic school; while others consider it an imitative work of the time of Hadrian. The statue (which is cut in black basalt) must have been knocked off its altar or pedestal by a heavy blow on the forehead, which disfigured the nose and the lips, and broke the body into five or six pieces, which, however, were piously collected by some one and buried in the apse of one of the smaller chapels. I believe not one is missing.

The finds described in the preceding paragraphs, interesting as they are from the archæological point of view, have been almost cast into oblivion by those which have revealed to us some of the secrets of the place.

In the "sancta sanctorum" of the main chapel, within the high altar and right under the feet of the Jupiter-Baal, a hiding-place has been detected, about one foot square, lined with plaster, in which part of a human skull of an adult was concealed. There were no traces of jaws or teeth or incinerated bones, nor of goblets, medals, jewellery, and other such funeral *κειμήλια*. The section of the skull appears to have been neatly cut, to fit the size of the hole which was to guard the secret of its origin and existence for nearly sixteen centuries. As we cannot for obvious reasons consider this relic as an *os resectum*, as a remnant of the incineration of the body, Prof. Gauckler has advanced the conjecture, and hinted at the possibility, that we may have in this piece of skull the evidence of a human sacrifice "of consecration," so frequent in the rites of Semitic religions. The place of honour given to it in the Transtiberine sanctuary shows how valuable it was in the eyes of the initiated at whose expense the sanctuary had been rebuilt. This would be, then, the first evidence of a human holocaust ever found in Rome. The victim, immolated according to the ancient rites, identified it with the god by virtue of the sacrifice—would chain him, as it were, to the relics, thus ensuring his actual presence wherever its relics were preserved. We must remember, apropos of this theory, that when the Mithræum of Alexandria was suppressed by the Emperor Constantius in 361, a party of Christian invaders discovered in a secret passage human bones, which were shown to the populace as a proof that human sacrifices had been perpetrated in that den of iniquities.

Another secret has been found buried in the core of the triangular altar at the eastern end of the building. It seems that on the consecration day a symbolic image of the presiding god, or of one of the presiding gods, was buried in a hiding-place identical in shape with the one described above, and sealed with a "tegula bipedalis" lined with cement around the rim. Lying at the bottom of the cache, with feet turned towards the west, viz., towards the high altar, was a bronze (?) figure of a Mithras Leontokephalos (?), wound, as usual, in the coils of a snake, whose head bends forward above that of the god. The interrogation marks in such matter-of-fact questions are easily explained. On the day of the consecration, before the hiding-place was sealed in which the snake and its symbolic victim were to lie for ever, mystic food was provided for the reptile, and five ordinary chicken's eggs were deposited, one at each coil. I do not know how these eggs came to be broken: the fact is that their yolk, mixed with dust and lime, has stained and encrusted the figure so that it is impossible to make out its features, and the material in which it is cast or moulded or chiselled, unless it is lifted from its couch and examined in the proper light. This has not been done yet, because there is the probability that the altar and its contents can be removed bodily to the Museo Nazionale, where the proper investigation can be made in more favourable circumstances than in the open air.

This interesting set of discoveries will give rise to fresh research in connexion with the practice of foreign superstitions in Rome, and with the right of the foreign colonies to worship in their own fashion their national gods (*θεοὶ πατρώοι*), under the responsibility of their consuls or *πρόξενοι*, who acted as high priests, being invested at the same time with commercial and religious functions. I have already found

the following point of comparison in the "memoirs" of Flaminio Vacca, the genial archæological chronicler of the time of Sixtus V. He describes how a secret place of worship, the door of which had been walled up, was found in the vineyard of Orazio Muti opposite the church of San Vitale, just at the point where the Via Venezia now branches off from the Via Nazionale; and that, the wall having been demolished, the explorers saw a human figure with the head of a lion, round whose body a serpent was wound in coils, with the head above that of the monster-god. There were many clay lamps around the plinth of the statue, with the "becco" or point turned towards it. I can vouch for the accuracy of Vacca's statement, because the cave was entered again in 1869, when Mgr. de Merode, Secretary for War to Pope Pius IX., was tracing the present Via Nazionale along the northern slope of the Viminal. It was undoubtedly a Mithræum in which the god was worshipped—as on the Janiculum—as Leontokephalos. The door must have been walled up by the devotees at the time of the last persecution of Gracchus (A.D. 377).

These, then, are the discoveries which have absorbed the interest of professional people for the last three weeks. They appear even more remarkable if we consider them, not as a gift of chance, but as the outcome of a plan most carefully studied, and carried into execution inch by inch by one who knew what lay concealed underground. I say this because a gentle breeze of chauvinism is already blowing in the direction of the Janiculum; but let there be no misunderstanding on this point. Those whose sense of justice and fair play is not impaired by prejudice or "xenophobia" know to whom honour is due for this new and exciting chapter in the history of Roman excavations.

RODOLFO LANCIANI.

. We may remind our readers that we published on April 6th, 1907, an article on 'The Grave of Furrina,' by Mr. St. Clair Baddeley, with a reproduction of an inscription found in the Villa Sciarra.

SALES.

MESSRS. CHRISTIE sold on the 2nd inst. the following engravings: After Morland. The Return from Market, and Feeding the Pigs, by J. R. Smith, a pair, 105/.; St. James's Park, by F. D. Soiron, 52/. Arundel Society Publications, a series of 75 plates, 52/.

Messrs. Christie also sold on the 6th inst. the following. Drawing: Dumbarton, by Turner, 50/. Pictures: F. D. Hardy, The Wedding Breakfast, 115/. Albert Moore, Hydrangeas, 105/.

Fine-Art Gossip.

THE exhibition of the Royal Hibernian Academy is one of the most successful of recent years. Besides the important English works on loan, including paintings by Messrs. Sargent, Charles Shannon, Clausen, Tonks, and J. J. Shannon, Irish artists are particularly well represented. Mr. Dermot O'Brien shows some very characteristic work, both in landscape and portraits; Mr. William Orpen, Miss Sarah Purser, Miss Harrison, and Mr. W. J. Leech sustain the best traditions of Irish portraiture; while Messrs. Hone, Vincent Duffy, and Festus Kelly, and many others show brilliant landscape work.

THERE is a small but choice exhibition of sculpture, the most notable work being that of Mr. Oliver Sheppard; and a novel feature has been introduced in the shape of a number of heraldic exhibits, consisting of

achievements, book-plates, &c., by Capt. Nevile Wilkinson, Major Sheppard, and Mr. J. R. Blake.

THE annual exhibition of the Royal Amateur Art Society will be held at 16, Grosvenor Place, S.W., on the 22nd, 23rd, and 24th inst.

AT 66, Russell Square an exhibition of photographs by members of societies affiliated with the Royal Photographic Society of Great Britain was opened on Wednesday last, and will be on view till April 10th.

THE CONNOISSEUR PUBLISHING COMPANY will shortly issue a book on Francis Wheatley, R.A., by Mr. W. Roberts. The work will contain numerous coloured and other illustrations, a life of the artist, and a full descriptive catalogue of the engravings after Wheatley.

A MOVEMENT for the erection of a monument to Caran d'Ache has been taken up with enthusiasm in Paris, and a large sum has already been promised. M. Édouard Detaille has accepted the presidency of the Committee.

M. ALFRED NORMAND, the famous architect, who died last week, was the doyen of the French Académie des Beaux-Arts. He was born in Paris in 1822, and carried off the Prix de Rome in 1846. His most famous work was the Hôtel Pompién in the Avenue Montaigne, in 1865. This was one of the curiosities of the period, but is no longer in existence. Another of his works was the reconstruction of the Vendôme Column, which the Communists had knocked down. He also restored the mutilated Arc de Triomphe. M. Normand was President of the Institute of France in 1900, and was the founder and president of the Society for the Preservation of Ancient Monuments in France.

THE death is also announced of M. Alexandre Charpentier, the sculptor, and a prominent member of the Société Nationale des Beaux-Arts. Among his best-known works is the bas-relief *en grès*, 'Les Boulangers,' in the Square Scipion; another is the Charlet statue in the Place Denfert-Rochereau. A large number of his works, chiefly *plaquettes* in bronze, are in the Luxembourg. His exhibit at last year's Salon was a portrait of Albert Sartieux.

THIS year's exhibition—the fourth—at Bagatelle, in the Bois de Boulogne, is to consist of portraits of women (painting, sculpture, engravings, and drawings) who lived under the three Republics.

ONE of the oldest contributors to the *Gazette des Beaux-Arts* and *L'Illustration*, M. Alfred de Lostalot de Bachoué, died a few days ago in his seventy-first year. He was sub-editor of both these publications, to which he contributed a number of papers on art and the drama. He was the author of several books on art, notably 'Les Arts au Bois,' 'La Peinture française,' and 'Procédés de Gravure,' in addition to which he published several works on the drama.

AN exhibition of the works of the painter Hans Thoma will be held at Berlin next October to celebrate the veteran artist's seventieth birthday.

MUCH has been heard lately of the discovery of a ceiling fresco by G. B. Tiepolo in the Palazzo Grassi at Venice. L. Brosch, writing in the *Cicerone* (Heft 3, p. 101), decisively proves that it is the work of Fabio Canale, a mediocre pupil of that master, and shows that Tiepolo—who in 1762 settled at Madrid with his sons, and died there eight years later—could scarcely

have decorated the Palazzo Grassi, which was still in an unfinished condition in 1766.

SOME new facts have recently come to light relating to two fourteenth-century masters—the Pisan sculptor Giovanni di Balduccio Alboneto, and the Lombard architect and sculptor Matteo da Campione. Balduccio, the author of the beautiful tomb of St. Peter of Verona in S. Eustorgio at Milan, was still living in that city, it seems, in the autumn of 1349. His non-acceptance of a post offered to him at Pisa was therefore due not to his death in the summer of 1349, as hitherto erroneously supposed, but to the fact that he was actively employed at Milan, and doubtless unwilling to exchange a lucrative position there even for the honourable post of *Capo-maestro* of the Opera del Duomo, which had been pressed upon him by the Pisan authorities. Matteo da Campione, whose name is intimately bound up with the Cathedral at Monza and many sculptures at Milan and elsewhere, was, it now appears, a direct pupil of Balduccio, and was still in the workshop of that master in the autumn of 1349, being apparently very young at that date. His connexion with the works at Monza must therefore fall somewhat later than 1450, the date given by Frisi.

MR. WILLIAM RUTLEY, the auctioneer, and one of the founders of the firm of Messrs. Knight, Frank & Rutley, died on Saturday last. A man of culture and fine taste, Mr. Rutley found a congenial sphere for his talents in the valuations of works of art, and the cataloguing of various objects, from Greek coins to old lace and jewels, and from pictures and china to antique furniture.

AT the meeting of the Society of Antiquaries of Scotland on Monday an account was given of the excavation of two caves with remains of Iron Age occupation, on the estate of Archerfield, Dirleton. The relics found included a quernstone, whetstone, iron knife (5 in. long), iron spearhead, iron nails, a pick made of an antler, a spindlewhorl of deer-horn, a bone button, two bracelets of coloured glass, and fragments of pottery, with pieces of Samian ware.

EXHIBITIONS.

- SAT. (March 13).—Mr. G. Belcher's Drawings, 'London Types and Characters,' Private View, Leicester Galleries.
— Mr. T. Hodgson Liddell's Pictures of China, Private View, Fine-Art Society's Gallery.
— Mr. Sutton Palmer's Water-Colours, 'Rivers and Streams,' Leicester Galleries.
— The late R. Spencer Stanhope's Pre-Raphaelite Pictures and Drawings, Carfax Gallery.
— Mr. H. S. Teed's Landscapes in Oil and Water Colours, Mr. W. B. Paterson's Gallery.
— Water-Colour, Pastel, and Drawing Salon, Goupil Gallery.
— Miss Evelyn J. Whyte's Water-Colours, 'Mountains, Lakes, and Lowlands,' Private View, Fine-Art Society's Gallery.
TUES. Mr. Alexander Williams's Water-Colours and Oil Paintings of 'Ould Donegal,' Private View, Modern Gallery.
WED. Eighteenth-Century Japanese Colour Prints, Private View, 25, Bedford Street, Strand.
— Sir Charles Holroyd's Original Etchings, Private View, 25, Bedford Street, Strand.
SAT. (March 20).—Royal Amateur Art Society, Annual Exhibition, Press View, 16, Grosvenor Place, S.W.

MUSIC

Musical Gossip.

THE first of the series of six Symphony Concerts with the New Symphony Orchestra, under the conductorship of Mr. Landon Ronald, took place at Queen's Hall on Wednesday afternoon. A brilliant rendering of Weber's 'Oberon' Overture proved that the orchestra was in fine form. The conductor not only thoroughly understands his business, but also is in earnest, his beat being clear and inspiring. A first performance was given of Mr. William Wallace's 'François Villon,' for which the composer has sought inspiration in the poems of the fifteenth-century French poet. This symphonic work is a reasonable piece

of programme-music. The fantastic opening, and, later on, sudden changes of mood, are accounted for by titles of various poems, or lines therefrom, which Mr. Wallace had in his mind when composing, and which he supplied to Mr. Kalisch, the analyst. Some modern musicians acknowledge that they write to a programme, yet will not reveal it, or reveal it only partially. Hence their tone-poems are often difficult to grasp. Again, the present composer avoids all extravagance, all vagueness; much, indeed, can be enjoyed as abstract music. There may not be very strong individuality in the work, but the themes are expressive, one being specially broad and emotional; moreover, the workmanship and scoring are excellent. A dance-measure near the end, played by a piccolo, flute, bassoon, and bass clarinet, to the rhythm of a tambour de Provence, proved exceedingly quaint. The composer conducted, and was well received. Miss Irene Scharrer's performance of Saint-Saëns's Pianoforte Concerto in G minor was very good. The concert, which was of reasonable length, ended with Tchaikovsky's Fifth Symphony in E minor, of which Mr. Landon Ronald gave a highly impressive rendering.

MR. EMIL SAUER's only pianoforte recital this season took place on Tuesday afternoon at the Queen's Hall. His rendering of five of Domenico Scarlatti's short Sonatas was most refined: at times, indeed, he seemed as if trying to produce harpsichord effects. In Beethoven's 'Sonate Pathétique' he was less successful. Technique and phrasing were correct enough, but there was a lack of warmth, and the Allegro was certainly taken at too rapid a rate. Chopin's Polonaise in A flat, Op. 53, was played with great power and breadth; it was, in fact, a magnificent performance.

HERR KREISLER gave an interesting recital at Queen's Hall yesterday week. Old music, of which his programme was largely composed, has in him an interpreter who can re-create, and make it a living thing. A Bach Suite in E minor was rendered with skill and sympathy; and a Prelude and Allegro by Pugnani, who was a pupil of Corelli and Tartini, with vigour and breadth. In pieces by Padre Martini, Lolli, and Franceur the artist displayed appropriate charm and delicacy. Three Caprices by Paganini offered a splendid opportunity for showing technical skill. As music, too, they are far more interesting than his Concerto in D. The composer wrote them for violin solo, but Herr Kreisler has added a clever and discreet pianoforte accompaniment. Of the three, the third in A minor, a theme with variations, was interesting, for Liszt wrote variations on the same theme, imitating the style of the original; Brahms did so, too, though not to the same extent. Herr Kreisler played an effectively written Introduction and Scherzo-Caprice of his own.

WE owe an explanation to the readers of *The Athenæum* for apparently ignoring without reason all but one of the London Symphony Concerts, that one being at Queen's Hall under the direction of Dr. Hans Richter on February 20th. The reason is that, with this single exception, since the beginning of 1907 down to the present no tickets have been sent either to this office or to our representative. Through the latter we have asked if there is any reason for this abstention, but have not been accorded the courtesy of a reply.

THE title-rôle of M. Frédéric d'Erlanger's new opera 'Tess of the D'Urbervilles,' which is to be given at Covent Garden in June, will be taken by Fräulein Emmy Destinn.

MM. T. DE WYZEWA AND G. DE ST. FOIX, judging from the style of the first four harpsichord concertos by Mozart (Koechel, Nos. 37, 39, 40, 41), recently came to the conclusion that they were merely transcriptions of works by other composers, which the boy, aged eleven, wrote for practice. These sharp-sighted critics have now discovered that the Andante of the fourth and best Concerto is an adaptation from an Andante by Schobert; also that of five more of the twelve movements in these concertos, four are borrowed from Books I. and II. of the harpsichord sonatas of the Alsatian composer L. Honauer, while the other is in the first book of sonatas by Jean Godefroid Eckard. The discoverers mention that these concertos are not noted in the catalogue drawn up by Leopold Mozart of his son's compositions; and we may add that the manuscripts of the four works are for the most part in the father's handwriting.

A SACRED opera, 'Katherina,' by Edgar Tinel, was successfully produced at Brussels on the 23rd of February. The work is described as semi-sacred, semi-secular. Little is known of the composer's music in this country; his oratorio 'Franciscus' was, however, performed at the Cardiff Festival of 1895.

THE date of the birth of Chopin is still under discussion. Fétis in the first edition of his 'Biographie' gave only the year 1810, but in the second he added month and day, February 8th, 1810. *Le Ménestrel* of last Saturday gives some interesting details respecting different dates. It mentions a book on Chopin, 'Années de Jeunesse de Chopin,' by Karasowski, who, from statements made to him by members of the composer's family, announced March 1st, 1809, as the correct date. But in 1890 A. Polinski claimed to have discovered the certificate of birth with not only the date February 22nd, 1810, but also that of the christening on April 23rd of the same year. *Le Ménestrel*, however, contends that the birth and christening, separated by an interval of two months, would not be in the same record, so that Polinski can have seen only extracts, not the document itself. The church records appear not to have been preserved. In the church of the Holy Cross at Warsaw, where Chopin's heart is preserved in an urn, there is a commemorative tablet which names March 2nd, 1809, as date of birth. Again, *Le Ménestrel* states that the date on the tomb at Père Lachaise is given as 1810; whereas Prof. Niecks states that there is no date of birth, only that of death. Unless, therefore, the parish church books can be found, or unless some unexpected letter or document should be discovered, it seems as if the actual date of Chopin's birth will never be known.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.	Mr. Egon Petri's Pianoforte Recital, 3, Steinway Hall.
—	Mr. Thomas Beecham's Orchestra, 8, Queen's Hall.
—	Misses F. Howard and Jaeger's Chamber Concert, 8.15, Bechstein Hall.
TUES.	Nolandess String Quartet, 3.15, Æolian Hall.
—	Leighton House Chamber Concert, 4.30, Leighton House.
—	Madame Selma Kurz's Concert, 8, Royal Albert Hall.
—	Madame Gertrude Auld's Vocal Recital, 8.15, Æolian Hall.
—	Mr. Edward Mason's Choir, 8.15, Queen's Hall.
—	Miss Adelina Leon's Cello Recital, 8.30, Bechstein Hall.
WED.	Mr. Moritz Rosenthal's Pianoforte Recital, 3, Queen's Hall.
—	Mr. Plunket Greene's Vocal Recital, 3.30, Æolian Hall.
—	Gaelic League Concert, 8, Queen's Hall.
—	Miss Beatrix Leech's Violin Recital, 8, St. James's Hall.
—	Madame Nina Menzies's Song Recital, 9.30, Bechstein Hall.
THURS.	Broadwood Concert, 8.30, Æolian Hall.
—	Royal Amateur Orchestral Concert, 8.30, Queen's Hall.
FRI.	North London Orchestral Society, 8.30, Queen's Hall.
SAT.	Chappell's Ballad Concert, 2.30, Queen's Hall.
—	Mozart Society, 3, Portman Rooms.
—	Popular Concert for Children and Young Students, 3, Steinway Hall.
—	Madame Elena Gerhardt's Vocal Recital, 3.15, Bechstein Hall.
—	London Chamber Concert, 8.30, Victoria Rooms, Kensington.

DRAMA

THE WEEK.

VAUDEVILLE.—*The Head of the Firm: a Play in Four Acts.* Adapted from the Danish of Hjalmar Bergstrom by Leslie Faber.

MR. FABER has got hold of an interesting play, but has not given it quite a fair chance. He has transferred the action to England, yet maintained unaltered characterization that is obviously Danish. So we are introduced to types bearing English names and using English idiom which nevertheless again and again betray their foreign origin, and in this way the play takes on, as it would not have done had its Danish setting been preserved, a certain appearance of unreality. Still, even in its adapted form it proves a telling and thoughtful piece of work, handling with some skill the problem of the respective claims of Labour and Capital, and contrasting emotional altruism with the stern, practical ambition of the man of trade-organizing genius. In a word, the commercial Superman and visionary Socialism, as represented by the rebellious son and wife of an ironworks proprietor, are brought into sharp and dramatic opposition.

For more than half the play the conflict holds the attention, and we get a piquant clash of temperament between the lad full of generous sympathy for the slaves of industrialism, yet unable to find any efficient mode of improving the lot of his father's workmen or securing their confidence, and the Jewish manager of the works, who proposes—somehow or other—to stop an impending strike, and baffle competition by establishing a trade trust. So, too, the boy's mother, who is apt to get hysterical in her protests against her husband's complacency, finds a foil in this blustering employer, who, when robbed of his right-hand man, is impotent in face of a crisis, and has to employ his daughter's aid to recall the autocrat to the firm's councils. But both mother and son express their Socialistic sentiments with an ingenuousness that is Scandinavian rather than English; and similarly another character, a man of criminal propensities who poses as a Labour leader, and adopts grotesque airs of condescension and mob-oratory towards his social superiors, essentially belongs to a civilization less sophisticated than our own. He it is who, notwithstanding the neatness and humour with which he is individualized by Mr. Evelyn Beerbohm, puts the play out of joint, and obtrudes what in its English form seems an incongruous element of farce.

Still, though the drama somewhat goes to pieces in its later acts, its weaknesses are disguised at the Vaudeville by the capital representation it obtains. Mr. Beveridge, in the part of a wise old school-master who is everybody's confidant, is seen in his most genial mood. Mr. Faber suggests reserves of power as the Jew manager, and shares pleasantly with Miss Ethelwyn Jones in some pretty love-

scenes. Mr. Harcourt Williams delivers the young Socialist's rhetoric with due point; and Miss Henrietta Watson as the boy's neurotic mother once more shows herself one of our best woman-comedians. A play so happy in its idea and so well interpreted, ought not to languish for lack of patronage.

DUKE OF YORK'S.—*Strife: a Play in Three Acts.* By John Galsworthy.

HERE is another drama concerned with a strike, but far stronger, more vital work than the Vaudeville piece. In that play we never come to close quarters with the workmen; the battle of ideas is confined to the employers. Mr. Galsworthy, on the other hand, brings us right against the grim realities of a conflict between Labour and Capital, and covers the whole ground in his survey. He takes us into a board meeting of directors, into an open-air conference of strikers, and in each case sets in bold contrast the hesitations and scruples and dissatisfaction of the many, and the strength of purpose of the one man who knows his own mind. Both the capitalists and the Labour men have such a leader—the play is virtually a duel between the two—and on either side he has to be sacrificed before a settlement is possible. Mr. Galsworthy holds the balance even before the parties. If he carries us into the workmen's homes and shows us the women maddened with hunger or patiently dying of starvation; if he makes a young director, the chairman's own son, assure his colleagues that on their shoulders rests the responsibility of the suffering caused by the strike, he lets us perceive at the same time that the Labour leader's motives are not quite so pure as he thinks, and that behind all David Roberts's idealism smoulder, unknown to him, feelings of personal exasperation, class hatred, and love of power. If the chairman of the company, John Anthony, is presented as a forbidding old man, hard and immovable as granite, yet he states the case for the capitalist fairly. So when, at the close of the play, the two foes face each other, both beaten men, and Roberts, whom the strike has cost his wife's life, is tempted to laugh hysterically over his "oppressor's" discomfiture, he checks himself, for he sees in old Anthony, as the ex-chairman sees in him, a man worth fighting, an enemy worthy his respect, and so they bow to one another and part. If there is any moral in the piece at all, it turns on the wastefulness of such industrial strife; for the terms on which men and masters agree are identical with those proposed by trade-union officials at the beginning of the struggle.

The drama adheres uncompromisingly to the relations of Labour and Capital; it contains no love-interest, no comedy relief, no laughter or gaiety; it is as grim and gaunt as its subject. Not that Mr. Galsworthy's treatment lacks humanity at any point. There are scenes in this play—notably those in which women of the labouring and employing classes

confront and misunderstand one another—which cut like a knife, so true, so affecting, are they. As for the meeting of the strikers, at which man after man gets up to address his fellows, and the mob is swayed this way and that according to the particular prejudice the orator appeals to, it is a wonderfully written scene, but even more wonderfully stage-managed; every member of the crowd at the Duke of York's contributes his share of acting, and, thanks to Mr. Granville Barker's supervision, the shouts, the interruptions, the answers, are given in the most life-like style. To speak of the interpretation in detail would occupy too much space, since there are no fewer than thirty-two names in the cast. It must suffice to say that Mr. McKinnel, who makes the managing director strangely impressive with his dour ways and slow speech, and Mr. Fisher White, who suggests happily Roberts's Welsh temperament, head a company which is efficient in every instance, and includes many well-known actors. The play, however, overtops the acting; it bears out the promise of 'The Silver Box,' and adds distinction to our stage.

Dramatic Gossip.

MESSRS. ROUTLEDGE'S spring announcements include the 'Complete Dramatic works of William Chapman,' edited, with a long Introduction, by Prof. T. F. Parrott.

MESSRS. METHUEN are publishing in the "Arden Shakespeare" 'King Henry VI.,' Parts I. and II., the editing of which, begun by Mr. H. C. Hart, has been completed by Mr. C. K. Pooler.

TO CORRESPONDENTS.—C. J. H.—M. G.—H. O.—C. R.—H. H.—C. J. W. T.—A. S.—Received.
M. R.—Not suitable for us.

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OWEN OWEN, Chief Inspector.
Central Welsh Board, Cardiff, March 16, 1909.

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JAMES SMYTH, Clerk to the Committee.
Education Office, Katharine Street, Croydon,
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By Order of the Committee,
FRAS. W. CROOK, Secretary.
Canton House, Westminster, March 9th, 1909.

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LITERATURE

Military Needs and Military Policy. By the Right Hon. H. O. Arnold-Forster. (Smith, Elder & Co.)

THE author of this book was not a man to wish that critical judgment of it should be modified by reason of his death. For many years he had overworked body and mind. He knew the danger he ran when he spoke on the Army Estimates this month, and he deliberately risked his life in the belief that what he said and wrote on military and naval questions was demanded by public duty: in our opinion, his work constituted the performance of a service rightly rendered.

It was in regard to the Navy rather than the Army that Arnold-Forster was successful. The impulse towards return to sound doctrine given by Admiral Philip Colomb had no more strenuous backer than the author of 'In a Conning Tower.' There were many who preceded Arnold-Forster in schemes of Army reform which he afterwards in some degree made his own. In naval matters his energy and enthusiasm triumphed; and although he came to rule the War Office, while he did not rise in naval administration above the Secretaryship of the Admiralty, it was on the west side of Charing Cross rather than in Pall Mall that his policy succeeded. The new War Office, on the east side of Parliament Street, has before it the effigy of a Commander-in-Chief: the old War Office had the civilian Sidney Herbert, who was killed by his work in a post that Panmure took less seriously. Arnold-Forster was grievously stricken just before he became Secretary of State for War, but he might have recovered from his first attack had he not worn himself out in worry caused, to such a man, by the defeat of schemes the adoption of which he thought necessary.

His last book is on the Army, but

contains some references to naval matters, and many to the need for treating the two services in a common policy. An appendix on volunteer crews for local torpedo-boat stations is of high value, and its proposals are applicable to certain special cases (such as that of Jersey) which have not received sufficient consideration. A passage in which the writer contrasts "British Methods—Naval and Military," might be used as a text for statesmen. It will be quoted without doubt during the present week by defenders of the Admiralty against critics, who will have only the reply that the doctrine is inconsistent with that lately set up by the same Ministers in respect to Army matters. Another passage—on invasion—again places Arnold-Forster, where he stood three years ago, and four years ago, in agreement with all leading politicians of both parties in this doctrine: "Provided the Navy be maintained in a proper state of efficiency, the danger of invasion is not one which need be contemplated." The corollary is that if the Navy be not sufficient and efficient, "no military precautions will prevail to preserve the country."

It is in this connexion that we felt surprise at finding the name of Lord Roberts on the title-page. The appearance, in joint announcement of an Army book, of the names of Lord Roberts and of Arnold-Forster suggests that military affairs occasionally bring together experts whose differences have been notorious. It excites a wonder such as that aroused among historians by the Treaty of January, 1815, leading to arrangements by which the veterans of Bonaparte were to have been led to victory, against the Russo-Prussian allied forces, by the Duke of Wellington himself. Lord Roberts is now best known to the outsider as the advocate of a mild form of general compulsion to service in arms; whereas Arnold-Forster stands out as the Secretary of State for War who denounced any such proposal in the fiercest language, and brought down upon him the special thunder of Lord Roberts as being a deadlier enemy of the military state than even his bugbears Mr. Balfour and the late Sir Henry Campbell-Bannerman.

Arnold-Forster explains the apparent contradiction, involved in the collocation of names representing such different principles, by adhering in the strongest fashion—as might be expected of him—to all his well-known views. The Territorial Army finds a modest place, as did the Volunteers, in Arnold-Forster's scheme; and he accepts the assistance of Lord Roberts only to the extent—a very slight one—to which it is in accordance with his principle. Circulars issued in the present spring from companies and detachments of infantry of the Territorial Army explain that

"the fact that we are now called Territorials makes but little difference except in name. A Territorial is a man trained for defence of these islands under conditions no more onerous than those of the Volunteers."

This was Arnold-Forster's view, as well as that of those who, disregarding ministerial "assurances" in the House of Lords, are touting for subscriptions to company funds.

Our author explains that, when Lord Roberts asks for "a million men" trained to the use of the rifle, there are 900,000 inhabitants of the United Kingdom "receiving pay from the State in time [of peace, in consideration of instruction in arms under official regulation]; and "over three million persons within the military age who are receiving or have received military instruction at the expense of the State." Like all who have to do with organizing our fighting power, and less to do with finding how to pay for it by taxes, Arnold-Forster is prepared to take "every advantage.... of.... zeal and public spirit." He admits the popular position, like a distinguished peer who said, "Very likely invasion is as impossible as Mr. — says it is. But I'm going to say, all the time, it is possible, or else how am I to raise officers for —?" Lord Roberts, in explaining that on "the possible invasion of this country Mr. Arnold-Forster and I must agree to differ," adopts a somewhat similar position, asserting, no doubt rightly, that the first necessity (in which the writers agreed) is to overcome "indifference," on the part of "the general public, to the problems of national defence." To Arnold-Forster, however, the great soldiers are the enemy, inasmuch as, in their approval of expenditure on a Territorial Army and on the Special Reserve, they profess adherence only "because they believe that it can be made the stepping-stone to another and a very different policy, namely, Conscription.... under an alias."

With the great soldiers, members of the Army Council and others, Arnold-Forster couples a member of the Defence Committee of the Cabinet who, curiously enough, was the first to proclaim sanction from on high to the reformer's view as expressed in Arnold-Forster's scheme:—

"Given the problem, there is no military man in the world, outside our own War Office, who would propound a solution even remotely resembling that which Lord Esher and Mr. Haldane have induced or compelled the nation to adopt."

In another passage, dealing with the events of the last three months, Arnold-Forster again attacks Lord Esher:—

"Lord Esher, though he speaks with all the influence which membership of the Committee of Defence may give him, has no right whatever to threaten this country with conscription merely because his plans have failed. He speaks with no authority on this subject, and he is powerless to enforce his threat."

The conspirators, according to this theory, are backed by "a 'Press Bureau' in connexion with the War Office," who "draw their inspiration and their 'matter' from the War Office, or from some member of the Committee of Defence."

There is a tendency in the volume which we should not notice but for the fact that it may militate against the eventual

success of those reforming views with regard to the Army to which Arnold-Forster gave the last years of his life. The main lines of reform, as well as the details which were his own, are, all through the book, "my plan." The first, perhaps, of those who, belonging by profession to the Army, were converted to the old sound views of earlier times by Admiral P. Colomb and his friends, was Charles Brackenbury; but, after him, General Sir George Chesney (among soldiers) and Mr. Spenser Wilkinson (among civilians), and others had laid down that outline of reform which, in spite of Arnold-Forster's failure, is certain one day to triumph. While in naval matters Arnold-Forster stood almost alone in giving definite shape, with energy and courage in expression, to the policy enunciated in the House of Commons by Sir John Colomb in his brother's name, in Army matters Arnold-Forster acted with many others who placed the military problem before statesmen and the country. He attached his signature to a letter of February, 1894, in which Sir George Chesney and Mr. Spenser Wilkinson had doubtless a considerable part; and this letter, addressed to the leaders of the various parties, in both Houses, seems to have converted Mr. Balfour to the principles he has expressed on several occasions in the last five years. In January, 1898, Arnold-Forster's signature appeared—with those, curiously enough, of Mr. George Wyndham, afterwards the representative of the War Office in the House of Commons, and Sir Alexander Acland-Hood, now chief Conservative whip—as recommending a double period of enlistment for the same battalions and the ending of the costly linked-battalion system. This document was probably in part his composition, but represented the opinion stated long previously by Sir John Colomb and others among those who signed the memorandum. Arnold-Forster supplied the unconquerable spirit needed for success; but death in his case has cut short a patriotic effort. The principles adopted by him and many others (how many? he inquires in this volume) will survive.

There was nothing more perplexing to our author than the assumption, by the Esher Committee and the Defence Committee of the Cabinet in the winter in which he became Secretary of State for War, that these principles were sound and certain of adoption, viewed in contrast with the subsequent defection of his military and his political colleagues. But it would weaken his cause to admit that his were "personal opinions which are not popular, and are not at present shared by many," although it is the case that there has been a "rapid growth of an opinion favourable to a" very different plan, unduly costly and wholly unsuited to our needs. Considerations of economy will be sufficient to overcome a temporary change of military fashion. In a passage added at the last moment Arnold-Forster points out that "the military correspondent to *The Times*, who has been

such a powerful defender of the new system, has now reconsidered his position." It is in our opinion certain that other men of weight will do the same.

Chapters on Spanish Literature. By James Fitzmaurice-Kelly. (Constable & Co.)

WE have no hesitation in saying that this volume forms the most valuable English contribution to Spanish letters since the same author gave us his 'History of Spanish Literature.' Though much of it necessarily goes over the same ground, it is an absolutely fresh work, and cannot be neglected by any one interested in Spain. We are not acquainted with any other papers dealing with Spanish literature from which we derive the same enjoyment as we do from these: they combine the scholarship of Ferdinand Wolf with the literary charm of the Comte de Puymaigre; they are equal to, if indeed they do not surpass, the essays of M. Morel-Fatio at his best, as in the first series of the 'Études sur l'Espagne.'

Mr. Fitzmaurice-Kelly is so steeped in his subject, lives with it so constantly, that he seems incapable of repeating himself. We may take it that the present volume represents his mature judgment, and we are glad to note that some of his more extreme views have become modified with time. Thus when our author, some years ago, appeared at Oxford as a special pleader for Lope de Vega, some scholars felt, as they had on reading his 'History,' that he unduly, however brilliantly, exalted Lope at the expense of his great dramatic rival, Calderon. Every one nowadays admits that Lope is the greater playwright; but, unless we are mistaken, Mr. Fitzmaurice-Kelly has never before stated Calderon's claims as a poet with such enthusiasm. The most ardent admirer of that master will be satisfied with this passage on the *autos*:—

"Calderón dealt with his abstruse theme more than seventy times—not always with equal success, but never quite unsuccessfully, and never repeating himself unduly. This is surely one of the most dexterous exploits in literature, and Calderón appears to have done it with consummate ease. His reflective genius, steeped in dogma, was far more interested in the mysteries of faith than in the passions of humanity, far more interested in devout symbolism than in realistic characterisation. His figures are pale abstractions? Yes: but he compels us to accept them by virtue of his sublime allegory, his majestic vision of the world invisible, and the adorable loveliness of his lyricism."

And what can be more eloquent than the final verdict?

"To most of us, as to Lowell, the Spain of romance is the Spain revealed to us by Calderón. Though not the greatest of Spanish authors, nor even the greatest of Spanish dramatists, he is perhaps the happiest in temperament, the most brilliant in colouring. He gives us a magnificent pageant in which the pride of patriotism and the charm of gallantry are blended with the dignity of art and 'the fair humanities of old religion.' And unquestionably he has

imposed his enchanting vision upon the world."

The chapter on 'The Cid' is perfect in its balanced treatment of the hero in history and in legend: one feels that it supplies just what Mr. Gibson would have given us, if he had been spared for the task. The immortal Archpriest has never been presented with more insight: the influences that went to form his literary stock are set out in detail, while the national characteristics that made of him a great poet are brought out with especial skill and sympathy. We may note, by the way, that the fable concerning the mountain in labour, though missing from the collection of Marie de France, will be found in the 'Yzopet' edited by Foerster, if, indeed, it is necessary in this case to go back to a French source at all. Moreover, we do not agree with Mr. Fitzmaurice-Kelly in his depreciation of Pamphilus 'de Amore.' But nowhere is his critical faculty more happily displayed than when he is dealing with the literary Court of Juan II. We have here all the literary graces of Puymaigre's book allied to far sounder judgment. Enrique de Villena is put in his proper place, somewhat lower than that assigned him by tradition; while the sterling merits of the 'Loores' of Pérez de Guzmán have never been so skilfully set forth as in the memorable passage on pp. 65-6. It may be objected to the chapter on the *Romancero* that the author was perhaps not well advised in basing his study on Lockhart's famous, and deservedly famous, versions; his obvious motive for doing so, the popularity of the book, was hardly adequate. In scarcely any branch of Spanish literature has our knowledge made such strides of recent years as in the case of these romances. That Mr. Fitzmaurice-Kelly has kept fully abreast of scholarship in the case of the ballads (as with all else) will be clear from a comparison of the original edition of his 'History' with the French version, and of the latter with the present volume. He sees the errors as to chronology and the like into which Lockhart fell—as he was bound to fall; and in putting these errors straight, he incidentally shows us the right path. But we hope that in a later edition he will, in dealing with this fascinating theme, give free rein to his sound scholarship and fine literary sense, and thus save himself and his readers much criticism of a destructive and negative character. There is not a flaw in the literary presentment of the three giants, Cervantes, Lope de Vega, and Calderon. All the sources have been mastered, and the dry bones unearthed by Pérez Pastor and the rest are here endowed with life. Mr. Fitzmaurice-Kelly's powers of artistic selection are extraordinary. No one will deny the permanent value of Prof. Rennert's laborious biography of Lope; yet that monumental book does not contain a single essential detail that will be missed from the short twenty pages in which our author deals not only with that extraordinary man's life, but with his work as well. While Prof. Rennert and those

who had laboured before him (among whom our author himself occupies an honourable place) performed the indispensable "spadework," we get here, in these twenty pages, the complete artistic picture.

There is much in the chapter on the dramatic school of Calderon (as well as in most of the others in the book) that would have astonished Ticknor. Every lover of Spanish literature is indebted to that indefatigable student for his important work; but it would be strange indeed if the generations of scholars that have succeeded him had not reached a higher level, both in details and in a broader literary outlook. We lay special stress on this point because it is apt to be forgotten, and because no book known to us contains more striking proof thereof than the present volume. The lightness with which Mr. Fitzmaurice-Kelly carries his learning is notable (to give only one instance) in his treatment of Moreto, whether he is dealing, in happy vein, with his life or with the comedy 'El desdén con el desdén' (p. 224 *sqq.*). This play may also serve as an example of our author's mastery over questions concerning the sources and influence of the Spanish drama—a point in which his knowledge of general European literature, especially French, Italian, and English, stands him in good stead.

We will close our review of a work which is in every way a credit to English letters with a short reference to the chapter on modern Spanish novelists. Here, among the older men, particularly brilliant appreciations are devoted to Pereda and Valera; while living writers are treated with a brief but unerring touch. We wonder how many Hispanists of the day would be equally successful in dealing with the Archpriest of Hita and with Blasco Ibáñez.

A Mariner of England. Edited by Col. Spencer Childers. (John Murray.)

THE introduction of William Richardson by this simple title is adequate and happy. The term "mariner" implied at one time a greater degree of skill than that of the sailor, and Richardson, in this sense, was emphatically a mariner; his journals, here edited by Col. Spencer Childers, reveal him as a consummate seaman, and as a brave, modest, and upright man. It is pleasant to reflect that, though emphatically a man of more than average merit, he yet may be regarded as typical of thousands of his countrymen whose very names have perished. But the book is more than an interesting character-study: it is a piece of historical evidence to which a certain importance may fairly be ascribed.

Richardson first went to sea as a boy in a coasting trader in 1780, and continued serving in merchant ships until the outbreak of the French Revolutionary war. He had experience of European waters from the White Sea to the Mediterranean, of the slave trade on the Guinea coast, of America, and of the East Indies, where

he was in 1793, when the King's need of men brought him suddenly into the Navy. He had reason to cry out upon his evil fate, for he found himself once more at the foot of the ladder. In the merchant service he had long had a mate's berth, but in the Navy, as was most usual in such cases, he was rated as an able seaman. However, although disposed at first to lament his altered fortunes, he determined to make the best of a bad job, and, having proved himself worthy of advancement, was promoted rapidly till he reached warrant rank as a gunner. In that rank he saw a good deal of interesting service—in a prison ship in the West Indies before the Peace of Amiens, and afterwards in the line-of-battle ship *Cæsar*. With such a captain as Sir Richard Strachan, known to the seamen as "Mad Dick," the *Cæsar's* service could not be humdrum, and during this commission she had a distinguished share in the blockade of Brest, and in the capture of Dumanoir's squadron which had escaped from Trafalgar. With another, but less enterprising captain, Richardson was present in the same ship at the affair of Basque Roads, and afterwards in the Walcheren expedition. Of all these events he gives a clear account, the substantial accuracy of which is attested by the standard narratives. His value as a witness is thus established, and we can therefore readily accept his evidence as to the state of the Navy at the time and concerning incidents not recorded elsewhere.

It would perhaps be too high praise to say that this book deserves to be compared with the 'Recollections of James Anthony Gardner,' which were recently issued by the Navy Records Society; but the comparison none the less suggests itself. Richardson was contemporary with Gardner, and the narratives of both men are valuable rather for the insight they afford into the interior economy of the Navy of their time than for any great addition to our knowledge of events; the warrant no less than the commissioned officer accepted the evil conditions which prevailed as a part of the established order, and each would seem to have been comparatively a clean liver in a hard-swearing, deep-drinking age. Richardson had not the education and literary taste which surprise us agreeably in Gardner's writing, nor had he the Irishman's native wit; but he had as retentive a memory, a longer experience, and an equal degree of shrewdness. The point of view also is naturally somewhat different, but the picture drawn is manifestly the same. One incident, otherwise forgotten, though it seems to have been notorious enough at the time, is commemorated by both writers—the tricing-up of a refractory midshipman to the mast-head by the first lieutenant of a ship of the line lying at Spithead. It would be easy to notice many curious details of information which Richardson's journal supplies, such as his remark that in 1785 the skipper of the North Sea trader in which he was then serving came aboard

with his hair tied in a pigtail, this being the first time that he had seen that fashion. Such matters are worth putting on record, and it is only from private recollections of this description that they are to be had.

The editor has rightly allowed Richardson to tell his own tale in his own words; there are a few petty slips, possibly due to Richardson's lack of education, or to bad handwriting; but the narrative is in no way doctored. In order to bring the volume within reasonable limits, some parts have been bodily omitted, as of minor interest, and, though in this case we may regret it, we recognize the fact that such moderation is as a rule to be commended.

Victoria History of the County of Buckingham. Edited by William Page. Vol. II. (Constable & Co.)

A VARIETY of writers have contributed to the second volume of this history of Buckinghamshire; and the whole work cannot fail to be appreciated as an excellent example of a thorough and comprehensive county history. No small part of these 400 folio pages is due to two ladies, both of whom are of the Oxford Honour Schools. Miss S. S. Smith writes on Romano-British Buckinghamshire, and Miss C. Jamison contributes articles on 'Social and Economic History' and on 'Industries,' and is also responsible for the general descriptions and manorial descents of the various parishes of the three Hundreds of Aylesbury. Mr. Leach has much to say of the schools of the county, some fifty pages being devoted to a good sketch of Eton, whilst interesting short accounts are given of the old schools of Buckingham, High Wycombe, Stony Stratford, Amersham, Marlow, Aylesbury, and Wycombe Abbey, as well as of the modern county schools of High Wycombe and Wolverton. Mr. George Clinch enters into details as to 'Ancient Earthworks,' whilst Dr. Cox deals with his favourite subject of 'Forestry,' both ancient and modern. We note no reference, under 'Forestry' or elsewhere in the volume, to that tree-pest the felted beech coccus (*Cryptococcus fagi*), which is causing much destruction of beeches in East Berkshire; this leads us to hope that it has not crossed the Thames, to any material extent, to play havoc with the beech trees of the High Wycombe district. 'Sport Ancient and Modern,' is the work of many hands, under the general editorship of Mr. E. D. Cuming. The royal buckhounds were given up in 1901, and it was hoped by many that the hunting of carted stags would be then abandoned; but two packs devoted to this form of amusement are still flourishing.

The section dealing with 'Industries' is at once attractive and informing. Buckinghamshire has never been a manufacturing county, and it is probable that up to the sixteenth century there were no industries beyond those carried out on a small scale for the actual wants of the local agricultural population. During,

however, the last three centuries there have been introduced a variety of small trades which have created employment, chiefly for women and children, in particular localities. Among the cottage industries the most prominent are straw-plaiting, chair-seating, and lace-making. Straw-plaiting spread all over the county towards the end of the eighteenth century, when the French war stopped the importation of foreign plait. The demand was so great in 1813 that no women or girls could be found for fieldwork. At the present time there are only about 500 straw-plaiters in the county, and the number declines year by year; the workers prefer factory or domestic service. Lace-making at home flourished in this county at least as early as the beginning of the seventeenth century; it was termed "bone-lace," which was the old name for pillow-lace. The bobbins were originally made of bone. Aylesbury was specially noted for the fine quality of its lace, and in days when that borough enjoyed Parliamentary representation, this trade played no small part in electoral contests. No candidate had any chance of success unless he pledged himself to uphold the bone-lace industry and was ready to denounce the machine-made lace of Nottingham. The latter, however, gradually gained the upper hand, and the trade proper died out in 1884. Of late years efforts have been made in Buckinghamshire to revive the old hand lace-making. No one will dispute that Miss Jamison is correct in saying that the wages of the lace-makers of to-day in Buckinghamshire "are not very high," for the payment for this skilled and unhealthy work varies from 1¼d. to 1½d. an hour! Nor is the present rate of pay for chair-seating, as carried on by women and girls at their own homes, any higher; most of this seating is now done with split canes instead of rushes.

The fine stretch of beech woods on the Chiltern Hills gave rise some centuries ago to special industries, which are still thriving in certain directions at the present day. Chesham was long noted for its wooden ware, such as trenchers, platters, and bowls; a variety of wooden dairy utensils are still the speciality of certain manufacturers in that town and district. During comparatively recent times chair-making has outstripped every other form of beech-wood industry; it is still steadily increasing; every village round Wycombe has its manufactory, which employs the young and old of both sexes. Paper-making is another important, old-established, and still flourishing industry of Buckinghamshire. The water-power obtained from the tributaries of the Thames, the convenience of water-carriage, and the nearness to London all combine to make the Thames Valley a favourite place for paper-makers. One John Spilman, jeweller to Queen Elizabeth, obtained a Crown licence conferring on himself and his deputies the privilege of erecting paper-mills in the county, and collecting linen rags; but by 1636 there were twelve

Buckinghamshire paper-mills, owned by as many proprietors.

The last 150 pages of this volume mark the beginning of the topography of the county, wherein each parish receives special and extended treatment. The general description and laborious work of tracing the whole of the manorial descents, is due to Miss Jamison. The architectural descriptions have been compiled under the supervision of Mr. C. R. Peers, and the information as to charities supplied by Mr. J. W. Owsley, late Official Trustee of Charitable Funds.

As we have before remarked, the success of this great scheme for supplying England with a complete set of trustworthy county histories depends far more on the accuracy and fullness of the parochial accounts than on special essays. It may again be stated that this portion of the work is marked by extraordinary care and thoroughness, and those who know the Hundreds of Aylesbury well will have much difficulty in finding any flaws or omissions. Take, for instance, the first parish here treated, that of Bledlow. Half a page is devoted to a general description of its appearance, position, size, and soil, together with the various hamlets, and the occupations of the inhabitants. The detailed descents of the several manors and chief estates are followed up with exactness, the notes giving references to no fewer than 103 record authorities. Drawings of the heraldic bearings of the four principal families are supplied. A ground-plan and two good plates of the parish church also appear, together with five columns descriptive of its architecture and details. The story of the advowson is set forth, whilst Mr. Owsley supplies a trustworthy account of the various parochial charities.

NEW NOVELS.

The House called Hurrish. By Rita. (Hutchinson & Co.)

IN her new story Rita again takes her readers to Ireland, and keeps them there. The greatest part of the action, at any rate, passes in the country house of the title, near a dilapidated village on the West Coast of Ireland. The people who find themselves grouped there are not, however, all Irish. The impoverished young owner of the place has let it for a year to a friend, an Englishman, with the idea of departing himself to the South African War. The war gives the author an opportunity of reviving some of the old strictures on its conduct and management. A great part of the interest—the painful part—centres on Lady Moonrake, the wife of the English tenant. Before we see her we feel her mystery. Those who mention her do so vaguely. Before long, however, Lady Moonrake turns out to be one of those terrible products of latter-day existence, a morphomaniac of the worst type. When the story begins she has been for five years a willing victim to the drug. The husband is likewise a victim, but only to his

hopeless resolve to conquer the evil. Skill is shown in the first appearance of the mysterious woman who sometimes looks half-dead and wholly uncanny. Her appearance and personality undergo almost incredible changes under the influence, or in the absence, of the drug. She and a grim and horrible maid have to resort to every sort of subterfuge to procure it in the out-of-the-way place where her husband has hoped to effect a cure. As the slave of perverted tastes and her own sensations, she is drawn with a disagreeable intensity, and yet—this adds to the force of the picture—one wonders what sort of identity she started with before the life of pleasure and poison changed her. Happily, the rest of the story is not so depressing. Most of the people are lightly and brightly sketched, but have not much to distinguish them. Two love-affairs run abreast, and we expect at least two weddings. The writing as well as the machinery of the plot is a little wild at times.

Daphne in Fitzroy Street. By E. Nesbit. (George Allen & Sons.)

THIS pleasant little story, which begins in a convent school and ends at the altar, tells how a charming young girl, with her little sister, runs away from an insufferable household of middle-aged relatives, and finds a home on the fringes of Bohemia. It is not the Bohemia of Murger, but a far more attractive and better-mannered community. Naturally, she finds many admirers, and eventually espouses the least agreeable of them all; while her disappointed suitors pair off with some of her fascinating girl-friends. On the whole, it is a readable and pretty book, especially for young people, although E. Nesbit seems hardly in her element when writing for adults.

Transplanted Daughters. By Mrs. Burton Harrison. (Fisher Unwin.)

MRS. HARRISON writes pleasantly of the Crimean peninsula, with its semi-Asiatic cities and bizarre medley of inhabitants, and we could wish that she had devoted more space to this comparatively novel theme, and less to the seamy side of European-American marriages in high life. We would fain hope that two such matrimonial failures as are here recorded are an unusually high average for one family. As in the ancient folk-tales, however, the true heroine is a third daughter surpassing both her sisters in wisdom, inasmuch as her choice falls on a deserving compatriot of her own, and not, as in their cases respectively, on a sprig either of the Scotch or French nobility. The characterization has humour, and the style is sympathetic; but the story is loosely constructed, and gives an impression of haste.

The Merry Heart. By Frank A. Swinerton. (Chatto & Windus.)

THIS "gentle melodrama," as it is styled in the sub-title, is set against a background drawn, with a freshness and

accuracy altogether unusual, from lower middle-class English life. The combination is not one to be unreservedly condemned. Circumstances seemingly the most commonplace offer no guarantee against the invasion of tragedy; and at least one instance here introduced—the terrible story of the waitress at the "Tarratonga Tea Depot"—seems to us well within the bounds of possibility. But we draw the line at the disguised nobleman condemned by a cruel father to see his children growing up in the traditions of a social order essentially different from his own. The aristocracy, in truth, have nothing to do in this amusing, yet wholly sympathetic study of the City office and the suburban villa.

The Harp of Life. By Alan St. Aubyn. (White & Co.)

WHY is it that persons who set out to write of Oxford and Cambridge almost invariably succeed in presenting us with a mere travesty of University life? Possibly because neither undergraduates nor Dons make good heroes in fiction. Alan St. Aubyn does not give us a satisfactory presentment of things. Her university stories, as detailed pictures of a life with which we are familiar, are liable to end in caricature. 'The Harp of Life' is more than usually guilty in this respect. There is a strange plot, in which the "Romish" Church plays a somewhat sinister part. There are also odd descriptions of Newnham and uncalled-for criticisms of Dons' wives and undergraduates; and there are various other touches which combine to give a tiresome impression of University life.

The Fault. By C. T. Podmore. (John Long.)

MR. PODMORE'S book is tragedy unrelieved, but wrought out minutely and with convincing power. The two friends, Waterlow and Cridland—the former a schoolmaster, able and ambitious, with a natural morbidness of character aggravated to the verge of despair by the shadow of illegitimacy; the latter a kindly compound of romanticism and indolence, squandering his talents as "juvenile lead" in a travelling theatre—are skilfully drawn and subtly contrasted. A remarkable facial resemblance between Cridland and himself opens the eyes of the schoolmaster to their real relationship; and wild jealousy of the brother thus discovered, enhanced by a fancied rivalry in love, moves an ill-ordered mind, by sure and relentless degrees, to the pitch of murder, with the fantastic hope of starting life afresh in the dead man's shoes. Notable is the study of Hester Lane, the village beauty and unwitting incentive to crime—regarded, and regarding herself, as above her station, and rendered thereby the more vulnerable to temptations of class and sex. In so sombre a setting, humour, unless it is excellently done, does not ring true, and hence it is that the author's least successful creations

are the Dorrabys—uninspiring echoes of Mr. and Mrs. Vincent Crummies—whose theatre serves as a somewhat conventionally sketched background to the earlier scenes of the story.

A Friar Observant. By Frances M. Brookfield. (Pitman & Sons.)

THE attraction of 'A Friar Observant' consists in an elusive personal quality far more than any merits of plot, psychology, or style. In the last respects, indeed, the novel is weak: the narrative is not well held together, and much of it is unconvincing; the characters are drawn with little sense of subtle discrimination; and the language, with its occasional spasmodic suggestions of archaism, is unskilfully handled. The story is supposed to be narrated by a friar of the Reformation period, and Luther figures in the book, being depicted in anything but flattering colours: no doubt he had his offensive side, but it is hardly handsome to dwell exclusively upon it, and we cannot think that Mrs. Brookfield has treated him fairly. From its historical side, indeed, the book is throughout somewhat open to criticism; but with all its faults there is a certain amiability in it which will redeem it in the eyes of many readers, and a good deal of enjoyment has evidently gone to the making of it.

Sparrows. By Horace W. C. Newte. (Alston Rivers.)

A FEW decades ago romances of unprotected girlhood centred largely round the forlorn figure of the private governess. To-day her place is taken by the girl behind the counter, on the stage, or in the office. In 'Sparrows,' which is up-to-date in this respect, the author's aim seems to have been to give an exact and unrelieved picture of the temptations and trials of friendless youth. Photographic preciseness in delineation—which makes the assertion that several of the characters have their prototypes in real life almost unnecessary—renders the story undesirable for general home reading. The self-sacrificing sufferer of many wrongs seems somewhat lacking in common sense, but the crowded ranks of the "sparrows" are recruited often from those, trained and educated for a sheltered existence, whose practical wisdom is painfully wanting. As a signpost to contemporary social evils, intended to open the eyes of the comfortable to the realities of a cruel world outside—to preach as well as to amuse—this novel may be useful.

An Actress's Husband. By Gertrude Warden. (C. H. White.)

THE stage is but a minor accessory in the setting of Miss Warden's story, which has for heroine Michal Garth, an obscure actress of striking beauty, and granddaughter to a wealthy Hebrew moneylender. Thanks to the old gentleman's social ambitions and occult influences, she realizes her heart's desire

by becoming the wife of the man she loves, the dissolute and fascinating Bertie Hastings, who on his side had looked for a more convenient end to the flirtation. The meanness, duplicity, and imperturbable good-humour of the husband, culminating in his elopement with a Society siren with eyes of a "star-like brilliancy," are well drawn, and show considerable insight into the more frivolous springs of human nature; but the troubles of Michal herself, whose personality is elaborated to the verge of tediousness, leave us unmoved. With the exception of a vulgar, kindhearted aunt and the old moneylender—portraits conventional in surroundings, but possessing distinctive features—the lesser characters (chief among whom is Edgar Mannering, a high-souled, but nebulous American playwright, and the deceived wife's ultimate consoler) are scarcely noteworthy. Incidentally the hollowness of "Society" meets with its wonted castigation, and the drawbacks attendant upon a too facile style are aggravated by printer's errors.

THEOLOGICAL LITERATURE.

Dictionary of the Bible. Edited by James Hastings, John A. Selbie, John C. Lambert, and Shailer Mathews. (Edinburgh, T. & T. Clark.)—The short but well-planned Preface by Dr. Hastings begins by stating that it has been his aim "to provide a complete and independent Dictionary of the Bible in a single volume and abreast of present-day scholarship." The four paragraphs which follow are a kind of commentary on this pronouncement; and we will, by way of indicating the nature and scope of the work, refer to some of the more salient points brought out by the editor.

In order to assure completeness, the Index of Dr. Hastings's larger 'Bible Dictionary' was used as basis, and such additions were made to it "as the latest research has suggested." The scheme thus includes Biblical theology and ethics, the antiquities, and the languages—"English as well as Hebrew and Greek." Stress is then laid on the fact that the present work is not a condensation of the five-volume Dictionary or any similar publication; though it is admitted that in the case of certain minor articles, such as those dealing with many proper names, the wording of the large Dictionary has been retained. The single-volume Dictionary is, we are further told, intended for those "who have not the means to buy or the knowledge to use the Dictionary in five volumes." The comment on the phrase "abreast of present-day scholarship" contains an interesting ambiguity. Dr. Hastings first says that he means by it "the average scholarship of its day," but his subsequent remarks make one think of scholars holding a moderate critical position. The two characterizations are clearly not identical. A special interest attaches, however, to the statement that it would have been impossible to have "the whole of the work done satisfactorily by either very advanced or very conservative scholars," simply because "they are not numerous enough."

Our examination of the volume has not disappointed the expectations raised by the foregoing remarks in the Preface. The work is well suited to serve the purpose for which it is intended, though it will naturally be in greater favour with those who wish

to assimilate the results of modern criticism in a sufficiently full measure than with the more conservative sections of readers. The standpoint is as a rule as advanced as can well be expected, especially on matters connected with the Old Testament. The Pentateuch and the Book of Joshua are treated jointly, in true modern fashion, under the heading 'Hexateuch,' by the Rev. E. A. Edghill. In discussing the question of Davidic Psalms, Prof. Buchanan Gray is not even prepared to affirm that Psalm xviii., "which is most generally claimed for David," was composed by that monarch. The Book of Isaiah is by the same competent scholar duly divided into the various constituent parts acknowledged by advanced critics. The Rev. J. Taylor, who contributes a remarkably concise, but sufficiently comprehensive article on the Book of Daniel, says: "There can be little doubt that Dn. appeared about B.C. 166." These indications seem sufficient to show the general critical position taken by the Dictionary on this part of the subject.

A clear and useful paper on the 'Canon of the Old Testament' is contributed by Prof. D. M. Kay. Of the article on the 'Text, Versions, and Languages of the Old Testament' it is sufficient to say that it is from the pen of Prof. Buchanan Gray. Prof. A. R. S. Kennedy writes with authority on 'Tabernacle' and 'Temple.' Among the contributions bearing on the Old Testament may also be counted those on 'Assyria and Babylonia,' 'Egypt,' and 'Arabia,' respectively written by the Rev. C. H. W. Johns, Mr. F. Ll. Griffith, and Prof. Nöldeke. In taking leave of this part of the subject we must mention that Prof. G. A. Barton's contribution on 'Israel,' though in many ways useful and praiseworthy, offers an example of the drawbacks which, through lack of space, must attend parts of a concise Bible Dictionary. In the section dealing with the pre-Jahvistie religion of Israel, Prof. Barton could apparently find no room for conclusions differing from his own. It can hardly be maintained that there is a sufficient consensus of opinion in favour of placing totemism in the forefront of the early religion of the Hebrews, nor should the claims of ancestor-worship have been eliminated. The stress laid on the processes of reproduction in connexion with the ancient worship might, on the other hand, be considered an exaggeration. An even stronger case of dogmatic assertion is Dr. Oesterley's statement on p. 582 that the cuttings for the dead spoken of in Deut. xiv. 1 were done "in order the more easily to be seen by the spirit."

Passing over the subject of the Apocrypha, which is briefly dealt with under one heading, we reach the writings of the New Testament. A general article on the canonical Gospels is contributed by Bishop Maclean, who also writes the separate articles on the three synoptic Gospels. A sketch of the apocryphal Gospels is given by Prof. Shailer Mathews. In summing up the argument regarding the Gospel of St. John, Prof. W. T. Davison says that

"the balance of probability is decidedly in favour of Johannine authorship, though some difficulties involved in that hypothesis have not been denied, and the possibility of co-operation on the part of John's disciples in Ephesus has not been excluded."

In the course of an article on 'Paul the Apostle,' Bishop Maclean arrives at the conclusion that the thirteen Epistles ascribed to St. Paul are genuine. The same conservative note is struck in the separate articles on the Epistles by Bishop Maclean and other writers; but undue dogmatism is avoided, the arguments being fairly set

out. The contribution on the 'Acts of the Apostles' is also by Bishop Maclean.

The article 'Jesus Christ,' extending from p. 441 to p. 465, by Prof. W. P. Paterson, will be found helpful. The method is critical, and the tone undogmatic. Prof. Paterson tries to bring us to the heart of things, and he deserves our gratitude. There are also articles on 'Person of Christ,' 'Incarnation,' 'Resurrection,' and 'Atonement.' Prof. A. R. S. Kennedy writes on the 'Canon of the New Testament,' and Dr. F. G. Kenyon has a long article on the 'Text of the New Testament,' which includes an account of the versions. The last-named scholar also writes separately on the 'English Versions' of the Bible. The subjects 'Eucharist' and 'Faith' receive fairly full attention, and there is also an article headed 'Christianity.'

The article 'God,' by Bishop Maclean, will be found instructive; but one is inclined to think that the results of investigation regarding the pre-Mosaic conception of God need not be "almost entirely negative." Thus it seems fair to make use of the aid afforded by the conceptions of the Babylonians and other Semitic nations in olden times, particularly as the prohibitions of idolatrous forms of worship to be found in the Old Testament often point directly to the kinds of cults that were prevalent among other Semites, the legitimate inference often being that these cults were partly popular survivals among the Hebrews themselves. Among other subjects more or less affecting the Bible in its entirety may be mentioned 'Revelation,' 'Miracles,' 'Messiah,' and 'Inspiration.'

Prefixed to the Dictionary is a paper by Principal Alexander Stewart on the 'Pronunciation of Proper Names' found in the Bible. The writer contrasts the systems recommended by different authorities, particularly Profs. T. K. Cheyne and W. B. Stevenson.

The Dictionary is, apart from the diagrams accompanying the article 'Temple,' not illustrated, nor is any literature named at the end of the contributions; but there are four good maps.

Spirit in the New Testament. By Edward W. Winstanley. (Cambridge, University Press.)—On the last page of this book it is said

"that we need in the present time as Churches and as individual disciples, with all our restless competition and our ceaseless controversies, more inwardness, more divine-human communion or interaction, more life ἐν τῷ πνεύματι."

These words reveal the purpose of the writer, and by those who share his religious sympathies the book will be prized. Apart altogether from its religious value, the work will interest the student of history and the New Testament scholar. The Acts of the Apostles, for example, which is the first Church history writing, might be termed, according to Mr. Winstanley, "The Acts of the Holy Spirit in and through Peter, Paul, and other leaders." Then, again, if we pass down the ages to the twelfth and thirteenth centuries, we come to Joachim of Floris and John of Parma and Brother Gerard, with their theory of the third age of the world's history under the guidance of the Holy Spirit. For the student of the New Testament the interest of the book lies in such a fact as this, that "the first and most marked feature," to use the words of another writer, "in the Pauline Epistles is the place assigned to πνεῦμα—the presence and action of the πνεῦμα in the Christian life." Much has been written on πνεῦμα, especially in its connexion with Paulinism, by such writers as Holsten, Richard Schmidt,

and Lüdemann; but for the instances of the use of the word students have had to turn to Bruder's 'Concordance,' and for their significance to Grimm's or Cremer's 'Lexicon.' There is need for Mr. Winstanley's book, which has been constructed with scholarly exactness, and which deals directly with its professed subject without entering into discussions of the theories in other works.

The Targum to 'The Song of Songs'; The Book of the Apple; The Ten Jewish Martyrs; A Dialogue on Games of Chance. Translated by Hermann Gollancz. (Luzac & Co.)—Prof. Gollancz has rendered a useful service to Hebrew students and others by publishing the translations contained in the present volume. The pieces selected are calculated to give the reader an insight into certain modes of thought and forms of expression characteristic of sections of Jewish scholars in the Middle Ages and later, and 'The Book of the Apple' is interesting besides as a pseudo-Aristotelian work, tinged with Jewish ideas, and so far not known in any earlier form than that represented by the Hebrew text.

'The Targum to "The Song of Songs,"' with which the volume opens, is an Aramaic legendary and homiletical exposition of the Biblical text in the style of the Midrash. The term "Targum," meaning translation, or, at the most, paraphrase, is therefore in reality a misnomer. All that can be said with certainty regarding the date of composition is that it belongs to a period anterior to the eleventh century. The 'Sepher hat-Tapuah,' or 'Book of the Apple,' was translated in the thirteenth century into Hebrew from an Arabic form of the work, but neither the supposed original Greek text nor the Arabic version has come down to us. The first mention of it so far has been found in an Arabic philosophical encyclopædia of the tenth century. Aristotle is represented as conversing with his disciples on his death-bed, much in the style of Plato's 'Phædo,' on the immortality of the soul, and other philosophical problems. He holds in his hand an apple, in order to refresh by its scent his failing vital power. 'These Things I Remember' is a liturgical piece in Hebrew, describing the death of ten Jewish martyrs, some of whom belonged to the latter days of the Second Temple, whilst others of the number lived in later periods. The different episodes are, however, united in the poem to form a single continuous elegy. A metrical rendering, by Prof. Israel Gollancz, of another version of the story is added. The volume ends with 'A Dialogue on Games of Chance,' translated from a Hebrew composition of Leo de Modena (1571-1648), a highly gifted, but wayward writer, who has been well described as "halting all his life between superstition and unbelief, between vice and the struggle against it, between philosophy and rationalism." The little work, of which there also exist translations in other modern languages, is written in a spirited style, and is filled with allusions to Biblical and later Hebrew literature. The habitual devotee of games of chance acknowledges at the end that his defence of the practice was only intended as a *jeu d'esprit*, and he then proceeds to utter a much more effective indictment against it than had been brought forward by his zealous and virtuous friend.

The volume is not without its blemishes. One cannot help thinking that the author has not in all respects given us here of his best. The literary information contained in the Introduction is often meagre, and what it does offer might have been improved

by more careful revision. In speaking of the high estimation in which Aristotle was held by the Jews, Prof. Gollancz says that "even the great Maimonides speaks of him in flattering terms." But such a statement seems far from doing justice to the fact that the philosophy of Maimonides was in the main nothing but that of Aristotle as presented in the most authoritative Arabic works to which he had access. Mistakes like "Ari Noham" (p. 7, for Nohēm) and "Midrash Conan" (p. 10, for Conēn) may also be attributed to haste.

The Decline and Fall of the Kingdom of Judah. By the Rev. T. K. Cheyne. (A. & C. Black.)—Prof. Cheyne has in the present work endeavoured to apply his well-known Yerahmeel theory to the later stages in the history of Judah, beginning with the finding of the law-book (commonly identified with Deuteronomy) in the Temple under Josiah, and ending with the destruction of Jerusalem. The learned author himself is anxious to substitute the title "North Arabian" for the term "Yerahmeel" in connexion with the theory associated with his name. It is indeed true that the former designation would, as the wider, be more appropriate; but we believe that the title Yerahmeel will nevertheless in a special manner remain attached to the theory on account of the great prominence which Prof. Cheyne himself has given to the name in his emendations of the Biblical text.

In an Introduction covering no fewer than forty-eight pages the criticisms to which the hypothesis has been subjected are dealt with; and it must be owned that so far as kindness of critical temper goes, Prof. Cheyne by far outstrips his assailants. He never recriminates, but always finds something creditable to say about them. The question as to correctness of view is, however, entirely independent of a consideration of this kind. Some parts of the Introduction betoken a mind that is still open to be convinced of opinions contrary to those that are its own. Thus on p. xlviii we read:—

"None of us is infallible; why, then, should not both Prof. Winckler and I, and even our critics, have made many mistakes?"

But this truly critical attitude does not at present dispose the author to abandon any essential part of his theory. He, on the contrary, proceeds to add some important new links to it, undismayed by the fact that his hypothesis has created for him an almost isolated position among scholars.

The outstanding points in Part I., which deals with the political and prophetic movements of the period, are that Pharaoh Neko, who is reported to have slain Josiah at Megiddo, must give place to a Misrite King of North Arabia, and that Nebuchadnezzar himself, though not to be set aside altogether, did not do all that is related of him, his name having possibly been confused with that of a North Arabian prince. The second part treats in a full and often incisive manner on the "law-books" (excepting the priestly code); and here also Prof. Cheyne is at pains to demonstrate what may be called a maximum amount of North Arabian influence, without, however, denying either direct or indirect Babylonian influence on the development of Israelitish law. There are, on the other hand, those who think that the "borrowing" theories have been carried far enough, and that it would be worth while to see what can be done with a hypothesis affirming more decided originality on the part of the Hebrews.

The Greek and Eastern Churches. By Walter F. Adeney. (Edinburgh, T. & T. Clark.)—"The International Theological

Library" aims at providing a series of volumes "which may adequately represent the present condition of investigation," written by "scholars of recognized reputation in the several branches of study assigned to them." So far as this volume on the Eastern Churches is concerned, it cannot be said that the programme is fulfilled. The carelessness and want of scholarship displayed are inexcusable. We admit that any one who reads the book through will obtain a general idea of the history and movements of the Eastern Churches; the ground is covered, and the main movements are grasped. We also recognize that the chapters on Arianism and the earlier controversies about the person of Christ are meritorious, and seem to be the result of conscientious study. But we cannot recommend the work as a trustworthy guide, or as abreast of recent research.

One of the most important events in the history of the Greek Church was the restoration of image-worship by the Empress Theodora. In a history of that Church published in 1908 we expect to find the right date assigned to such a leading event. Here is Mr. Adeney's notice of it:—

"On the death of Theophilus (A.D. 842) his widow Theodora.....restored the image-worship, and so put an end to the second iconoclastic campaign. Within a few months of her accession to power (Jan., 842) she summoned a Council which confirmed the decision of the second Council of Nicea."

Here an old exploded date is repeated. The true date of the Council is A.D. 843. Again, we expect to find an authoritative statement about the foundation of the Church in Bulgaria. Very little is said about it, and that little includes the time-honoured error that Cyril and Methodius were the "founders and early organizers." When the author speaks of "the separation of the Eastern and Western Empires, followed by the slow dissolution of the latter, and then its marvellous resurrection as an independent power," he shows that he has not assimilated the teaching of Bryce's 'Holy Roman Empire.' He has devoted some pages to the position of the Christians in the kingdom of the Sassanids, but the principal recent work on the subject—that of Labourt—is unknown to him. The dependence of the Greek Church on the Emperors is frequently mentioned, but in a work of this scope we look for a definite exposition of the relations between Church and State, of the position of the Patriarch in regard to the Basileus, and we expect to find that Gelzer's important monograph on the question has been used. But the expectation is not fulfilled. And what are we to say of a book on the Greek Church in which the name of Leontius Byzantius, the greatest theologian of the sixth century, is not even mentioned? The serious gaps in the author's knowledge of modern investigations render his bibliographical notices at the heads of chapters unsatisfactory. It is, for instance, surprising to find that the well-known work of Messrs. Lethaby and Swainson on *Sancta Sophia* is omitted in the books which are cited on Byzantine art.

The author informs us that the Goths "were defeated and driven back by the Emperor Claudius (A.D. 269), just about the time when the elder Theodosius was repulsing the Saxons in Britain." It would be an exact parallel to this amazing statement if Mr. Adeney were to say that William III. became King of England just about the time when the French Revolution broke out. On the same page (302) a false conception is conveyed of the position of Hermanric, through the failure to distinguish between the Ostrogoths and Visigoths.

The Emperor Constantine V. received an unsavoury nickname from the religious party which he persecuted. Mr. Adeney has baptized him with a new nickname, "Copronicus," which sounds equally unsavoury. It is not a misprint, for it occurs at least six times. Yaroslav, the great prince of Kiev, whose reign was so important for the early development of Christianity in Russia, appears under the form of "Yasolaf." As the name occurs four times on the same page, it cannot be a printer's error.

On Consideration. By Saint Bernard. Translated by George Lewis. (Oxford, Clarendon Press.)—St. Bernard's 'De Consideratione,' accounted by many his greatest work, deserves to be translated and to be correctly translated. The Clarendon Press, from which this volume has issued, ought to be, and is not, a guarantee of its accurate scholarship. The slips or blunders in translation are many, and are in every book, if not in every one of the small chapters. Some examples from the First Book may be given. In chap. v. the words "Quin et camelis pueri Abrahæ potum tribuas" cannot be rendered "Nay let the servants of Abraham give drink even to the camels." Mr. Lewis offers us "Why should they not scorn to give judgement concerning men's poor earthly possessions, seeing that they shall judge heavenly things and angels too?" for the Latin (chap. v.) "Quidni contemnunt judicare de terrenis possessiunculis hominum, qui in cœlestibus et angelos judicabunt?" The obvious translation is surely "in heavenly matters even the angels." In chap. viii. there is a discussion on the Mean, and the words occur, "Propterea dico tibi: a paucis advertitur, quia paucorum prudentia est." The rendering should be "Therefore I say to you, it [the Mean] is perceived by few, because few have prudence." Mr. Lewis gives as his version, "Why do I tell you this? Few pay attention to Prudence because few possess it." Turning to chap. x., we find the words "Publicantes semetipsos ad multorum conscientias, in quo vel suæ solius satis poterant confundi iudicio," and these are translated by Mr. Lewis into "revealing themselves to the consciences of the multitude, a tribunal before which they would, as in the judgement of even their own conscience, be confounded." The right rendering is "in which they might have been sufficiently confounded by the judgement of their own conscience alone."

In Book IV. chap. iii. is this sentence: "Uterque ergo Ecclesiæ et spiritualis scilicet gladius, et materialis; sed is quidem pro Ecclesia, ille vero et ab Ecclesia exserendus," and Mr. Lewis translates it: "Both swords belong to the Church, the spiritual and the material; the one is to be used to defend the Church, but the other must even be banished from the Church." The sentence, as given by Mr. Lewis, contradicts itself. Both swords belong to the Church, and yet one is to be banished from it. St. Bernard never made any statement of that kind. What he did say was that the one sword (the temporal) was to be drawn for the Church, and the other (the spiritual) by the Church.

Another and a last example of Mr. Lewis's translations may be given. These words occur in Book V. chap. x.: "Quam bene ea mulier fermentavit ut nec divisione quidem facta carnis et animæ, a carne vel anima Verbum divideretur! Mansit et in separatione inseparabilis unitas," and they may be rendered: "How well did a woman leaven them, so that not even when division was made of flesh and spirit from either was the Word divided. Even in the separation there remained the inseparable unity."

The translation supplied by Mr. Lewis may be compared with the Latin and with the rendering just given :—

"How well the woman leavened them. And so, in the parallel, without dividing the body and soul, the Word was distinct from the body and soul, yet so that in the separation the inseparable union was maintained."

Pontifical Services. Edited by Athelstan Riley. Vol. IV. (Longmans & Co.)—The fourth section of 'Pontifical Services,' illustrated from sixteenth-century woodcuts, with descriptive notes by Mr. Athelstan Riley, has been issued by the Alcuin Society. These woodcuts are reproduced from two early printed editions of the Roman Pontifical, about the time of the Reformation, both of which were printed at Venice, in the respective years 1520 and 1572. The illustrations are interesting in themselves as good examples of the rough woodcut pictures of the times, and are also valuable to ecclesiologists as affording accurate testimony to the liturgical practice of the day. The usage represented is doubtless that which prevailed in the city of Venice. There is not a little interest in comparing the two series, which are separated by about half a century. The liturgical arrangement of the altars and the vestments of the ministers show very little change; but the general Gothic treatment of the architectural features and surroundings of the first series gives way to a frankly Renaissance feeling in the latter. The altars always have frontals, but they lack gradines, except in a single case. Where candlesticks are shown, there are not more than two. About a third of the cuts in this volume are illustrative of the various episcopal acts connected with the founding and consecrating of a church, beginning with the laying of the foundation stone, and subsequently showing the bishop on a low ladder, anointing and censing the twelve consecration crosses on the walls of the completed building. A curious instance of a change of custom occurs in the two cuts illustrative of the 'Reception of an Empress or Queen'; in the first case (1520) the lady, crowned, sits astride her horse; in the latter (1572) the lady rides on a side-saddle. This may supplement the recent discussion of the subject in *Notes and Queries*.

OUR LIBRARY TABLE.

Lorenzo the Magnificent, by E. L. S. Horsburgh (Methuen & Co.), is one of the crowd of books now available concerning the Italian Renaissance. Whether the world really needed another work on Lorenzo dei Medici is doubtful, as the author appears to admit. Still, it is always a good thing to have a book of which the author clearly enjoyed the writing, as in the case of that before us. If Mr. Horsburgh's work is not exactly a contribution to knowledge, it is at least a very agreeable presentment of what is known, and is written pleasantly and lucidly, without that touch of preciousness one often finds in books dealing with this period.

We do not know of any place where the intricacies of Italian politics are better unravelled. The reader previously ignorant—and this book is obviously designed for the general public—will gain some notion of what the balance of power meant to the statesmen who first made it a working principle. The portrait of Lorenzo is convincing and well-proportioned, though Mr. Horsburgh suffers a little from the tendency to apologize. He prides himself especially on his study of the literary work of his hero; and it certainly leaves little to be desired

on the ground of fullness. Sympathetic, and on the whole just, as it is, we rather weary of the lengthy prose paraphrases of Lorenzo's works, though perhaps they were necessary. On one point in particular we are in emphatic disagreement with the critic. Mr. Horsburgh quotes with approval the dictum of Johnson which compares sonnetteering to carving cherry-stones, and adds that in his opinion there are not twelve sonnets in the English language (apart from Shakespeare's) which were worth the writing. With the work of Milton, Wordsworth, Keats, Mrs. Browning, Rossetti, and Matthew Arnold before him—not to mention living writers of distinction—a critic who so delivers himself is surely out of court. Perhaps the best characteristic of the book is the way it brings out the versatility of Lorenzo, and exhibits him as the perfect embodiment of the spirit of the Renaissance. We quote one passage, which shows our author at his best :—

"These verses of occasion, however, were done so well, his sportive fancy touched so many points of human interest, that Lorenzo takes rank as an Italian poet whose work, within its limits, may challenge comparison with similar work executed by any other. He has a fluent and happy command of a language which he did much to dignify and rescue from neglect and debasement. Gifted with extraordinary versatility, he took an interest in everything, and his facile gift of versification enabled him to express his interests in poetic form. Nothing left him indifferent or untouched; each new fancy, emotion, or experience promptly found an appropriate poetic embodiment in sonnet or satire, in pastoral or lyric song. Thus his poetry is indeed himself, nor can he be known as he really was only from the study of diplomatic despatches and official records. 'Nencia da Barberini' is as much a part of the man himself as his influence over the government of Florence; indeed, we shall the better understand his government if we realize him as the author of 'Nencia.' As he was in his poetry so he was in his government, sometimes cold and cynical, sometimes impassioned and impulsive; now gratifying the worst passions of his animal nature, now rising to lofty heights of self-criticism and moral enthusiasm; at one time careless how much he might corrupt, at another time intent on edification and spiritual exaltation. . . . His was no dual personality. He was a stone cut with many facets, essentially one, but catching and flashing back all the light and life which was around him. He stretched out both hands to grasp whatever experience the world had to afford, and gave it again to the world individualized and interpreted in poetic forms of art."

There is a little too much conventional cant—we can really call it nothing else—about the Renaissance; a repetition of the strange misconception that the Middle Ages were joyless, as compared with later times. How such statements can be made, apart from unworthy prejudice, we have never been able to understand. Joyless! the ages that produced Salisbury Cathedral and the 'Chanson de Roland,' Giotto's frescoes, and the wedding of the Adriatic. Foolish and ignorant from the standpoint of latter-day enlightenment they may have been, but they seem to us as little joyless as any age the world has seen.

We have one further suggestion to make. It is surely not good literary manners to cite a living writer without a prefix of some sort, nor does the practice tend to clearness.

The Iliad of the East. By Frederika MacDonald. (John Lane.)—The second title of this volume describes its contents as a selection of legends drawn from the Rāmāyana (spelt on the title-page Ramayāna, in accordance with the popular mispronunciation, and elsewhere Rāmāyana). If it is necessary to call the two chief Sanskrit epics by the titles of their Greek analogues, it would surely be more appropriate to compare the Rāmāyana with the Odyssey, as being in the main the story of the adven-

tures of a hero, and to reserve the name Iliad for the Mahābhārata, which resembles it in so far as it is primarily the history of a great war.

The English versions here presented were first published in 1870, and are condensed from Fauche's French translation of the Rāmāyana. They fairly represent the principal subjects of the Sanskrit epic, and thus fulfil the object of the volume, which is to convey to English readers some idea of its wealth of imagination and stores of traditional lore, which have permeated the life and thought of India for twenty-four centuries. But the change in appearance which these stories have undergone is indeed passing strange. The style of expression sometimes suggests Walter Scott rather than the Rāmāyana. Opening the book at random, we find, for instance, "At that the angry monarch sprang to his feet and began to pace the narrow hermitage to and fro," and such expressions as "thou contemptuous troglodyte!" and "this cantankerous priest," for which no equivalent is to be found in the original. There is an amusing error on p. 308 in a note on the demon Rāhu, who is described as "a headless monster, who in times of eclipse was supposed to devour the sun or moon, as the case might be." The note proceeds :—

"How he managed this little matter, lacking a head, and consequently one would suppose a mouth, I cannot undertake to say; nor do any of the mythological works I have searched throw light on the subject."

It is the severed head of Rāhu which, according to Hindu mythology, continues to pursue the sun and moon in the attempt to devour them.

The Philosophy of Gassendi. By G. S. Brett. (Macmillan & Co.)—Though well known to all readers of Descartes as a foremost figure in the philosophy of the first half of the seventeenth century, Gassendi has been but little studied, and this book—the first in English devoted to his philosophy, and one of few even when all literatures have been searched—amply accounts for the neglect. The main part of Mr. Brett's task has been to give us the substance, with a running commentary, of Gassendi's 'Syntagma'—a work which, if we may judge from certain passages in which Mr. Brett takes us into his confidence, is almost, if not altogether, unreadable. That Gassendi revived the principles of "atomism," and refurbished anew the philosophy which has become known as "Epicureanism," may be gathered from histories of philosophy. But beyond this is there anything of importance to be gained by a detailed study of this genial, but too monumental author? Mr. Brett appears to think that there is; but in spite of his manifest knowledge and sympathetic historical point of view, we fear that the main result of his labour will be to increase the confidence with which students of philosophy will continue to neglect Gassendi.

Myths of the Norsemen. By H. A. Guerber. (Harrap & Co.)—That the myths of the Teutons have figured but seldom in literature and art is as well known as it is regrettable.

This is not a state of things to be desired; no nation should be ignorant of its own resources, and every fresh attempt to call attention to them deserves a hearty welcome, especially when it takes a form so pleasing as Mr. Guerber's volume. We do not propose to touch on its contents in detail; the reader should find out its excellences for himself. We do not mean, of course, that it will arouse in him only admiration; on the

contrary, those to whom they are unfamiliar will find much in these old legends to shock and repel them. It becomes clear on the hastiest study that they are fierce and brutal beyond those of other nations; the rage of Brunhilde is almost unparalleled in story; their horizon is too often bounded by war and revelry; for the Viking, if for any primitive warrior, to live meant, before all, to fight and to carouse. Unlike the myths of Hellas, they are not endowed with grace to atone for much ferocity; they do not, like the Celtic, call up visions of enchantment; they are homely to a fault—"plump" the Germans call it—in many of their details; their ideas are often puerile; and their humour (that of the genre painter at its best) is apt on occasion to degenerate into absurdity. Yet such blemishes as they have are paid for to the full by their rugged grandeur, their spirit of tragic resignation, their intense sympathy with human nature. Their gods are no serene abstractions, looking down on the map of life with philosophic coldness; they struggle and suffer and make merry, knowing that though they dwell in golden palaces they too must die. And this death is the price of sin; they have listened to the tempter Loki, and they and theirs must be wiped out before the birth of a new world of righteousness and well-being. The idea of moral obligation, which is at the root of this myth of Ragnarok, is no less clearly traceable in the Frithiof Saga; the hero, who is guilty of sacrilege, scorns to shield himself behind a lie, and puts aside the cup of happiness when it is already at his lips.

Mr. Guerber's style is bright and picturesque. The stories are well told by him, and he has heightened the effect by a judicious use of poetical extracts. We do not always admire his choice of illustrations; heroes seldom gain by being presented in visible form; but they are attractive as a whole, and younger readers at any rate are not likely to find fault with them. If we have any complaint to make it is that he intersperses his narrative with comments without bringing forward evidence to substantiate his views. Learned criticisms are not *de rigueur* in books of this kind—indeed, in many cases they would be better left out; but if they are to be introduced at all, they must have the sanction of authority. Statements such as that the goddess Frigga is identical with the German Dame Holle, or with Ostara, or Bertha, or Frau Venus, or the White Lady of Hohenzollern; that the Nornies (the Scandinavian Fates) reappear in the tale of the Sleeping Beauty, and as the witches in 'Macbeth'; that Bishop Hatto's rats are the souls of the murdered peasants, &c., may be stimulating, but they can hardly be said to carry with them their own verification.

A CHEAP edition has just appeared of *The Message* (Grant Richards), the best written of the crowd of modern stories concerning a foreign invasion of England. The author, Mr. A. J. Dawson, now adds a modest and effective Preface concerning the aims and reception of the book.

OXFORD NOTES.

"THE Constitution is saved." "A Commission is needed at once." So say severally the very old and the very young amongst our legislators. And what say those of uncertain years, the slightly grizzled? One of these at least is tending more and more to side with the party of youth and impatience.

Two important constitutional reforms have been proposed this term. Both have

suffered shipwreck. The first was concerned with the constitution of Congregation. At present every Master who resides within a mile and a half of Carfax is a member of the Domestic Assembly. Most persons who take an active part in the work of the University contrive to live inside the magic circle, though some who woo the breeze on Headington Hill are obliged, it is whispered, to be careful on which side of the bed they sleep. On the other hand, a goodly number of those whose interests are not academic can likewise claim benefit of locality. There are the professional men of the city, clergy, doctors, and so forth. Besides, there are the residents who come for residence's sake. What brings them to this pestiferous spot is a standing puzzle to the sociologist. The fact remains that their number steadily mounts, whilst the attendances at the Bodleian do not show a corresponding rate of increase. Of course they are honourable men. Are they not Masters? But to those who have regard for the logic of our institutions, it is not obvious on what principle these onlookers should have a place in Congregation as well as in Convocation, where their presence is entirely legitimate. However, logic and its principles are at a discount in this land of ours. The British public is careless thereof, because it is so stupid. So are our Constitutionalists, because they are so clever. Enunciate a principle, and they undertake to drive a coach and four through it. In the present case it was a pass coach. The principle on which the proposed reform rested was that Congregation ought to be reserved for such as take part in the educational work of the University. Unanswerable reply: Every resident takes part in that work, for he is a coach, either actually or at least potentially, since presumably he would teach if he could get pupils. Triumph of the constitutional party, assisted by the disinterested persons whose status was in question.

The second reform had reference to the M.A. At present this degree implies two things, namely, that its possessor has survived the taking of his B.A. by something like three years, and that he has 12*l.* to spend. Now neither longevity nor wealth is peculiar to the intellectual man. Meanwhile, there is reason to suspect that, away from Oxford, the Bachelor who dons the Master's hood is commonly held to have undergone some higher initiation of an intellectual kind. Hence the question arose: Is not the University guilty of dishonest trading? The constitutionalist reply is that the Oxford man who says we are trading in a sham is as a bird that fouls its own nest. The comparison is more odorous than convincing. Surely "Honour amongst thieves" is not amongst the Commandments. There was a much stronger argument for the defence, however, but it was overlooked. It is this. The degree of Doctor of Divinity carries with it no stigma of intellectuality; yet it confers an added grace which is justly prized. No one in his senses could accuse the clergy of foisting a bogus article upon an unsuspecting public. Therefore, if cleric, why not layman? The University, in fact, is in this respect like a tailor's shop that puts in its window some expensive and at the same time garish article of dress. Any one may in theory buy it; any one may wear it. In practice, however, it takes a man of uncommon grit, a veritable leader of fashion, to sport so egregious a decoration. So it comes about that, after all, exceptional qualities of mind are connoted in the wearer. The only possible danger in this line of

argument is that it carries one so far. Plainly there ought to be "no d—d merit" about the B.A. either. Think of it. These men you plough in "Mods" or Group A have shared your life, are attached to you by the bond of commensality—nay, are perhaps the very men to whose feats in the stricken field you owe your keenest emotions of corporate pride. So let residence be all in all. Is not "Sit tight" the watchword of constitutionalism?

Unfortunately, the alternative to accepting this view of the question was to vote for a measure which did not embody the principle to which its promoters made appeal. That principle clearly was that the M.A., since it was distinct from the B.A., should involve a distinct intellectual test. But the proposal before Congregation was that the man who achieved a class, as contrasted with a pass, in the B.A. examination should thereupon be entitled to proceed to a Master's degree no less bogus than ever. Only the passman who went on to take a Diploma, win a University Scholarship, or otherwise achieve the impossible, could be said to have won a real M.A. Hence it is, perhaps, not surprising that the second reform shared the fate of the first.

How long are we to be allowed to "mark time" thus? A good many excellent persons, indeed, do not see the need of reform at all. "Let us alone," is their cry. Nor are they lotus-eaters. Life is "all labour" here nowadays; and on the whole we may be said, I think, to look very well after the morals, the manners, and up to a certain point the minds, of our young men. In fact, conscience doth make Tories of us all. To one, indeed, who tries to recollect the spirit of twenty years ago, it certainly seems that there is more pious self-satisfaction, and less "divine discontent," than there used to be. Yet it is hard to deny that our machinery, both legislative and executive, is exceedingly cumbrous; that the teaching resources of the University are not utilized to the full, thanks mainly to inter-collegiate rivalry; and that advanced study lacks consistent encouragement. Good as we are, we might become much better, with wise reorganization. This is a view of the case held not merely by the Labour Party—that bugbear of the timorous—but likewise by organs of conservative opinion that shall be nameless. Granting, then, that reconstruction must come, the question arises: Can we reform ourselves from within, or do we await the Platonic *μικρὰ ῥοπήν ἔξωθεν*? Now the University seems bent on dodging the one horn of this dilemma. There are too many private interests at stake—not personal exactly, but rather sectional—for change in any form to be generally acceptable. So we are threatened with the other horn. Rumour has it that the Chancellor's scheme is already at the printer's. Will it commend itself to the majority? It is doubtful, since it is said to include Degrees for Women, as any plan to bring Oxford into harmony with the requirements of modern sentiment is bound to do. That hope failing, however, a Commission is inevitable.

From the dust of the arena let us turn aside for a moment to "the olive grove of Academe." There are, happily, aspects of University life in regard to which one would have it changeless. This is borne in upon one when one tastes the suave and humorous Latinity of Dr. Merry's Croweian Orations, a collection of which his friends have induced him to publish. They cover twenty-seven years, and it might be thought that the salt would have lost its savour. But no. Our Commemoration mood would not

seem to vary with the lapse of time, to judge from the perennial freshness of the themes pursued, whether grave or gay. Hear Dr. Merry, for instance, on the joys of Summer Term:—

"Ubi enim terrarum tot oblectamenta atque desidiæ invitamenta quasi in unum collecta invenias? Ubi tot athletarum et remigantium contentiones ceteraque callidæ juventutis ludicra? Adde etiam tot puellarum amabiles occursums, musicorum acroamata, saltationes festivas, hospitales matronarum mensas et pomeridiana pocula."

On the other hand, behold in our Public Orator a very Juvenal when scandals have to be lashed. There is, for instance, a positively terrifying description of a College "Rag" and its results. It ends thus:—

"Crastina vero luce cum turbulentissimus quisque crapulam edormiverit, neque aliud stolidæ lætitiæ ["stolid" is hardly what the College Dean would call it!] existet monumentum præter immundos cineres et fenestrarum ruinas tum demum—
mentem lymphatam Mareotico
redegit in veros timores

instans pœnarum expectatio, cunctis tacite secum rogantibus 'O rus, quando te aspiciam?' Nec diu in dubio res hæret. Confestim fit iudicium et reorum relegatio;

exinde per amplum
mittitur Elysium et pauci læta arva tenemus."

Let me hastily add, lest a previous remark be misunderstood, that the aspect of University life here objurgated is not one of those in regard to which I would have it changeless.

Two benefactions deserve to be put on record. Dr. Arthur Evans has once more made the University his debtor, by giving to the Ashmolean Museum his father's magnificent collection illustrating the art of the Gothic and Teutonic peoples of the Migration Period. Some of the specimens of Anglo-Saxon and Frankish goldsmiths' work are worthy of a place by the side of our priceless Alfred Jewel. Again, the sixteen holders of Oxford Honorary Degrees in the United States have most gracefully presented a valuable contribution to the Chancellor's Fund, and the cordial letter that accompanied it was worth even more than the present itself in the eyes of all Oxford men. The distribution of the Chancellor's Fund, by the by, will begin shortly, if it has not already begun; and it is rumoured that a policy of concentration will be followed. It is to be hoped that this does not mean that the very newest developments—for instance, the Diploma Courses, which on account of their very newness are not strongly represented at headquarters—will be left entirely in the cold. To-day must not be endowed at the expense of to-morrow.

This has been a term of lectures. Never have Inaugurals and Special Courses rained upon us from heaven in so continuous a downpour. And the remarkable thing is that there have been large audiences. Even if every one else did not "draw" like Dr. Sven Hedin, no one at least could complain of empty benches. The Parks' System of course fulfilled its natural function. (The Parks' System is mainly the creation of our Professors, who, taking unto themselves wives, "called a new world into existence to redress the balance of the old.") But College Tutors were likewise assiduous in their attendance. When one was not lecturing oneself, one was listening to a friend. If this fever goes on spreading, the undergraduates will be coming next. M.

W. H. BLISS.

THE death of Mr. W. H. Bliss, which occurred on the 8th of the current month at Rome, will be much regretted by the

many English scholars who have had occasion to consult MS. sources there. He had for more than thirty years been the official representative of the Public Record Office in Rome and Central Italy, and the willing helper of all who applied to him for assistance. He regarded himself as a sort of literary Consul in Rome, and spared neither time nor trouble in the execution of his duties in that capacity.

William Henry Bliss, born April 26th, 1835, was the son of the Rev. William Bliss of Newton St. Loe, near Bath, by his wife Jane Monck Bridges, and nephew of the Rev. James Bliss, the editor of the works of Beveridge and Laud. He was educated at Winchester (1847-52), and remained all his life an enthusiastic Wykehamist. In 1854 he entered Magdalen College, Oxford, then a society with only a very few undergraduates. He graduated as B.A. in 1859, M.A. in 1863, and B.C.L. in 1868.

He lost his father while still at school (February 5th, 1850), and his mother took him with her to Hursley, near Winchester, where as a boy and a young man he learned to know and love his father's friend "Mr. Keble," as he always called him. Keble's personality and character made a lasting impression on him, and in after life he took great pride and pleasure in the recollection of this intimacy. His mother died September 9th, 1871.

Mr. Bliss was ordained deacon in 1858 and priest in 1865, between which dates he did both literary and clerical work, acting, for instance, as curate to his uncle James Bliss at Plymouth in 1863. From 1866 to 1868 he was Vicar of North Hinksey, near Oxford. In 1869 he felt it his duty to be received into the Roman Communion, and in 1872 he took advantage of the Act relieving him of his clerical disabilities.

In 1859 (May 4th) he married Mary Jane, eldest daughter of the Rev. Cecil Wray, Incumbent of St. Martin's, Liverpool. His wife and a large family survive him. It was not until 1865 that he returned to Oxford, to which, as to Winchester, he was devotedly attached; and in March, 1866, he had the great joy of being appointed a member of the Bodleian staff under H. O. Coxe. Here he remained until the end of 1876, acting as Keeper of Periodicals, and after 1871 superintending the preparation of the printed Catalogue. The occupation was congenial, and he never severed his connexion with the Library: one of his last visits in England was to the Bodleian. He did not finally give up his Oxford house till 1898 or thereabouts.

At the end of 1876 the Rev. Joseph Stevenson, who was employed by the Public Record Office to obtain transcripts of documents of historical importance in the Vatican Archives, resigned his appointment; and Sir Thomas Hardy, on Cardinal Manning's recommendation, appointed Mr. Bliss as his successor. Mr. Stevenson (who joined the Society of Jesus in September, 1877) did not quit Rome immediately on his resignation; and when Mr. Bliss took up his duties in January, 1877, his position was a difficult one. The interposition of Cardinals Manning and Cullen and of Lord Denbigh, and above all Mr. Bliss's own persistence and tact, ultimately removed all difficulties, and he became the only non-official student who had continuous access to the Archivio Segreto until the opening of the Archives by Leo XIII. in 1881. Mr. Bliss was thus the oldest of the historical students at the Vatican, although on the occasion of the recent presentation to Mgr. Wenzel he waived his claim to that dignity in favour

of Prof. Pastor. Of his services in this capacity it is hardly necessary to speak. The mass of transcripts at the Public Record Office, many of them in his own hand, sufficiently attests his diligence. Father Foley and Father Knox drew freely upon them for their works on the English Catholics; and the constant references to them in Gardiner's histories bear witness to their importance.

Bliss's printed work is less extensive. He had, while at the Bodleian, edited the 'Liber Regalis' which was issued by Earl Beauchamp to the Roxburghe Club in 1871; and in 1890, under Sir Henry Maxwell-Lyte's directions, he began a Calendar of the entries in the Register of Papal Bulls relating to the British Isles. The first volume was issued in 1893, and eight volumes have now appeared, bringing the work down to 1447; but since the fifth volume the Calendar has been edited by Mr. J. A. Twemlow, who succeeded Mr. C. Johnson as assistant-editor in 1897. The first volume of a corresponding Calendar of the Register of Petitions appeared in 1894.

When thus enabled to relinquish the Calendar, Mr. Bliss gladly returned to his original province of procuring transcripts of documents of the sixteenth and seventeenth centuries. It was work in which his natural modesty found more satisfaction, and for which he was much better fitted. His personal qualities were peculiarly adapted to dealing with the custodians of collections not yet sufficiently arranged to be conveniently opened to the public. He never asked as a right what could only be conferred as a favour, and the transparent sincerity of his character disarmed all suspicions. He thus succeeded in penetrating private archives whose owners would not willingly have admitted students of a less attractive disposition. For he did not confine his researches to the Vatican. Wherever he went, his first thought was to promote the publication of unprinted historical material. It was characteristic of him that a summer holiday in Stockholm in 1881 led to his spending part of his vacation there in the two following years, and forming (with the sanction of the Deputy-Keeper) the collection of Stockholm Transcripts now at the Public Record Office. In the same way he procured transcripts from Naples, Milan, and Zurich, the last due to his anxiety to utilize even the misfortune of an operation for cataract in the service of history.

On his last visit to Zurich, for a final operation, he was knocked down by a cab and broke his leg, and there can be no doubt that this accident contributed to shorten his life. He died of influenza followed by pneumonia, after a very short illness.

One incident of his life in Italy was his appointment as English tutor to the then Prince of Naples; for this he refused to accept any remuneration, and he had the gratification on more than one occasion to find that he was not forgotten by his old pupil. Italy filled a great place in his later life, and it would almost have broken his heart to give up his work in Rome.

It would be difficult to say more of his personal character without betraying the partiality of friendship, yet no one could know him at all well without feeling warmly towards him; and owing to the varied circumstances of his life his friends were many both at Rome and in England. They will remember, and miss, his light-heartedness and courage, no less than his kindness and his honesty. He was, as a Roman tradesman once expressed it, *una così cara persona*.

PRE-TRACTARIAN OXFORD.

THE well-informed reviewer of my book makes me date Hampden's appointment to Hereford incorrectly as 1837. I turn to p. 144, and find it rightly given as 1847.

Magee characterized somebody's religion as insufficient for a *tomtit*. This is more incisive than the reviewer's *tomcat*, coming nearer to devotional negation. The cat is possibly a devil-worshipper, but religious to that extent.

The reviewer refers three times to unpublished correspondence with which he discerns me to be unacquainted. If his polite prognostic of a second edition to the book is fulfilled, it might gain something by my obtaining access to these sources of information.

W. TUCKWELL.

* * Our reviewer writes: "On p. xi. (a list of dates) Hampden is set down as 'Bishop 1837-1868,' and there are similar slips, which should be noticed before a new edition is printed. Magee is said to have described a certain sermon (not somebody's religion) as 'not containing enough Gospel to save a *tomtit*.' I was not quoting this, or mixing my zoology."

VILLON AND JOB.

Glasgow, March 13, 1909.

MR. HEYER may be interested by a reference to Lockhart's 'Scott' showing that the process certainly referred to by Villon, and perhaps by Job, had in its more modern phase attracted Sir Walter, and evoked from him a striking comment. Lockhart, sub anno 1817 states that Mr. John Smith, a Glasgow bookseller,

"remembers particularly the delight which Scott expressed on seeing the process of *singeing* muslin—that is, of divesting the finished web of all superficial knots and irregularities by passing it with the rapidity of lightning over a bar of red-hot iron. 'The man that imagined this,' said Scott, 'was the Shakespeare of the Websters—'

Things out of hope are compass'd oft with vent'ring."

'Venus and Adonis.'

The Wycliffite version reads: "My daies passiden swiftliere thanne a web is kit doun of a webster."

G. N.

Blackheath, March 17, 1909.

IT may be worth while to point out that the Douay version renders, "My days have passed more swiftly than the web is cut by the weaver," which seems to be the view expressed by your correspondent, although a foot-note has "Web, Heb., the weaver's shuttle." Of course in any case the idea is that of speed.

W. T. LYNN.

APPROPRIATING TITLES.

San Silvestro in Capite, Rome.

BEING a constant subscriber to *The Athenæum*, I may perhaps be allowed to avail myself of the hospitality of your columns to ask if there be any means of preventing authors appropriating the title of books already in circulation.

From the notices in the press, I see that a Rev. S. C. Gayford, M.A., has just published a book called 'Life after Death.' Now that is the precise title I chose for a book which I published in 1895, and which is still selling well. It ought to be as well known as most books, for it is in its fourteenth edition, and has been translated into French, Italian, German, and Spanish.

The confusion, arising from another publication bearing exactly the same title, is not only unfair to me, but most annoying to purchasers. People writing for the one book will no doubt often receive the other. May I make this protest?

JOHN S. CANON VAUGHAN.

MR. MOSES TEGGART.

WITH sincere sorrow I ask leave to record the death of Mr. Moses Teggart, a Nature-poet of singular charm, whose special theme was the bogland of the North of Ireland. Though he never published a book of poems, he poured out a profusion of lyrics characterized by a happy exactness in the portraiture of birds, &c. During his life he published chiefly, if not solely, in American newspapers—especially *The Republican* of Springfield, Mass.; but it is hoped that, thanks to the initiative of his friend Mr. George D. Chesson, he may be introduced to British readers in a posthumous collection, at present in my custody.

Mr. Teggart, or Taggart (he was called by both names), was born on February 1st, 1854, in Tartaraghan, co. Armagh, and died at sea on the 19th ult. He was educated at Belfast, and became a schoolmaster and afterwards a book-keeper. Intimately as he knew his part of Ireland, and much as he loved it (treasuring dialect words which but for him would perhaps be absent from contemporary literature), he grew to love his American home even more than his native land.

W. H. C.

GUI PATIN'S 'JUGEMENT' ON THE 'RELIGIO MEDICI.'

AMONG contemporary criticisms of the 'Religio Medici' those in the letters of the famous Paris physician Gui Patin are very often quoted. He had received the first Latin edition, 1644, and writes on April 16th, 1645, "On fait ici grand état du livre intitulé 'Religio Medici,' which he thinks is a doubtful contribution to religion. On the 21st of October, 1646, he again writes to his friend Spon, this time quite enthusiastically, "C'est un livre tout gentil et curieux"; and he praises the liberty under which such a book could be written. In 1650, and again in 1657, he refers to the work, which had evidently become a favourite with him. The other day, in looking through the collection of Patin letters in the Bibliothèque Nationale, I found at the end of vol. i., and unconnected with any letter, a much fuller criticism, which is worth reproducing:—

Jugement de M. G. P. D. M.A.P. sur l'auteur du livre intitulé 'Religio Medici.'

L'auteur de ce livret se dit Anglois, et peut estre l'est il; mais de quelque pays qu'il soit, il est chrestien, huguenot, bigot et superstitieux. Il hait les ceremonies de l'église romaine. Il souhaite la réunion de tous les chrestiens; Il se plaint d'estre excommunié du pape comme huguenot, combien qu'il ne lui veuille point de mal. Il prétend que sa religion est toute judicieuse, fondée sur la philosophie et le raisonnement. Il n'est pas bien confirmé en sa erance; sa bigotie l'empesche d'aller a l'atheïsme, où peut estre enfin parviendra il avec sa philosophie qui n'est gueres assurée. Mais il n'est pas encore assés meschant pour cela. Son esprit scrupuleux et superstitieux le retient. C'est un melancholique contemplatif, un solitaire méditatif. Il n'est peut estre pas si homme de bien qu'il dit. Il fait le philosophe et l'esprit subtil, puis tost apres devient bigot. Il n'est pas si fort huguenot qu'il ne se fit plustost papiste que d'en mourir. Il croit bien les anges gardiens, et les miracles du Japon, mais il se defie des Jésuites. Il ne voudroit pas tout a fait nier l'intercession des saints. Il croit des sorciers, et le retours des esprits tres frequent, tant il est sot, pag. 122. Il est melancholique a devenir fou, et glorieux cagot. Il se defie de la fin du monde et ne sçait qu'en croire. Il croit fort en dieu, en l'immortalité de l'ame et en la vie éternelle, et in Christum crucifixum, in quo solo salutem reponit. Il ne sçait que croire de l'entrée du ciel et n'est pas en cet article ferme huguenot. Il s'attend de voir au grand jugement plusieurs grands effets de la misericorde de Dieu. Il avoue qu'il est medecin; mais il me semble sot et fat quand il veut si fort qu'on fasse estat de ses prieres vers dieu. Non requirit aeger medicum

precantem, sed sanantem. Il n'est pas encore marié et n'a pas grande envie de l'estre, non plus que de besoin. Il est medecin et n'en raisonne pas mal. Il tient la mort pour le plus grand remede qui soit en la nature, en tant qu'elle remede a tous nos maux, et qu'elle nous ouvre la porte de l'immortalité. Il croit du diable autant que le plus sot et le plus bigot de tous les moines, car il croit que cette vilaine beste metaphysique se trouve partout; mais, de malheur pour luy, il n'est pas si fin que nos moines qui font provision d'eau beniste pour le chasser a toute heure. Il a cela de bon qu'il se tient tres heureux et tres content. Il avoue qu'il est naturellement melancholique et saturnien. Il voudroit ne servir dieu qu'en songe. Il est bien bigot pour un reformé. Il fait grand estat du sommeil et n'oseroit s'endormir sans avoir prié dieu. Il est fort bon homme, fort charitable, et a beaucoup d'esprit. Il réduit la felicité humaine a 3 choses, sçavoir paix en la conscience, commandement sur ses passions, et piété envers dieu et nostre prochain, qui est la charité chrestienne, et la vraye marque d'un homme de bien contre un hypocrite: et c'est le meilleur mot qui soit en tout son livre.

Fin.

WM. OSLER.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- An Cath Spioradail le Lorentzo Scupoli, 1/6. Issued by the Catholic Press of Scotland.
 Carus (P.), *The Bride of Christ*, 3/6 net.
 Coppens (C.), *Choice Morsels of the Bread of Life*, 2/6 net. Select readings from the Old Testament.
 Ellis (Percy Ansley), *Old Beliefs and Modern Believers*, 3/6 net.
 Girdlestone (R. B.), *Old Testament Theology and Modern Ideas*, 1/ net. One of the Anglican Church Handbooks.
 Glover (T. R.), *The Conflict of Religions in the Early Roman Empire*, 7/6 net.
 Margolis (Max L.), *The Holy Scriptures with Commentary: Micah*.
 Morgan (Rev. G. C.), *The Gospel according to John*, 3/6. Part of the Analysed Bible.
 Picton (J. A.), *Man and the Bible*, 6/ net. A review of the place of the Bible in human history.
 Rivière (J.), *The Doctrine of Atonement*, Vol. I., 7/6. Translated by L. Cappadelta.
 Russell (M.), *Little Angels: a Book of Comfort*, 2/6 net.
 Sherlock (F.), *Easter Offerings: with some Remarks on Whitsun Offerings*, 1/ net.
 Stanford (C.), *Symbols of Christ*, 3/6.
 Stone (Darwell), *A History of the Doctrine of the Holy Eucharist*, 2 vols., 30/ net.
 Ströter (Prof. E. F.), *The Glory of the Body of Christ*, 2/6 net. An exposition of the Epistle to the Ephesians.
 Webster (Rev. F. S.), *In Remembrance of Me*, 1/. An answer to the Eucharistic Congress of September, 1908.

Fine Art and Archaeology.

- Art Prices Current, 1907-8, 10/6 net. A record of sale prices at Christie's during the season, with an Index to Artists' and Engravers' Names.
 Bayley (Harold), *A New Light on the Renaissance Displayed in Contemporary Emblems*, 12/6 net. A study in mediæval symbolism, especially in regard to paper-making and printing, illustrated by upwards of 400 fac-similes.
 Burne Jones (Sir Edward), 5/ net.
 Calvert (Albert F.), *El Greco*, 3/6 net. An account of his life and works. Illustrated. Spanish Series.
 Hamel (F.), *Fair Women at Fontainebleau*, 15/ net. Illustrated.
 Hogarth (D. G.), *Ionia and the East*, 3/6 net. Six lectures delivered before the University of London, with map.
 Konody (P. G.), Brockwell (M. W.), and Lippmann (F. W.), *The National Gallery, Part 9*, 1/ net. With illustrations in colour.
 Norton (D. M.), *Freehand, Perspective, and Sketching*, 6/ net.
 Whitwell (Mrs. E. R.), *Through Bosnia and Herzegovina with a Paint Brush*, 6/ net. Illustrated.

Poetry and Drama.

- Ainslie (D.), *The Song of the Stewarts, Prelude*, 7/6 net. The first of a series of poems on the Stewarts.
 Atkinson (E. J. R.), *By a Midnight Sea: Poems*, 6/ net.
 Galsworthy (J.), *Plays: The Silver Box, Joy, and Strife*, 6/ net.
 Mackail (J. W.), *The Springs of Helicon*, 4/6 net. A study in the progress of English poetry from Chaucer to Milton.
 Mantzius (K.), *A History of Theatrical Art in Ancient and Modern Times: Vol. V. The Great Actors of the Eighteenth Century*, 10/ net. Authorized translation by Louise von Cossel.
 Middleton (T.) and Rowley (W.), *The Spanish Gipsie, and All's Lost by Lust*, 2/6 net. Edited by E. C. Morris. Belles-Lettres Series.
 Musæus, *Sibylline Leaves*, 2/6 net. Eight short poems.
 Otway (T.), *The Orphan, and Venice Preserved*, 2/6 net. Edited by C. F. McClumpha. Another of the Belles-Lettres Series.
 Pinkerton (P.), *At Hazebo', and other Poems*, 3/ net.
 Stratton (Rev. J.), *Fireside Poems*, 1/. Second Series.
 Tabor (R. M.), *Odds and Ends*, 5/. A series of amusing light verses with abundant tinges of classical scholarship.
 Voluspa, 2/6 net. Done into English out of the Icelandic of the Elder Edda by Ananda K. Coomaraswamy.

Music.

- Farr (F.), *The Music of Speech*, 2/6 net. Contains the words of some poets, thinkers, and music-makers regarding the practice of the bardic art, together with fragments of verse set to melody.

Bibliography.

Karslake (F.), *Notes from Sotheby's*. A compilation of 2,032 notes from catalogues of book-sales at Messrs. Sotheby's between 1885 and 1900.

Philosophy.

Fraser (A. C.), *Berkeley and Spiritual Realism*, 1/ net.
Pratt (J. B.), *What is Pragmatism?* 5/ net. A criticism presenting the position of those who are unable to accept the Pragmatist view.
Taylor (A. E.), *Plato*, 1/ net.

Political Economy.

Hillquit (M.), *Socialism in Theory and Practice*, 6/6 net.
Nathan (Sir N.), *Economic Heresies*, 10/6 net. An unorthodox attempt to appreciate the economic problems presented by "things as they are."
Vaughan (Father B.), *Socialism: is it Liberty or Tyranny?* 6d. net. A lecture in Queen's Hall on March 10.

History and Biography.

Barker (J. E.), *Modern Germany*, 10/6 net. 'Deals with her political and economic problems, her foreign and domestic policy, her ambitions, and the causes of her success. Third and greatly enlarged edition, revised up to February, 1909.
Bonar (Dr. Horatius), *Memories of, by Relatives and Public Men*, 2/6 net.
Curious Case of Lady Purbeck, by the Author of 'The Life of Sir Kenelm Digby,' 6/ net. A scandal of the seventeenth century.
Dictionary of National Biography: Vol. XIII., Masquerier—Myles, 21/ net. Reissue.
Felkin (F. W.), from Gower Street to Frognal, 1/ net. A short history of University College School, 1830-1907.
Gilmour (James), of Mongolia, his Diaries, Letters, and Reports, 1/6. Edited and arranged by Richard Lovett. A new illustrated edition at a cheap price.
Kalischer (Dr. A. C.), *Beethoven's Letters*, 2 vols., 21/ net. A critical edition, with explanatory notes, including portraits of Beethoven's grandfather, father, mother, and tiresome nephew; also a facsimile in coloured photogravure of a miniature of Beethoven. Translated with preface by J. S. Shedlock.
Kerr (S. Parnell), *George Selwyn and the Wits*, 12/6 net. Contains 16 illustrations.
Melville (L.), *Brighton: its History, its Follies, and its Fashions*, 10/6 net. With portraits, caricatures, views, &c.
More (P. E.), *Shelburne Essays*. Sixth Series, 5/ net.
Ruvigny (Marquis de), *The Nobilities of Europe*.
Thorold (A.), *Six Masters in Disillusion*, 6/ net. Six essays concerning Fontenelle, Méréme, Ferdinand Fabre, Huysmans, Maeterlinck, and Anatole France, which have already appeared, much in their present form, with an Epilogue.
Toynbee (W.), *Glances of the Twenties*, 12/6 net. Illustrated.

Geography and Travel.

Aflalo (F. G.), *Sunset Playgrounds*, 7/6 net. Deals with sport and scenery in California and Canada, with many illustrations.
Cornish (V.), *The Panama Canal and its Makers*, 5/. With map, plans, and photographs taken by the author.
Cust (Mrs. H.), *Gentlemen Errant*, 12/ net. Recounts the journeys and adventures of four noblemen in Europe during the fifteenth and sixteenth centuries.
Lacoste (Major de B. de), *Around Afghanistan*, 10/6 net. With a preface by M. G. Leygues. Translated from the French by J. G. Anderson, and contains 80 illustrations.
Moore (D.) and Guggisberg (Major F. G.), *We Two in West Africa*, 12/6 net. With numerous illustrations and maps.
Phillips Handy Administrative Atlas of Ireland—of Scotland, 3/ net each. Edited by G. Philip.

Sports and Pastimes.

Sayers (H.), *Fights Forgotten*, 6/ net. A history of the chief English and American prize-fights since 1788, illustrated.

School-Books.

Hugo (Victor), *Selected Poems*, 2/6 net. Edited by A. Schinz.
Scott's Legend of Montrose, 1/6. With an introduction and notes by Arthur T. Flux. Sir Walter Scott Continuous Readers.
Stewart (R. Wallace) *An Elementary Text-Book of Physics: Part 3—Light*, 3/6 net.

Science.

Abbey (G.), *The Balance of Nature and Modern Conditions of Cultivation*, 7/6 net. A practical manual of animal foes and friends. Illustrated.
Emerson (C. P.), *Essentials of Medicine*, 8/6 net.
Finn (F.), *Wild Beasts of the World*, Part XI., 1/ net. With illustrations in colour by L. Sargent, C. E. Swan, and W. Austen.
Fowler (C. E.), *Law and Business of Engineering and Contracting*, 10/6 net.
Jenkinson (J. W.), *Experimental Embryology*, 12/6 net.
Journal of Experimental Zoology, Vol. VI., No. 2, February. Edited by W. E. Castle, E. G. Conklin, and others.
McGibbon (W. C.), *Indicator Diagrams for Marine Engineers*, 7/6 net. Fully illustrated and explained.
Mellor (J. W.), *Higher Mathematics for Students of Chemistry and Physics*, 15/ net.
Moore (Col. E. C. S.), *Sanitary Engineering*, 2 vols., 42/ net. A practical treatise on the collection, removal, and final disposal of sewage and house refuse, and the design and construction of works of drainage and sewerage, with numerous hydraulic tables, formulae, and memoranda, including an extensive series of tables of velocity and discharge of pipes and sewers. Third Edition, in part rewritten by E. J. Silcock.
Munro and Jamieson's Pocket Book of Electrical Rules and Tables, 1909, 8/6.
Parham (E. C.) and Shedd (J. C.), *Shop Tests on Electric-Car Equipment*, 4/6 net.
Power (M.), *The Alcohol Case, the Summing-Up*, 6d. net. A medical, legal, and historical sketch.
Pronunciation of Plant-Names, 1/ net. Reprinted from *The Gardeners' Chronicle*.
Report on Reciprocating Steam Engines for Electrical Purposes, 2/6 net. Engineering Standards Committee, Report 42.

Rogers (Allen), *Laboratory Guide of Industrial Chemistry*, 6/ net.
Sinclair (Upton), and Williams (Michael), *The Art of Health: a Primer of the New Hygiene*.
Sindall (R. W.), *The Manufacture of Paper*.
Soddy (F.), *The Interpretation of Radium*, 6/ net. The substance of six free popular experimental lectures delivered at the University of Glasgow, 1908, with illustrations.
Steinmetz (C. P.), *Theory of Calculation of Transient Electric Phenomena and Oscillations*, 21/ net.
Thonger (C.), *The Book of the Cottage Garden*, 2/6 net. Is written for those who, whilst possessing country cottages, are in no sense cottagers. Contains 18 illustrations.
Wright (H. J. and W. P.), *Beautiful Flowers and How to Grow Them*, Part 10, 1/ net. With illustrations in colour.

Fiction.

Ayscough (J.), *Dromina*, 6/. Deals partly with the young uncrowned Louis XVII. of France, who, escaping from the Temple, gets among gipsy folk and rises to be their king. The scene changes from the South of Ireland to Spain, Italy, California and Hayti.
Bell (J. J.), *Oh Christina*, 1/ net. A companion picture to 'Wee Macgregor.'
Blyth (J.), *The Member for Easterby*, 6/. A tale concerning the present law of divorce.
Capes (B.), *The Love Story of St. Bel*, 6/. The story treats of Siena in the days of St. Catherine, and adapts her and one or two of her contemporaries to its exigencies.
France (Anatole), *Thais*, 6/. A translation by Robert B. Douglas.
Gerard (Morice), *A Fair Refugee*, 6/. Recounts the wooing and winning in a Cornish village of an émigré from the French Revolution. With 4 illustrations.
Hornung (E. W.), *Raffles, the Amateur Cracksman*, 7d. net. New Edition. For former notice see *Athen.*, July 28, 1906, p. 102.
Hudson (W. H.), *South American Sketches*, 1/ net. Reissue of stories which appeared in 1902, under the title 'El Ombu.' See *Athen.*, May 17, 1902, p. 622.
Jones (C. E.), *Woman's Looking-Glass*, 6/. A spinster's chronicle.
Last Days of John Hus, 2/6. An historical romance, translated from the Czech with an introduction by Prof. W. R. Morfill, and 24 illustrations by J. Dedina.
Leighton (M. C.), *Money*, 6/. A lurid tale of vengeance and love.
Thurston (E. Temple), *The City of Beautiful Nonsense*, 6/. A sentimental story of love in London and Venice.
Trafford-Taunton (Winefride), *The Threshold*, 6/. A study of passion and humanity.
Wardle (J.), *Margery Pigeon*, 6/. Has to do with the adoption of a barmaid by a lady of title.
Whitechurch (V. L.), *The Canon's Dilemma*, and other Stories, 6/. Mostly humorous.
Young (F. E. Mills), *Chip*, 6/. A story of the lives of a small community of Europeans dwelling amid the swamps of East Africa.

General Literature.

Beeton's (Mrs.) *Cookery Book*, 1/ net. All about cookery, household work, marketing, trussing, carving, &c., illustrated with coloured and photographic plates. New edition of this well-known book.
Foreign Office List and Diplomatic and Consular Year-Book for 1909, 10/6.
Ideas of a Plain Country Woman, by "The Country Contributor," 3/ net.
MacColl (Hugh), *Man's Origin, Destiny, and Duty*, 4/6 net.
Rittenberg (Max), *How to Compose Business Letters*, 1/6 net.
Smith (D. Nichol), *The Functions of Criticism*, 1/ net. A lecture delivered before the University of Oxford on February 22.
Thornton (A.) *Key to Students' Manual of Book-keeping*, 7/6 net.
Wilson's *Arte of Rhetorique*, 1560, 5/ net. Edited by G. H. Mair.

Pamphlets.

Alderson (A. W.), *The Worst Tax of All*, 3d. A pamphlet against the use of Dutch in South Africa.
Levy (J. H.), *The Inebriates Acts and their Reform*, 2d.
Levy (J. H.), *Syphilitic Vaccination*, 1d.
Zulueta (F. M. de), *Frequent and Daily Communion even for Men*, 1d. net.

FOREIGN.

Fine Art and Archaeology.

Wörter und Sachen: kulturhistorische Zeitschrift für Sprach- und Sachforschung, Vol. I. Part I., 12m. This part has 44 illustrations and a map.

Drama.

Dacier (É.), *Une Danseuse de l'Opéra sous Louis XV.*: Mlle. Sallé.

History and Biography.

Lepelletier (E.), *Émile Zola: Sa Vie, son Œuvre*, 3fr. 50. Pages choisies des Grands Écrivains: Fontenelle, 3fr. 50. With an introduction by H. Potez.

Geography and Travel.

Duchesse-Fournet (J.), *Mission en Éthiopie, 1901-3*, 2 vols. and Atlas, 60f.
Maitre (H.), *Les Régions Moï du Sud Indo-Chinois: Le Plateau du Darlac*, 4fr.

Philology.

Reichelt (H.), *Awestisches Elementarbuch*, 13m. 20. Part of the Indogermanische Bibliothek.

Science.

Gantier (É.), *L'Année scientifique et industrielle*, 3fr. 50.

Fiction.

Lafforgue (J.), *La Revanche de Paris*, 3fr. 50.
Nyst (Ray), *La Caverne*, 4fr. A history of a family of 29 persons in the time of the Tertiary forests.
Zobeltitz (H. de), *Le Journal d'une Fille d'Honneur*, 3fr. 50. In the Bibliothèque de Romans pour les Jeunes Filles. Translated by Joel Ritt.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

The Cornhill Magazine for April opens with a poem by Mr. Thomas Hardy, 'Let Me Enjoy.' Of literary interest are 'Edward FitzGerald at Woodbridge,' by Mr. A. C. Benson; 'Did Browning Whistle or Sing?' an essay on his power of expression in verse, by Prof. Padelford; and 'A Martyr for Style,' a criticism by Mr. W. P. James of Flaubert. The Rev. P. H. Ditchfield writes on 'The Mind of the Rustic'; and Lady Bell contributes 'Some Impressions of Coquelin.'

MESSRS. SMITH & ELDER expect to publish Mr. H. W. Lucy's 'Sixty Years in the Wilderness' on the 1st of next month. The chapters of the reminiscences which have appeared with marked success in *The Cornhill Magazine* are supplemented in the volume by additional matter equal to one-third of the whole; and the author contemplates the publication of a second volume at a later date if the present one is regarded with favour, as he has by no means exhausted his material. The book has as frontispiece an excellent portrait of Mr. Lucy from a painting by Mr. J. S. Sargent.

In 'Richard Savage: a Mystery in Biography,' by Mr. Stanley V. Makower, which Messrs. Hutchinson will publish, readers will meet with several characters of unusual interest in the department of biography. One of these is that singular woman, Anne Brett, once Countess of Macclesfield, whom the poet claimed as his mother.

MESSRS. CHAPMAN & HALL will publish about the end of April 'Chapters of my Life: an Autobiography,' by Mr. Samuel Waddington. It contains a number of original letters from Longfellow, Gladstone, J. A. Symonds, Walter Pater, F. T. Palgrave, Mrs. Lynn Linton, Dr. A. R. Wallace, &c., several of which are reproduced in facsimile. It also includes many anecdotes or incidents concerning Disraeli, Steinitz, Thomas Woolner, and other celebrities.

In the April number of *The Dublin Review* the editor, Mr. Wilfrid Ward, discusses 'Moral Fiction a Hundred Years Ago'; and other articles are 'The Export of Capital,' by Mr. Hilaire Belloc, M.P.; 'The Mantle of Voltaire,' by Mr. F. Y. Eccles; and 'Catherine of Braganza and Old Hammersmith.' A paper comes to the *Dublin*, too, from Cardinal Gibbons under the expansive name of 'The Needs of Humanity.'

MR. FRANCIS THOMPSON's remarkable monograph on Shelley, which appeared in the same *Review* will be published on Wednesday by Messrs. Burns & Oates in England, and by Messrs. C. Scribner's Sons in the United States.

MR. MURRAY will shortly publish in his "Wisdom of the East" series 'The Splendour of God,' a work dealing with the Bahai religion, which had its origin in Persia eighty years ago. The author, Mr. Eric Hammond, has given extracts from the sacred writings of the Bahais,

together with an introduction dealing with their three prophets. Abbas Effendi, the third of these, has sent to the author his special blessing, which will be printed in the book.

A NEW book by Prof. William James will be issued by Messrs. Longman & Co. early in April. It will be called 'A Pluralistic Universe,' though the lectures it contains were delivered at Oxford last year under the title of 'The Present Situation in Philosophy.' They criticize vigorously the school of transcendental idealism which flourished under T. H. Green.

'A VINDICATION OF WARREN HASTINGS,' by Mr. G. W. Hastings, is announced by Mr. Henry Frowde. The author's object is to prove that "Warren Hastings, the man who made our Indian Empire and preserved it for the Crown, was wholly innocent of the crimes so often and so grievously laid to his charge."

MR. RAFAEL SABATINI, the author of 'The Trampling of the Lilies' and other popular romances, has ready for immediate publication through Messrs. Hutchinson & Co. a new story, entitled 'St. Martin's Summer.'

WE devote our first article to-day to Mr. Arnold-Forster's 'Military Needs and Military Policy,' paying a tribute to the resolute attention to public service, in spite of bad health, which ended in his death on Friday week last.

BORN in 1855, the son of W. Delafield Arnold, and the grandson of Arnold of Rugby, he was adopted by W. E. Forster, whose name he added to his own, and early showed exceptional ability, which was somewhat discounted by an unfortunate manner. His little book 'In a Conning Tower' was a great success, and was published by Messrs. Cassell & Co., of whose business he was for a time a director. He also published 'The Citizen Reader' and several books on the Army. The more recent of these are 'The War Office, the Army, and the Empire' (1900), and 'The Army in 1906: a Policy and a Vindication,' to which we gave a long notice.

MISS EMMA BROOKE's new novel 'The Story of Hauksgarth Farm' will be published by Messrs. Smith & Elder next Friday. It is a story of Cambrian fell-folk, and life and character on a moorland farm.

IN the April *Sunday at Home* the Rev. A. R. Buckland, who has recently visited the Far East, gives 'Impressions of China.' An Easter paper, entitled 'Manifestations of the Risen Lord,' by the Rev. T. A. Gurney, is illustrated by three of Mr. Frederic Shields's pictures in the Church of the Redeemer, Bayswater Road. Mrs. Butt Clark of Rome writes on the recent earthquake at Messina; and there is a short life of Sir Robert Hart.

MR. FISHER UNWIN has entered into an agreement with Mr. Karl Baedeker whereby he will become the sole publisher for the British Isles, India, and the Colonies, of Baedeker's Guides. The ar-

rangement will come into force on April 1st, and will cover all editions of the Guides—in English, French, and German.

THE REV. GEORGE TYRRELL is preparing for the press a small volume of verse, consisting mainly of translations, most of these being from the German.

WHETHER for good or evil, Nietzsche is now a power to be reckoned with in modern thought. Authorized translations of his complete works are to be published in England by Mr. T. N. Foulis, under the editorship of Dr. Oscar Levy. This edition will appear in eighteen volumes, including the autobiography, 'Ecce Homo,' 'Thoughts out of Season,' 'The Birth of Tragedy' (with introduction by the philosopher's sister), 'Thus Spake Zarathustra,' 'Beyond Good and Evil,' and 'The Future of our Educational Institutions' will be ready this spring, and will be followed later in the year by 'Human, all-too-Human,' 'The Gay Science,' and 'The Will to Power.'

AT the annual meeting of the Scottish Record Society, Sir James Balfour Paul said the Council had been thinking of issuing county records simultaneously with the Edinburgh records. There was a manuscript which had been found in the Sheriff Clerk's office in Edinburgh supposed to be lists of the liabilities of persons who declared themselves to be unable to meet the sums levied upon them by Cromwell in 1656. Mr. W. Moir Bryce suggested the copying and printing of inventories such as had been compiled by Mr. Maitland Thomson and Mr. Matthew Livingstone.

DR. GEORGE NEILSON read three papers to the Old Glasgow Club on Monday night, one being a notice of the 'Song of Otterburn,' a Latin poem written after 1388 by Thomas of Barry, a Canon of Glasgow. Dr. Neilson regards him as the earliest Glasgow author whose literary record has survived.

MR. PETER MCNEILL, of Tranent, Haddingtonshire, recently received a birthday gift of 300*l.*, half of which was from Government funds, the other half being the contributions of friends. Mr. McNeill, who was sent to work in the mines at nine, gave up ten years later, owing to ill-health, and latterly kept a shop in Tranent. He has published histories of Tranent and Prestonpans, and is now engaged on a history of mines and mining from the earliest time to the present.

THE KING OF ITALY has promised to assist at the opening of the Keats-Shelley Memorial House in Rome on April 3rd. Funds collected in America and the United Kingdom justify the Memorial Association in concluding the purchase of the house in the Piazza di Spagna where Keats died, and where numerous relics of the poet are already housed, with a collection of items concerning Keats, Shelley, and other contemporary authors. But at least 500*l.* is still needed to pay off an overdraft at the bank, and to equip the house properly for the purposes of the Association. Mr. Frederick Harrison

has kindly offered to the Committee a literary and artistic matinée at the Haymarket Theatre, with the object of enabling them to raise the necessary funds.

MISS CHARLOTTE FELL SMITH writes to claim the authorship of an article we ascribed to Mr. Fell Smith in our notice of 'Memorials of Old Essex,' and thinks the reviewer might have recognized one who has been acting editor of *The Essex Review* for many years.

MR. ELLIOT STOCK announces for immediate publication 'Balkania: a Short History of the Balkan States,' by Mr. William Howard-Flanders. The same firm will also publish a new novel by E. M. Forbes, entitled 'The Love-Tale of a Misanthrope.'

THE REV. J. P. MAHAFFY, C.V.O., will represent the University of Dublin at the 75-year feast of the University of Louvain on the 9th of May next.

THE manuscript of Thoreau's 'Walden' has lately come into the possession of the Boston Bibliophile Society, and is shortly to be printed. It is said to contain some twelve thousand words excised by the publishers of the book.

THE *Revue des Deux Mondes* is giving to the world an unfinished and hitherto unpublished novel by Taine, entitled 'Étienne Mayran.' M. Paul Bourget, in an introduction to this work, the existence of which has long been known, protests against the prejudice which confines an author to a special line, and says that Taine, on his own confession, gave up his novel because he found he had unconsciously copied Stendhal. We cannot regret in these days of superabundant fiction the loss of a possibly good novelist in a great historian.

THE Seventy-Second Annual Report of the Booksellers' Provident Institution shows the receipts to have been 2,768*l.* last year, as against 2,400*l.* for 1907; but as the former amount includes 400*l.* from Mrs. Harriet Goodchild, there is a diminution of ordinary income on the year, while the amount expended in assistance to necessitous members has increased by 50*l.* Twenty-eight new members joined during the year. Three members succeeded in obtaining Old-Age Pensions, and we are glad to know that it has been decided to leave them in the enjoyment of both sources of income. After the annual meeting on Tuesday last, at which Mr. Charles James Longman presided, a pleasant conversazione was held, when the Lord Mayor delivered an address, followed by an excellent musical programme.

AMONG recent Parliamentary Papers of interest we note: Cost of Living in French Towns (4*s.* 1*d.*); Royal Commission on Afforestation, Evidence and Appendices (5*s.* 3*d.*); Report on a Tour through the Eastern Province of Uganda (3½*d.*); and Table of Holiday Courses on the Continent (2*d.*).

SCIENCE

OUR LIBRARY TABLE.

The Mechanical Production of Cold. By J. E. Ewing. (Cambridge, University Press.)—The author was perhaps wise to state that this book is a reprint of lectures delivered before the Society of Arts so long ago as 1897, but so much has been added that was not available at that time that he would have been justified in sending forth the volume as a new treatise on the subject, saying that it was based on the Howard Lectures.

A large portion of this book—as of any work dealing with a special branch of science—will interest only those who are more or less familiar with the phenomena dealt with, but the man who takes an intelligent interest in matters affecting our daily life cannot fail to find in Mr. Ewing's pages much that will appeal to him. He will learn, for instance, that a temperature infinitely lower than anything which occurs in nature can be produced by an "engine" driven by heat, and that the extreme cold thus obtained is used to extract oxygen from the air, the oxygen in turn being employed in the oxy-acetylene blowpipe, where the enormous temperature of 3500° Centigrade is generated, by means of which iron two inches or more in thickness can be "cut" right through, the heat being so concentrated and localized that the "cut" or line of fusion is no wider than a quarter of an inch! Liquid oxygen—another product of the refrigerating machine—was used, in combination with other ingredients, as an explosive during the excavation of the Simplon tunnel.

Mechanical refrigeration is also used in breweries and in candle-making; by its means artificial skating-rinks are created; it enters into the manufacture of dynamite and cordite; and silkworms' eggs are by its agency kept from hatching out until there are mulberry leaves for the worms to feed on.

In well-sinking, if the boring tool enters a stratum saturated with "bad" water, cold air is pumped down the hole until the surrounding ground is frozen hard; the boring can then be carried down with ease until solid ground is reached. This process has also been used in cutting a railway tunnel where the incursion of water was troublesome.

On refrigeration and "cold storage" a large proportion of mankind is dependent for supplies of fresh meat, fish, and other perishable articles of diet. In this connexion it is interesting to note that "cold stores" are built with walls unbroken by doors or windows, the only access being through the roof. The reason for this is that the cold air, which is very much heavier than warm air, would flow out like water from any aperture near the ground level.

The modern substitutes for gunpowder deteriorate, and become liable to explode spontaneously, in warm temperatures, especially in confined spaces such as the magazines of warships; but the danger of such accidents is now prevented by the installation of refrigerating machines which keep the temperature of the magazines within proper limits.

These are a few of the interesting facts to be gleaned from Mr. Ewing's pages, and while the book is intended primarily for scientific readers, it is in the main couched in language readily intelligible to the general public. As there is only one half-tone block in the book, there seems to be no reason for employing a paper the glossy surface of which renders the task of reading it a trial to the eyes. The line blocks, of

which there are many, are well designed to illustrate the text.

Scientific Ideas of To-day. By Charles R. Gibson. (Seeley & Co.)—The design of this book is sufficiently ambitious, inasmuch as Mr. Gibson proposes on his title-page to give "a popular account of the nature of matter, electricity, light, heat, &c., &c., in non-technical language," and this large claim is, perhaps, indicative of a certain looseness of thought and expression to be met with in the body of the book. It is needless to say that Mr. Gibson does not explain the nature of electricity—which remains for the present a puzzle of which no solution has been even suggested—nor do anything more than summarize the views of some of the best-accredited teachers of the present day as to the other questions on which he touches. But it may be said at once that what he does he does well, and the uninstructed reader after a perusal of this book will have a much clearer idea of the nature of the problems before him than he would be likely to derive from his unaided imagination. This is not to say that the book is of equal excellence throughout, for, while in some matters the author has evidently a clear grip of his subject, there are others in which he is as evidently trusting blindly to the conclusions of others, not always with the happiest results.

Mr. Gibson early commits himself to the uncompromising theories of the nature of electrical action and of matter at present professed at Cambridge. "Prof. J. J. Thomson's theory," we are told, "seems to stand head and shoulders above all others," the reason assigned being that its "mathematics have been so beautifully worked out." Following on this, the beginner is invited to believe that all matter is

"composed of atoms, and these atoms are nothing more or less than little spheres of positive electricity within which tiny units of negative electricity are constantly revolving in certain definite orbits, the one atom only differing from another in the number and arrangement of its negative units or electrons,"

and that "all the waves in the ether are transverse vibrations," and "are caused by moving [negative] electrons," which act, apparently, through the electric and magnetic fields surrounding them upon the compressible medium that Mr. Gibson postulates. Yet, as has been said more than once in these columns, no amount of mathematical analysis can enable Sir Joseph Thomson's theory here stated to overcome its own inconsistencies, and the existence of positive electrons, to the recognition of which even Cambridge physicists are gradually coming, upsets it. Moreover, Prof. Kaufmann's experiment on the indeformability of the electron, on which alone rests the assumption that all mass is electro-magnetic, and that all matter consists on final analysis of negative electrons, has been challenged by M. Henri Poincaré, and was shown to be untrustworthy at the Naturforscherversammlung held last autumn at Cologne.

In such matters Mr. Gibson has, perhaps, erred by following implicitly guides who, distinguished as they are, are only, like the rest of us, still groping falteringly towards the light; but he is not above making mistakes on his own account. Thus, he tells us that "the old Ptolemaic theory could not satisfactorily explain the planetary motions"; but this is exactly what it did do. With the help of a hypothetical system of epicycloids the Ptolemaic astronomers accounted fairly for all the apparent motions of the planets, the only difficulty being that although the mathematics of the theory were, in Mr. Gibson's phrase,

"so beautifully worked out," the theory itself corresponded to nothing in nature. Again, he says that "elaborate experiments" made with floating magnets "have verified the arrangements suggested by purely mathematical calculations"; but we know of no experiments that have been made in the matter since Sir Joseph Thomson's repetition of the original one of Mayer. Nor do we think Mr. Gibson is very happy when he defines force as "any cause which alters a body's state of rest or of uniform motion in a straight line"; for whether the motion be in a straight line or a curve makes no difference to the definition, and he might further have noticed that his definition holds good only if applied to a material point. Of energy, which he says in one place is to be distinguished from force, he never, so far as we can see, gives any definition at all. Moreover, it was on the discharge of electrified bodies by ultra-violet light, and not, as Mr. Gibson states, on the charge of unelectrified matter by the same agency, that Hertz wrote; and "inter-atomic energy," as he more than once spells it, would mean energy between, instead of within, the atoms. The latter sense is the one demanded by the context.

When Mr. Gibson turns from such matters to those that have either been longer settled or have been less confused by the discoveries of the last decade, he becomes, however, not only accurate, but also instructive. Thus there is little, if any, fault to be found with what he says on the subject of light; and his explanation of the spectrum, and of reflection, refraction, and polarization, leaves nothing to be desired on the score of clearness. Particularly is this the case with the subject of colour, which, as he says, is extremely difficult for the "ordinary" (that is, the uninstructed) person to understand. His hypothesis that the "selective property," as he puts it, of substances "for the absorption of certain wave-lengths," is due to the speed of rotation of their electrons, is not, indeed, new, but we have never seen it stated before in a form so easily intelligible, and there is no doubt he is right in the physiological additions he here makes to it. His remarks on the spectroscopy and its use in the chemistry of the stars and other heavenly bodies are both clear and trustworthy, and his account of the Zeeman and Doppler effects an excellent specimen of lucid exposition. That he gives us no great information in his chapters on the origin of life, and the nature of gravitation, is, perhaps, due to the fact that nothing is to be found in the usual textbooks on these subjects, which have, no doubt, been included in the present work from a striving after completeness.

To sum up, then, we think Mr. Gibson's is an honest, able, and useful book, though perhaps less suited to the beginner than he fancies. Its occasional inaccuracies and too great dependence on authority might cause a person unacquainted with science to conceive many ideas that he would have to get rid of later. On the other hand, he who is sufficiently interested in its subject to have followed, no matter at how great a distance, the advances which have been made since the discovery of the Röntgen rays, will know how to read between the lines, and find much that will help to clarify and co-ordinate his views.

ANTHROPOLOGICAL NOTES.

THE *Proceedings* of the Society of Anthropologists for the session of 1907-8, which have just been issued, contain matter of interest to anthropologists. Lord Avebury

in his retiring address as President reviewed the anthropological work of the year at some length. He referred to the volume of essays presented to Prof. Tylor, to the controversies on the origin and development of the family, to the question of totems, to the supposed Australian belief in an All-Father, to the antiquity of Avebury (which Sir Norman Lockyer dates at 3500 B.C.), and the antiquity of man.

The report on the excavations carried out by the Red Hills Exploration Committee is full, occupying 50 pages and being illustrated by 27 figures. These hills—some of them several acres in size—consist of deposits of red burnt clay, intermingled with fragments of rude pottery, some of it prehistoric, and exist to the number of several hundreds, mainly along the margins of the estuaries and tidal rivers of Essex. Mr. F. W. Reader superintended the excavation of several of these hills; and the geology, chemistry, archaeology, and botany of the remains were described by other authorities.

Another interesting record of excavation is that at Harborough Cave, near Brassington, Derbyshire. Here Mr. W. S. Fox reports, and Mr. Reginald Smith describes the discovery of a number of objects—bone needles, bone prickers, spindle whorls of antler and stone, a hand comb, a perforated and worked tip of an antler, and a bronze brooch set with coral. Mr. Smith's conclusion is that the cave was used in the first and second centuries of our era, and perhaps two or three hundred years earlier, by people who were in touch with the pre-Roman civilization of Yorkshire.

The National Trust for Places of Historic Interest or Natural Beauty is making an attempt to secure White Barrow, near Tilshead, Wiltshire, which will be the first occasion on which it has noticed a property of purely anthropological importance. It has the sympathy of the Royal Anthropological Institute, and it is hoped that those who are interested in the study of anthropology will support it, and thus make misuse of the barrow impossible. The barrow is 255 ft. long, 156 ft. wide, and 8 ft. high.

The Bristol Kyrle Society has been fortunate in securing Stokeleigh Camp in Leigh Woods, Clifton, through the munificence of Mr. George A. Wills, and in raising a sustentation fund to preserve it. A trust has been formed of representatives of archaeological and other societies interested, who will undertake the conservation of the camp and the woods in its neighbourhood. Mr. James Baker is to be congratulated on the success of his exertions in the matter.

The Prehistoric Congress of France will hold its fifth session at Beauvais from the 26th to the 31st of July. Excursions have been arranged to the dolmens and menhirs at Trie-Château, Bourg, and Sérifontaine, to Cæsar's Camp at Hermes, and to Compiègne and Mont-Sainte-Geneviève.

In *Man* for March the Rev. H. G. O. Kendall figures and describes: 1, a beautiful little arrowhead of flint found in Dorset, length 3 centimetres, breadth 18 millimetres; 2, another of unusual type, leaf-shaped, but modified by a small piece having been removed from the edge on each side; 3, a small bronze tool (weight $\frac{1}{4}$ oz.) found near Marlborough.

Mr. J. R. Mortimer contributes to *Man* a paper on the stature and cephalic index of the prehistoric men whose remains are preserved in the Mortimer Museum at Driffield. These are (a) 101 of the late Neolithic or early Bronze Age, (b) 53 of the early Iron Age, (c) 61 of the Anglo-Saxon period. The computed stature of (a) is from 5 ft. 6 in. to 5 ft. 7 in., with a slight

advantage in favour of the dolichocephalic individuals.

SOCIETIES.

LINNEAN.—March 4.—Dr. D. H. Scott, President, in the chair.—Mr. W. A. Clarke, Mr. F. Hicks, and Miss I. M. Roper were elected Fellows.—Mr. R. A. Rolfe exhibited flowers of several crosses derived from the hybrid *Epidendrum kewense* and its parents, which showed Mendelian phenomena. Dr. A. B. Rendle and Prof. F. E. Weiss contributed some remarks.—Prof. Weiss exhibited specimens of the curious development of the roots of a sycamore which had grown on very stony soil, and further illustrated the developments by lantern-slides. Dr. O. Stapf, Mr. J. C. Shennstone, and the President remarked upon the phenomena thus shown.—Miss L. S. Gibbs read a paper entitled 'A Contribution to the Montane Flora of Fiji, including Cryptogams, with Ecological Notes.' An animated discussion followed, in which Dr. A. B. Rendle, Mr. R. A. Rolfe, Prof. P. Groom, Dr. O. Stapf, Mr. J. Hopkinson, Mr. A. P. Young, Mr. T. A. Sprague, Mr. A. Groves, and Mr. Clement Reid took part.

ZOOLOGICAL.—March 2.—Mr. G. A. Boulenger, V.P., in the chair.—Mr. R. H. Burne exhibited specimens of elastic mechanisms in fishes and a snake which had been prepared for the museum of the Royal College of Surgeons.—Dr. R. F. Scharff exhibited a number of reindeer bones and antlers, obtained from Irish caves, which displayed marks showing that they had been gnawed by different kinds of animals, probably in some cases by rodents.—Mr. R. I. Pocock exhibited the skulls of some leopards, and called attention to the differences in skulls from Africa and India, and the evidence afforded by them as to the existence of a small and a large type of leopard in Africa.—Miss Margaret Poole read a paper on 'The Development of the Subdivisions of the Pleuro-peritoneal Cavity in Birds,' and illustrated her remarks with lantern-slides.—A paper entitled 'The Growth of the Shell of *Patella vulgata*, L.,' was received from Mr. E. S. Russell.—Mr. Frank Balfour-Browne presented a paper on 'The Life-History of the Agrionid Dragonfly.'—Mr. C. Davies Sherborn communicated a paper by Mr. W. D. Lang, entitled 'Growth-Stages in the British Species of the Coral Genus *Parasmilia*.'

INSTITUTION OF CIVIL ENGINEERS.—March 9.—Mr. J. C. Inglis, President, in the chair.—The paper read was 'Concrete and Masonry Dam Construction in New South Wales,' by Mr. L. A. B. Wade.

ANTHROPOLOGICAL INSTITUTE.—March 9.—Mr. Henry Balfour, past-President, and afterwards Sir Henry Howarth in the chair.—The election of Messrs. H. Higgins, B. E. Nicholls, and Edwin Smith as Fellows was announced.—Dr. C. G. Seligmann read a paper on 'The Veddas,' in which he gave a description of the manners and customs of these people. A most interesting feature of these customs is the cult of the dead, which has given rise to a series of dances, often pantomimic in character, and so perhaps in the nature of imitative magic, and accompanied by offerings of food to the spirits of the departed. These dances are performed especially by men who have been trained to invoke the spirits of the dead. The use of a ceremonial arrow, with a blade over a foot long and with a short handle, is an indispensable feature of some of these ceremonies, in all of which the chief actor becomes possessed by one or more of the spirits he invokes.

MATHEMATICAL.—March 11.—Prof. W. Burnside, V.P., in the chair.—The following papers were communicated: 'The Transformation of the Electrodynamical Equations and the Laws of Motion,' by Mr. H. Bateman, 'The Transformation of the Electrodynamical Equations of Moving Bodies,' by Mr. E. Cunningham, 'The Kinetic Image of a Convected Electric System formed in a Conducting Plane Sheet,' by Prof. J. Larmor, 'On an Integral Equation,' by Mr. G. H. Hardy, and 'On Term-by-Term Integration of Oscillating Series,' by Dr. W. H. Young.—Mr. A. L. Dixon gave a preliminary account of 'Some Further Researches in the Theory of Elimination.'

FARADAY.—March 2.—Dr. N. T. M. Wilsmore in the chair.—Dr. V. H. Veley read a paper 'On the Rate of Evolution of Gases from Homogeneous Liquids.'

MEETINGS NEXT WEEK.

Mon. Society of Arts, 8.—'Steam Turbines,' Lecture I., Mr. G. G. Stoney. (Cantor Lecture.)
—Surveyors' Institution, 8.—Discussion on 'Giant London.'

Mon. Geographical, 8.30.—'The Colorado Canyon: some of its Lessons,' Prof. W. M. Davis.
Tues. Royal Institution, 3.—'The Evolution of the Brain as an Organ of Mind,' Lecture V., Prof. F. W. Mott.
—Institution of Civil Engineers, 8.—'Construction and Wear of Roads,' Mr. A. Mallock.
—Anthropological Institute, 8.15.—'Flint Implements of the "Older Series" from Ireland,' Miss N. F. Layard; 'Melanesians and Polynesians,' Rev. Dr. Brown.
Wed. British Numismatic, 8.—'Some Medals and Tokens connected with the London Stock Exchange,' Mr. J. B. Caldecott; 'A Parcel of Stycas from the York Find of 1842,' Mr. N. Heywood.
—Geological, 8.—'Glacial Erosion in North Wales,' Prof. W. M. Davis.
—Society of Arts, 8.—'Afforestation and Timber Planting in Great Britain and Ireland,' Dr. J. Nisbet.
Thurs. Royal Institution, 3.—'Aerial Flight in Theory and Practice,' Lecture I., Prof. G. H. Bryan.
—Chemical, 4.—Annual Meeting; President's Address on 'Elements and Electrons.'
—Royal, 4.30.
—Society of Arts, 4.30.—'Native Man in Southern India,' Mr. Edgar Thurston.
—Institution of Electrical Engineers, 8.—'The Electrical System of the London County Council Tramways,' Mr. J. H. Rider.
—Society of Antiquaries, 8.30.
Fri. Physical, 5.—'Note on the Production of Steady Electric Oscillations in Closed Circuits and a Method of testing Radiotelegraphic Receivers,' Prof. J. A. Fleming and Mr. G. B. Dyke; 'The Effect of an Air Blast upon the Spark Discharge of a Condenser charged by an Induction Coil or Transformer,' Prof. Fleming and Mr. H. W. Richardson; 'On the Action between Metals and Acids and the Conditions under which Mercury causes Evolution of Hydrogen,' Dr. S. W. J. Smith.
—Royal Institution, 9.—'Recent Results of Astronomical Research,' Mr. A. Eddington.
Sat. Royal Institution, 3.—'Properties of Matter,' Lecture V., Prof. Sir J. J. Thomson.

Science Gossip.

At a recent meeting of the Royal Irish Academy Dr. R. F. Scharff lectured on the Irish horse and its early history. He contended that the Irish horse was of Libyan origin. The most complete remains of the horse yet discovered in Ireland were obtained not long since by Mr. George Coffey in the Craigwarren Crannog, co. Antrim. The human implements and weapons found with these remains implied that the occupation of the crannog dated back to early Christian times. Their resemblance to the Arab type of horse was as striking as in the modern Connemara pony.

PROF. MAX WOLF announces the discovery, at Königstuhl, Heidelberg, of a variable star in the constellation Ursa Major. It is very near the edge of the nebula Messier 101, and was found to be of the tenth magnitude on the 21st ult. It was not registered on a plate taken on April 5th, 1907, which contained stars down to the seventeenth magnitude, so that its range of variability must be large. It is stated that it was once before registered at the Lick Observatory, when its magnitude was somewhat less than the Heidelberg observation gives it; but the date of the former is unknown. In a general list the star will be reckoned as var. 6, 1909, Ursæ Majoris.

THE first Report of Mr. Hough as His Majesty's Astronomer at the Cape of Good Hope has been received, and relates to the two years 1906 and 1907, Sir David Gill having retired on the 20th of February in the latter year. No substantial additions to the instrumental equipment were made during the period under notice, but experiments have been conducted with a view to the introduction of a clockwork motion for driving the travelling wire of the Repsold micrometer attached to the new transit-circle; and a reinvestigation was made of the circles of the transit instrument in order to ascertain whether they showed any trace of flexure in their own planes, with a negative result. The meridian instruments have been chiefly used for miscellaneous observations of stars, especially of those selected from a list for the formation of a Fundamental Catalogue. All the exterior planets have been systematically observed with the heliometer, whilst the equatorials have been principally employed in the observation of occultations and casual phenomena. The astrographic telescope has been devoted to the completion of the Cape zones of the great photographic chart; and the Victoria

telescope and Laboratory to the photography of stellar spectra for the determination of radial velocities by means of the four-prism spectrograph. The meteorological and seismographical observations have been regularly continued. Further operations for the geodetic survey of South Africa are chronicled; the fieldwork in Northern Rhodesia was brought to a close at the end of December, 1906. When Mr. Hough took charge of the Observatory in succession to Sir David Gill, Dr. J. K. E. Halm was appointed Chief Assistant, and arrived at the Observatory on June 30th, 1907.

THE Forty-First Report of the Board of Visitors to the Melbourne Observatory has been received, together with that of the Government Astronomer of Victoria (Mr. Baracchi) for the period from December 1st, 1906, to April 30th, 1908. Since the death of Mr. Ellery, Mr. T. R. Lyle has been Chairman of the Board. A Chief Assistant has been again appointed at the Observatory, Mr. J. M. Baldwin, who had till recently been working at Potsdam, and did not arrive at Melbourne until last November. At the end of 1907 the meteorological work and staff were transferred to the new Weather Bureau under the Commonwealth Government. The meridian observations have been carried on regularly, and the astrographic work for the Melbourne zone is in a forward state. Mr. Baracchi concludes his Report with a strong recommendation that a Solar Physics Department should be established at the Adelaide Observatory. That at Melbourne, he says,

"is not at present in a position to undertake the work of a complete solar station, for which new special equipment and increased staff would be necessary; but failing the above suggestion or any other proposal for Australian co-operation as requested, a useful part of the photographic programme could be done at the Melbourne Observatory by bringing into systematic use the existing photoheliograph of 4 inches aperture, with which pictures of the sun's disc 8 inches in diameter could be obtained on every favourable day in the year, provided that an additional expenditure of 200*l.* per annum were allowed."

DR. J. PALISA communicates to Nos. 4310-4311 of the *Astronomische Nachrichten* the results of a large number of observations of small planets (chiefly of those discovered last year) obtained with the 27-inch refractor of the Vienna Observatory.

IN the latter number details are reported with respect to the bands of aqueous vapour which have lately been noticed at the Lowell Observatory in the spectrum of Mars. These bands are in the extreme red part of the spectrum, and are comparable in intensity with (though somewhat fainter than) those which have been noticed in the spectrum of our moon. It need hardly be remarked that the intensity in question is very small.

FINE ARTS

Fonts and Font Covers. By Francis Bond. (Frowde.)

MR. BOND is to be congratulated on his new work on 'Fonts and Font Covers.' There was no necessity for him to apologize for its production, for although numerous valuable papers on special series of fonts—such as those on leaden fonts, those illustrative of the Seven Sacraments, or those of particular counties or districts—have been produced during recent years, there has been no genuine monograph dealing with the sub-

ject as a whole since the issue of two volumes more than sixty years ago, the one by Mr. F. Simpson, and the other by Mr. F. A. Paley; and in both of those cases the survey was comparatively limited in extent. In Mr. Simpson's work only forty fonts were illustrated, whilst in Mr. Paley's later volume the number merely amounted to a hundred and twenty-three. The plates in both books were of necessity reproduced from drawings, which were in each case of much beauty and merit. But, as Mr. Bond remarks in his Preface, drawings are apt to be inaccurate; they cannot, however attractive, be relied upon for the scientific exactness of a photograph. The present volume marks a great step in advance in both the quantity and carefulness of the descriptive letterpress, especially in the number of illustrations, which amount to four hundred and twenty-six; of these by far the greater number have never appeared before, while the more important examples are produced on a generous scale.

The number, variety, beauty, and interest of the fonts and font covers will probably come as a surprise to not a few educated and well-travelled Englishmen. Competent authorities are of opinion that there is no other part of Christendom where such an extensive series of examples—"infinite in number as in diversity of design"—can be found as in England; and this is especially the case with our less-known country churches, where the old Norman or Early English font is not infrequently the one surviving relic left unharmed after a succession of drastic restorations.

The first section of this book is concerned with the story of baptism, wherein are discussed its original import, the methods of administration, the baptistery and its piscina, and the transformation of the baptistery tank into a tub font, a font on legs, a pedestal font, a chalice font, and even a metal basin or earthenware bowl. This, doubtless, is the portion of the book most open to criticism of a theological description. We note that the archæological evidence from early sculpture and painting as to the manner of the administration of the rite has been already collected and published by Mr. Clement Rogers in his 'Baptism and Christian Archæology.'

The second part of Mr. Bond's work discusses the classification of fonts and their symbolism, together with the exceptional materials of which they are sometimes formed, such as various metals and brick. Other chapters of this section deal with the conversion of pagan altars, Roman columns, or the shafts of Christian crosses into fonts, and with the inscriptions with which they are occasionally ornamented. Mr. Bond deals ingeniously with their classification, dividing them in the first instance into unmounted fonts and fonts mounted on legs. Unmounted fonts, which rest directly on the floor or on a plinth, without the interposition of pedestals or shafts, are subdivided into (1) cylindrical, (2) rectangular, (3) poly-

gonal, (4) caldrons, and (5) block fonts. Mounted fonts are subdivided into those of which the bowl rests on several legs, and those in which it rests on one leg or pedestal. The chapter which deals with appendages to fonts is of great value, for wild statements are often printed on this subject. The chief reason for the occasional projecting basins that are found near the rims of a few ancient fonts, such as that of Youlgreave, Derbyshire, was to supply a receptacle for the water which dripped from the child's head, and was not to be allowed to fall again into the font itself. In cases where there was no such permanent receptacle, a portable basin was used for the purpose. This is in accordance with the present *Rituale Romanum*; in many modern cases the actual bowl of the font is divided into two parts for this purpose. This use also explains the gifts in mediæval days of silver font-bowls, as not infrequently mentioned in wills. It is strange to find Mr. Bond suggesting that such gifts support the idea that small fonts or basins were in old days placed within the big font, for economical or more handy use. This practice, however, of baptizing from a small bowl or movable basin is purely of Puritanical origin. As is stated in these pages, if 'The Directory of Public Worship' of Commonwealth origin be consulted it will be found that fonts proper were distinctly prohibited. Mr. Bond makes use of a word we do not like, "fontlet," to describe the diminutive stone fonts that are occasionally found in churches. Broadly, such "fontlets" are all of common or domestic origin, and have been ignorantly introduced into churches in modern days by those who fancied that they were intended for ecclesiastical purposes. Every homestead in old days used to possess its mortar or mortars for the pounding of various grains, vegetables, or meat in culinary operations; and occasionally of larger size for the preparing of meal for the pigs. We know a case in Derbyshire in which a pig-meal mortar has been transferred to a newly erected church, and there serves as a font. Such mortars were usually strengthened by projecting ribs at the angles. So far as we can judge from a photograph, the present Conway "font" seems to be a large secular mortar.

The chapter on inscribed fonts is full of information and particularly well illustrated. The most valuable of these are the pre-Conquest fonts of Bridekirk, Cumberland, Potterne, Wiltshire, and Little Billing, Northamptonshire. There are, however, far more instances of actual old inscriptions given in 'English Church Furniture' in the series of "Antiquary's Books."

The third part divides English fonts into those of pre-Norman date, and those of designs attributed respectively to the twelfth, thirteenth, fourteenth, fifteenth, and sixteenth centuries, as well as those of the post-Reformation period. As to pre-Conquest fonts, the ornamental features of those of Deerhurst, Gloucestershire, Edmond and Bucknall, Salop,

and a few others point distinctly to Anglo-Saxon workmanship; but with regard to a considerable number of rude and undoubtedly early examples, it is mere guesswork as to whether they are Saxon or Norman. It is possible that Mr. Bond may be right in often favouring the former supposition. The considerable beauties and great variety of Norman fonts are adequately treated. We are particularly glad to find good illustrations of such fonts as those of Fincham, Cowlam, Coleshill, Southrop, Locking, and Bodmin which are much more rarely illustrated than the better-known examples of the Winchester type.

As to post-Reformation fonts a note of warning is needful, because when stone fonts became again obligatory after the restoration of episcopacy in 1660, various fonts, that had been ejected into the churchyard or elsewhere, were brought back into the church; and in honour of their being restored and occasionally repaired, the date 1660, 1661, or 1662 was cut upon them, although they were in reality of far greater age. This was done, for instance, with a Norman font at Parwich, Derbyshire. Nevertheless there are some fairly good fonts that were sculptured with no little care at that particular period. A good example is that of Wirksworth, Derbyshire; but the most striking Restoration font in England is that in Orston Church, Nottinghamshire, to which Mr. Bond does not allude. It is a fine piece of carving after a mediæval model, but at the same time shows originality. Mr. Bond's pages are not entirely silent as to the fonts of classical shape and design to be found in some of Wren's churches and others of that period. Though usually too small, they are often of considerable merit, and the design, not only of bowl and pedestal, but also of the covers, is excellent of its kind. In not a few cases they have been discarded in favour of "imitation Gothic" successors. Mr. Bond pictures two good examples of these classical fonts and their covers, namely, those of St. Stephen, Walbrook, and St. Catherine Cree. We could wish he had given us at least one example of those of Nicholas Stone. Perhaps his best example is the marble pedestal font of Great Stanmore, which is dated 1634. It was made for the fine brick church consecrated by Laud when Bishop of London in 1632. Laud's church is now in ruins, having been superseded by a pretentious successor in 1849. At that time Queen Adelaide gave a big Gothic font; but happily Stone's beautiful font, with an excellently carved contemporary cover, has been placed in the new church, and is, we believe, occasionally used. There are also fonts by Stone in the churches of St. Andrew Undershaft (1631), of All Hallows, London Wall, and probably of St. Margaret, Westminster.

A long section on font covers, the joint work of Mr. Bond and Mr. F. C. Eden, forms the fourth and concluding part of this valuable book. The splendid tabernacled lofty cover of Ufford is well illus-

trated, besides the somewhat similar examples of Sudbury St. Peter, North Walsham, Hepworth, Castleacre, and others. There are also illustrations of the two most remarkable examples of font covers, namely, those of Thaxted and Littlebury, which embrace the font itself, and, whilst towering up above the font, are provided at the front with hinged doors to give access to the bowl. The instances named and the description supplied form the first serious attempt to deal with this interesting adjunct to English baptismal fonts, of which far more numerous examples remain than is generally supposed to be the case. We think that the best extant specimens are here pictured, or at least described; but there are a large number of other cases which are not mentioned. It is, for instance, a little surprising that neither of the beautiful old Middlesex font covers is even named, viz., those of Heston and Littleton; and at least a score of other noteworthy covers could be readily set forth. These remarks, however, are not made with any intention of belittling the value of this section of the book, but merely to point out that its publication need not in any way interfere with the appearance of a good monograph on font covers.

THE WORK OF THE LATE R. SPENCER STANHOPE.

A COLLECTION of work by this serious follower of Burne-Jones is gathered at the Carfax Gallery, and in the Preface to the Catalogue Mr. W. De Morgan (once known as potter, but now as novelist) improves the occasion by demonstrating the changed commercial condition of the painter since the advent of photography in its latest developments of realism. Exaggerating somewhat the intrinsic superiority of the latter to the efforts of the modern illustrator who has to compete with it, but not in the least exaggerating the economic disaster such rivalry means to the artist, he concludes that art must henceforth have for its object "creation," and not record.

While we entirely agree that this conclusion is in practice a wise one, and indeed so recently as last week were urging that the changed objective inevitable for the next generation of painters should be faced, we yet cannot see in the work of Spencer Stanhope a fortunately chosen example of the superiority of one aim to the other. Seriously convinced as he was that he was aiming at something higher than mere record, he was, both by his natural gifts and the nature of his training, forbidden success in any but the more obvious aim. Naively bent on imitation of some few inches of flower-covered earth, he sometimes, as in *Aphrodite* (15), achieved a passage of painting of some charm; but into the means by which—either through form or colour—painting attains expressiveness in more abstract regions, he never had much clear insight, nor does he seem to have been favoured, as was from time to time Burne-Jones, with those moments of plenary inspiration when instinct and sentiment take the place of actual knowledge, and suffice. Occasionally, as in the sickly rose and green of the 'Aphrodite' already referred to, a colour-scheme of some poignancy seems to have been half revealed; but the mood passed before the picture was complete, and the

painter's efforts to fill in the gaps show failure to grasp the conditions to which what he seemed to have secured owed its validity. More often his only idea of a colour-scheme is the placing of a peculiarly excruciating note of pink in a setting of grisaille, which cannot but be soothing by comparison. A water-colour, *The Bathers* (8), is an example of the same negative use of colour without the disturbing note, and is harmonious in the depressing fashion which belongs to a timid colourist.

Timidity and lack of independence were indeed handicaps of this school—that is to say, of those of the English Pre-Raphaelites who cherished the ambition of design as opposed to the realists like Millais or Mr. Holman Hunt; and it is interesting in this connexion to speculate whether their close sympathy with the Oxford Movement was not perhaps a source of weakness in the artistic sense, in that it inclined them to an almost blind acceptance of authority. Certainly the history of British pictorial design at that period points in encouraging fashion to the paramount value of strenuous individual research—of that critical study which makes the achievements of the past points of departure for free development, not models for uncomprehending imitation. Lacking these qualities, the school of design which based itself on the earlier masters resulted in very little, in the domain of painting at any rate; even the frankly realistic departure from convention of Millais has more abiding value. Stevens and Watts undertook the far more difficult task of carrying on the tradition of the later painters, whose more complex achievement (including as it does much dross with its gold) is so full of danger as apparently to warn off followers; yet, thanks to the masculine discernment with which they took from their masters only what was of use to themselves, they succeeded in building up the stronger and more enduring art.

THE WATER-COLOUR, PASTEL, AND DRAWING SALON.

THIS, the first exhibition of a new series at the Goupil Gallery, shows a certain phase of modern art more fully, and certainly more happily, than any previous exhibition in London on the same scale. To the mind of many of the more modern painters of to-day, water-colour is a medium essentially unsuitable for the production of elaborate paintings, and its proper field is the slight, if not necessarily unconsidered sketch which charms chiefly by its spontaneity. We are by no means prepared to accept such a dictum as one of the eternal canons of art, but it would be idle to deny that at the present day the greater part of what fine water-colour is done, is done within such boundaries. The present show demonstrates how much and how varied brilliance is expended to-day on these apparent trifles. To many of the artists here represented water-colour is, we should imagine, a comparatively new field of experiment. It has for them the zest of novelty, and they come to it in the intervals of work of a more strenuous order.

Sketches done in such circumstances are the main feature of this exhibition, and their vigorous handling and often dazzling lightness of key make them dangerous neighbours for the few artists who send work of more elaborate character. Mr. W. G. von Glehn's *The River* (174) and Mr. Frank Carter's *Outskirts of Toledo* (203) may be noticed as examples of successful handling of a high key of colour by artists we had not known

hitherto as water-colour painters. They are as deftly coloured, if not so brilliantly drawn as the wonderful drawings (190 and 191) by the veteran Mr. Francis James alongside. So also Mr. Tom Mostyn, hitherto known only as an oil painter, sends one drawing, *The Sky* (6), astonishingly powerful in its handling of deeper tones of colour, though he might be incapable of Mr. George Thomson's more deliberate handling of tones as rich, but more under the control of the painter. *Threshing* (72), *The Ramparts, Montreuil* (152), and *The Butter Market, Montreuil* (179), are excellent examples by the latter artist.

So large a proportion of the exhibits are successful within the limits of their intentions that we can only enumerate a few of the more important; to wit, the well-planned designs of sober colour by Mr. H. M. Livens (200 and 208); the pastel by Mr. James Aumonier (157); the blunt statement of a vivid effect by Mr. James Pryde (161); the caricatures of Mr. Max Beerbohm (136, 138, and 140); the Prado interior by Sir William Eden (162); and the deliberate *Sturry Mill* by Mr. Sydney Lee (175). *Paris Houses, View on the Seine* (58), by M. Charles Geoffroi, is one of the most perfect drawings in the exhibition; Mr. Augustus John's large cartoon (236) one of the least satisfactory. It is an example of his habit of casting together in haphazard fashion certain specimens of angular humanity, and endeavouring to reconcile their conflicting lines by idle experiments with capricious and illogical landscape forms.

THE HORSE GUARDS PARADE.

A CORRESPONDENT writes:—

"The fine-art critics of *The Athenæum* have admired, from the 'vista' theory, a suggested improvement of the Horse Guards Parade, the author of which has circulated a list of British military statues to be collected there, and a further list of statues of British 'military characters' to be placed in recesses on a 'Canal Walk,' intended to lead to the Horse Guards. Based as it is on the example of new Berlin, the list suggests comparisons. The Lady 'Ethelfled,' the French-speaking Richard Cœur de Lion, the Duke of Bedford who ruled France when Joan of Arc was burnt, and the Marquis of Granby—a good general no doubt, but suggestive rather of old Weller and the more military Dr. Slammer than of war in the present day—all figure in the list. Ethelfled the Unready occurs to one as a rival claimant to the honours conferred on the Lady Ethelfled, and more characteristic, by his military habits, of English military genius as displayed in preparation for war. Some will even ask where the line is to be drawn, and whether we are to commemorate Sir Richard Strachan, General Whitlocke, and the Brook Green Volunteer. The statues proposed to be brought together 'on Parade' include the alien Achilles erected in Hyde Park by the women of England in honour of the Duke of Wellington, but not our old friend of Constitution Hill, now in miserable banishment at Aldershot. The Crimean memorial, known as 'The Quoit Player,' is to be brought from Waterloo Place; but the County Council 'Boadicea' of Westminster Bridge is omitted from the list.

"Marochetti's 'Cœur de Lion,' dear to Ruskin, at the back of Westminster Abbey, is apparently forgotten by the author of the printed scheme. If size were considered, Achilles would already dwarf such moderns as the Duke of Cambridge from Whitehall and Lord Strathnairn from Knightsbridge. In any case, the effect attained would be that of an Italian cemetery, or of setting the inmates of the Abbey transept to shiver in the open air."

Fine-Art Gossip.

At a general assembly of the Royal Society of British Artists held this week the following were elected members: Messrs. J. P. Beadle, A. Streeton, and John G. Withycombe.

MESSRS. CHRISTIE sold on the 13th inst. the remaining works by the late David Farquharson. 'Ardlui, Loch Lomond,' 1900, fetched 147*l.*; and 'Eventide,' 1906, 115*l.*

A VERY serious situation has arisen in Dublin with regard to the funds from which the income of the Dublin Gallery of Modern Art is derived. At the time that the Gallery was opened it was understood that a sum of 500*l.* a year was available for its maintenance under the Public Libraries Act. Unfortunately, however, the fund from which the libraries derive their income is now exhausted, and there seems no immediate prospect of obtaining any money for the support of the Gallery from municipal sources. The only solution of the difficulty would seem to lie in the formation of a private endowment. The Gallery contains a most valuable and representative collection of French, English, Dutch, Italian, and other modern pictures, and it would be little short of a national calamity if it were closed owing to lack of funds for its maintenance.

THE death of M. Jules Roques, the director and founder of the *Courrier Français illustré*, removes a figure well known in the journalistic and artistic circles of Paris.

THE "jury de sculpture" of the Paris École des Beaux-Arts have in the *concours* Lemaire awarded first place to Mlle. Heuvelmans, who has carried off the prize and also the *première médaille*.

THE death in his seventy-first year is announced from Munich of Dr. Alwin Schultz, formerly Professor of the History of Art at the University of Prague, and author of numerous interesting works, among them 'Höfisches Leben zur Zeit der Minnesänger,' 'Kunst und Kunstgeschichte,' 'Alltagsleben einer deutschen Frau zu Anfang des 18^{ten} Jahrhunderts,' and 'Häusliches Leben im Mittelalter bis in die zweite Hälfte des 18^{ten} Jahrhunderts.'

AN interesting find is reported to have been made by Fräulein Prof. Mestorf, Director of the Museum Schleswiger Altertümer at Kiel. In the grave of a Germanic woman dating from the pre-Christian era was found a stone box containing a set of sewing utensils, a pair of scissors of considerable weight, a horn knife with an iron blade, a stiletto, and several thorns, which were used as needles. There was also a stone resembling the so-called "Genidelsstein," which was still in use as a flat-iron as late as the sixteenth and seventeenth centuries.

THE distinguished archæologist August Mau, whose death at the age of sixty-eight is announced from Rome, studied classical philology at Kiel, and became teacher at the gymnasium in Glückstadt; but his health obliged him to go to the South, and he became assistant at the German Archæological Institute in Rome. He was soon recognized as an authority on matters connected with Pompeii, and he annually lectured on this subject, both for his own and the American Archæological Institute. Among his works are 'Pompejanische Beiträge,' 'Geschichte der decorativen Wandmalerei in Pompeji,' 'Führer durch Pompeji,' and 'Pompeji in Leben und Kunst,' which first appeared in English.

THE death is reported from Cannes on Sunday last, in his sixty-seventh year, of Mr. Frederick G. Hilton Price, Director of the Society of Antiquaries. A banker by profession, he wrote 'A Handbook of London Bankers,' which has recently been reissued, and treated the antiquarian side of the subject in 'The Marygold.' He published also 'Signs of Lombard Street' and 'Old

Base Metal Spoons.' Mr. Price was President of the Egypt Exploration Fund, a Vice-President of the Society of Biblical Archæology, and a Fellow of the Geological and other learned Societies. He had a considerable collection of Egyptian antiquities, of which he published a catalogue. An antiquary of wide accomplishments, he will be missed by many scholars and friends.

THE MARGARET STOKES MEMORIAL LECTURES will be delivered at Alexandra College, Dublin, on Wednesday next and the two following days by Prof. William Ridgeway. The subject of the lectures will be Ireland in the Bronze Age, the early Iron Age, and the Early Middle Age.

EXHIBITIONS.

SAT. (March 20).—Spring Exhibition of Portraits and Landscapes by Early British Masters, Private View, Messrs. Shepherd's Gallery.

MUSIC

THE WEEK.

QUEEN'S HALL.—*Symphony Concert. Herr Moriz Rosenthal's Recital. M. Vincent d'Indy's 'Jour d'Été à la Montagne.'*

HERR MORIZ ROSENTHAL was the pianist at the Symphony Concert last Saturday afternoon. He has not been here since 1900. His wonderful technique was then fully appreciated, but he was looked upon as a great virtuoso rather than a great artist. His rendering of Chopin's Concerto in E minor on Saturday was most refined, but neither in this nor in the clever and brilliant E flat Concerto of Liszt had he full opportunity of showing what he can do as an interpreter of music of strongly emotional character. Meanwhile his perfect technique—his delightful production of tone, delicate in soft passages, and powerful when needed, yet never hard—and his clear grasp of the music, won for him a warm and well-deserved reception.

The programme of his pianoforte recital on Wednesday afternoon included Schumann's 'Carneval,' of which he gave a vivid performance. 'Reconnaissance' and especially 'Promenade' were beautifully played, and the March was given with great power and effect; on the whole, however, the reading was too objective. With the rendering of Chopin's Sonata in B flat minor we were disappointed. As regards technique there was, as usual, no fault to find; but the music, to use Beethoven's forcible expression, did not come from the heart to the heart.

M. Vincent d'Indy will pay his first visit to England next week, and conduct his 'Wallenstein' trilogy at Queen's Hall. All three sections of the work have been heard here, but never together; hence a good opportunity will be offered for judging a composer who enjoys a high reputation in his own country, and whose trilogy ranks among his best works. Meanwhile, a performance was given on Monday last of his 'Jour d'Été à la Montagne,' Op. 61, at the second of Mr. Thomas Beecham's Symphony Concerts. This symphonic poem for orchestra and pianoforte consists of three sections, respectively entitled 'Aurore,' 'Jour,'

and 'Soir.' But the composer gives a further clue to the meaning of his music, namely, passages from Roger de Pampe-lonne's 'Les Heures de la Montagne.' We have always maintained that an indicated poetic basis of a work is of great assistance in following music whose form and varying moods are determined by it. In the present instance, however, the mind, at any rate at a first hearing, is too much occupied in trying to discover not only how far the music illustrates the lines of poetry quoted, but even at times to which particular line or lines the music is referring. There were, on the other hand, certain realistic effects—the opening of the first section, the bird notes, the "simple melody" in 'Jour,' the rhyth-mical theme which follows, also the clever imitation of wind by chromatic kettle-drums in the final section—all of which were obvious enough, the last named, perhaps, too much so. The work is earnest, and M. Vincent d'Indy is skilled in the art of scoring. We felt that he has tried to express poetical and religious thoughts in tones, but also that the striking moods and the colouring of the music required thematic material of greater power and spontaneity. In saying this we willingly admit that a first hearing of the work is not sufficient to judge of its merit. Then the performance, although Mr. Beecham had evidently taken great pains in rehearsing the difficult music, was not ideal; moreover, Mr. Harold Brooke's rendering of the pianoforte part seemed to us too reserved.

Musical Gossip.

THE programme of the concert given by the London Chamber Concert Association last Saturday evening at the Victoria Rooms, Kensington, included two Quintets by C. F. Abel and J. Christian Bach, who soon after the arrival of the latter in London in 1762 began giving concerts which were maintained for many years. These two works of light, cheerful character helped one to realize the kind of chamber music which was popular in the days before Mozart began to compose. Of the two works, one was for flute and strings, the other for oboe and strings. The first two movements of a Concerto in c minor by J. J. Quantz showed skill and vigour, and he may have touched up the Finale, ostensibly by the flautist's pupil Frederick the Great. A seventeenth-century Paduan and Courant by Scheidt was noticeable for its breadth and feeling. Messrs. Fransella and Dubrucq (flute and oboe), and as strings Mr. Harold Bonarius, the Misses Dorothy Fletcher and Ida Stamm, and Messrs. Percy Such and J. Hadyn Ward, were the excellent interpreters. Miss Hannah Bryant officiated at the pianoforte.

MISS SELMA KURZ gave a concert at the Albert Hall on Tuesday evening. Her well-trained voice is still fresh and clear, and in "Una voce poco fa," the Mad Scene from 'Lucia,' and an air from 'Ernani,' she did full justice to herself and to the music. At first she was not wholly at her ease, but this soon passed off. The orchestra was under the direction of Mr. Landon Ronald.

CHARPENTIER'S 'Louise,' Debussy's 'Pel-léas et Mélisande,' Saint-Saëns's 'Samson et Dalila,' Erlanger's 'Tess,' and perhaps also 'Habanera' by Laparra, the Basque com-

poser, are to be given during the forthcoming season at Covent Garden. On the opening night, April 26th, Madame Tétrazini will probably appear in 'La Traviata.'

THE first festival under the auspices of the Musical League will be held at the Phil-harmonic Hall, Liverpool, September 23rd to 25th. The programmes will consist chiefly of the works of living British com-posers. MM. Debussy, Vincent d'Indy, Max Schillings, and Gustav Mahler hope to be present and conduct works of their own. The Liverpool Welsh Choral Union, under Mr. Harry Evans, will take part in all choral works.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.	Mr. Egon Petri's Pianoforte Recital, 3, Steinway Hall.
—	London Symphony Orchestra, 8, Queen's Hall.
—	London String Quartet, 8.30, Æolian Hall.
TUES.	Miss K. R. Heymann's Pianoforte Recital, 3, Queen's Hall.
—	Messrs. Griffiths and Poole's Chamber Concert, 3.15, Steinway Hall.
—	Leighton House Chamber Concert, 4.30, Leighton House.
—	Mr. Andrew Bevan's Violin Recital, 8, Æolian Hall.
—	Madame de Wieniawski's Vocal Recital, 8, Bechstein Hall.
WED.	New Symphony Orchestra, 3, Queen's Hall.
—	Selma Kurz's Vocal Recital, 8, Royal Albert Hall.
—	London Choral Society, 8, Queen's Hall.
—	Société de Concerts Français, 8, Bechstein Hall.
—	Miss Ethel Bird's Pianoforte Recital, 8.15, Steinway Hall.
THURS.	Brinsmead's Popular Concert, 3, St. James's Hall.
—	Royal Choral Society, 8, Royal Albert Hall.
—	Messrs. Maurice D'Oisy and Cecil Pearson's Vocal Recital, 8.30, Bechstein Hall.
FRI.	Miss Dorothy Wiley's Vocal Recital, 8, Bechstein Hall.
—	London Trio, 8.30, Æolian Hall.
SAT.	String Club Concert, 3, Salle Erard.
—	Queen's Hall Orchestra, 3, Queen's Hall.
—	Mr. Howard Jones's Pianoforte Recital, 3.15, Bechstein Hall.

DRAMA

THE WEEK.

LYCEUM.—*Hamlet*.

THE LYCEUM directors are persisting in their laudable enterprise of popularizing Shakespeare, their latest choice being 'Hamlet,' and no one can withhold admiration from a policy which brings our greatest poet into touch with the thoughts and aspirations of the patrons of melo-drama. It is quaint, to be sure, to find Hamlet's remark to Polonius, "You are a fishmonger," received with tremendous guffaws, or to hear the Prince's descrip-tion of his play within a play as 'The Mousetrap' hailed with just such storms of applause as greet a hero when he defies, or the comic man when he exposes, the villain of popular drama. But at the same time it is difficult not to envy such an audience its freshness of enthusiasm and its lack of sophistication. Of course a price has to be paid when a classic is presented in such a fashion as to please popular taste, and in this Lyceum render-ing much of the poetry and philosophy has had to be sacrificed in the endeavour to obtain "broad" effects. The manage-ment have relied on the story of the tra-gedy, and everybody knows how fine a story 'Hamlet' contains. In arranging their text they have constantly kept before them the idea that their audience must be granted plenty of plot; and so, in order to retain such picturesque episodes as those which deal with the Prince's banishment to England and his return, they have cut out the recorder's scene, and, what is stranger still, the episode in which Hamlet catches the King at his prayers and spares his life—passages the preservation of which the modern stage has usually regarded as essential to a proper exposition of Hamlet's nature.

Just as the text has been prepared with an eye to the demands of a popular audience, so also the stage-management has consulted its tastes, and we perceive the hidden Polonius allowing himself to be half seen during the first meeting of Hamlet and Ophelia; we have the Prince playing hide-and-seek behind the throne in order to surprise Rosencrantz and Guildenstern, and snatching up the Clown's bladder during his address to the players. As for the acting, nothing apart from Miss Hutin Britton's limp but affecting Ophelia calls for comment, except Mr. Matheson Lang's work in the part of Hamlet; and inasmuch as he had scarcely recovered from illness and was hampered by the persistent coughing of the audience, it would not be fair to judge him entirely by his first performance. He makes a young Hamlet—indeed, he is too young to appreciate the variety of the Prince's character or give full point to his views of life. Nor does he suggest the courtier, the scholar, or the man of vivid imagina-tion. We see a youth with raven locks straggling down his back and over his forehead, who gives way to fits of passion, sudden changes of mood, and exhibitions of eccentricity, but is too tender and sentimental to play the avenger. Mr. Lang, indeed, seems to go through the various scenes as if they had little relation to one another. On the other hand, he is just the Hamlet for his environment, avoiding complexities, discovering no diffi-culties, and proceeding straightforwardly on lines that make Hamlet a gallant, if rather melancholy hero of romance.

HIS MAJESTY'S (AFTERNOON THEATRE).—

The House of Bondage: a Play in Three Acts. By Seymour Obermer.

MUCH may be forgiven a management which has such a record of good works as the Afternoon Theatre, and so perhaps the less said the better on the selection of so tedious a piece as 'The House of Bondage.' They were misled, apparently, by the author's seriousness of aim. But it is possible, as was proved in this case, for a drama to be at once serious and dull—to urge a plea for which there is consider-able justification, and in doing so make the stage a mere platform for the delivery of rhetoric. A playwright has every excuse for endeavouring to illustrate in the theatre the imperfections of our divorce laws, provided that in the working out of his thesis he introduces live persons, makes their talk natural, and draws their characters interestingly. Mr. Obermer's dialogue is full of rodomontade; his people are bores when not puppets moved this way or that according to the requirements of plot; and his scheme alternates between dreary lengths of conversation that in no sense advance the action or reveal personality, and sudden bursts of emotion that seem neither sincere nor inevitable.

The story turns on a coincidence that is not a little strained. A famous surgeon is supposed to be the one man able to cure of cerebral trouble the husband of

the woman he loves, a lawyer. He is called in to perform an operation, and feels tempted to remove his rival from his path; but the wife encourages him to resist the temptation. The patient is cured, and rewards his wife's devotion by resuming an intrigue with a certain duchess. The exasperating feature of his conduct consists in his refusing to give poor Lady Joan a reason for divorce. He has not deserted her, and will not provide her with evidence of cruelty. So in the end her endurance breaks down, and she, a good woman who had wished to avoid scandal, decides to risk loss of reputation, and seek happiness with her lover. The final speech of farewell to her husband, in which she arraigns the law, has passion in it; but other didactic passages have no such recommendation, while scenes showing on the one hand the incompatibility of husband and wife, and on the other the rebellious self-restraint of the lovers, are repeated with so little variation as to become wearisome.

The dullness of the play seemed to affect its interpreters at the first performance. Miss Eva Moore made a sympathetic, but rather listless heroine. Mr. Aubrey Smith and Mr. Herbert Waring worked their hardest to individualize the doctor and the lawyer, but appeared to feel that they had thankless tasks. Perhaps Miss Beryl Faber was best off in the part of the Duchess, in which she suggested rather happily a note of artificial levity; yet even she could not disguise the conventionality of the character.

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Applications should be sent to the Head of the Department.

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(FACULTY OF ARTS.)

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Applications, accompanied by not less than three References, should be sent to the undersigned on or before MAY 8. Sixty-five copies should be sent.

Testimonials are not required.

Further particulars may be obtained from

GEO. H. MORLEY, Secretary.

UNIVERSITY OF BIRMINGHAM.

(FACULTY OF SCIENCE.)

PROFESSORSHIP OF BOTANY AND VEGETABLE PHYSIOLOGY.

The COUNCIL invites applications for the CHAIR OF BOTANY AND VEGETABLE PHYSIOLOGY. Stipend 500l. per annum. The successful Candidate will be required to enter on his duties on OCTOBER 1, 1909.

Applications, accompanied by not less than three References, should be sent to the undersigned on or before MAY 1. Sixty-five copies should be sent.

Testimonials are not required.

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(FACULTY OF SCIENCE.)

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THE UNIVERSITY OF LIVERPOOL.

CHAIR OF LATIN.

The COUNCIL invite applications for the CHAIR OF LATIN. The Salary is fixed at not less than 600l. per annum. The successful Candidate will be required to enter upon his duties on OCTOBER 5, 1909.

Applications, together with the names of not less than three persons to whom reference may be made, and (if the Candidate so desires) twelve copies of Testimonials, should be in the hands of the undersigned on or before MAY 15, 1909.

Further particulars may be obtained from

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The LONDON COUNTY COUNCIL invites applications for the following posts:—

The County Secondary School, Holloway. — TWO ASSISTANT MASTERS, One specially qualified in German and One in English (Literature and History).

The County Secondary School, Chelsea. — THREE ASSISTANT MISTRESSES—One specially qualified in English and Latin, One in Science and Mathematics, and One in Latin and General Subjects with experience in teaching younger children.

A full-time MISTRESS OF DRAWING. The County Secondary School, Fulham. — An ASSISTANT MISTRESS to take charge of a Form and to teach French in the direct method. Games desirable.

The County Secondary School, Bermondsey. — A JUNIOR SCIENCE MISTRESS specially qualified in Botany and Nature Study. A knowledge of Geography and Mathematics will be an additional qualification.

The County Secondary School, Putney. — An ASSISTANT MISTRESS specially qualified in English. A knowledge of French will be an additional qualification.

The County Secondary School, Eltham. — An ASSISTANT MISTRESS for a Junior Form to teach general English subjects, Arithmetic, Nature works, and Gardening. Ability and willingness to supervise School Games essential.

L.C.C. Moorfields Training College for Elementary School Teachers. — TWO ASSISTANT LECTURERS (Women), One specially qualified in Geography and One in Mathematics. ONE ASSISTANT MISTRESS OF METHOD with special knowledge of Infant School Work.

L.C.C. Fulham Training College for Elementary School Teachers. — ONE LECTURER (Woman) in SCIENCE specially qualified to teach Chemistry and Physics.

TWO ASSISTANT LECTURERS specially qualified in English and History.

TWO ASSISTANT MISTRESSES OF METHOD (applicants should specify in what other Subjects of the College curriculum they are prepared to give instruction).

L.C.C. Avery Hill Training College for Elementary School Teachers. — ASSISTANT LECTURER (Woman) to take some History and to help in the Supervision and Criticism of Lessons given by the Students in Elementary Schools.

Unattached. — THREE ASSISTANT MASTERS or ASSISTANT MISTRESSES OF METHOD for work in connexion with the supervision of the School Practice of the Students of the Council's Training Colleges.

The persons appointed will be required to commence work at the beginning of the Autumn Term, 1909. The Salaries attached to the posts are as follows:—Assistant Masters—Commencing Salary 150l. a year, rising by annual increments of 10l. to 300l. a year; Assistant Mistresses—Commencing Salary 120l. a year, rising by annual increments of 10l. to 220l. a year; Lecturer—Commencing Salary 180l. a year, rising by annual increments of 10l. to 250l. a year; Assistant Lecturers—Commencing Salary 130l. a year, rising by annual increments of 10l. to 170l. a year; Teachers of Drawing (Women)—160l. a year fixed.

In the case of Assistant Masters and Mistresses in Secondary Schools and Lecturers and Assistant Lecturers in Training Colleges, commencing Salaries higher than the minima specified above will be allowed to Candidates entering the service with satisfactory experience in work of a similar nature; in this connexion two years' experience in a School or College approved by the Council for the purpose will be counted as equivalent to one year spent in one of the Council's Schools or Colleges, provided that (1) experience of less than two years in any one School or College shall not be reckoned; and that (2) not more than ten years' outside service in all shall be taken into account. This rule does not apply to Teachers of Drawing.

All Lecturers and Assistant Lecturers in the Council's Training Colleges should be able to help in the supervision of practical teaching of the Students in Schools.

Applications should be made on Form H 40, to be obtained, together with particulars of the appointments, from the EDUCATION OFFICER, London County Council, Education Offices, Victoria Embankment, W.C., to whom they must be returned not later than 11 A.M. on APRIL 19, 1909, accompanied by copies of three Testimonials of recent date. All communications on the subject must be endorsed "H 4," and a stamped addressed foolscap envelope must be enclosed.

Canvassing, either directly, or indirectly, will be held to be a disqualification for employment.

G. L. GOMME, Clerk of the London County Council.

Education Offices, Victoria Embankment, W.C.

March 25, 1909.

VICTORIA UNIVERSITY OF MANCHESTER

FACULTY OF TECHNOLOGY.

DEPARTMENT OF PURE AND APPLIED CHEMISTRY.

The MANCHESTER EDUCATION COMMITTEE and the UNIVERSITY invite applications for the position of PROFESSOR OF PURE AND APPLIED CHEMISTRY in the SCHOOL OF TECHNOLOGY. Applications, addressed to the Dean of the Faculty of Technology (Mr. J. H. REYNOLDS), should be sent in on or before MAY 1, 1909. The Salary is 550*l.* per annum. The successful Candidate will be required to take up his duties about the MIDDLE OF SEPTEMBER NEXT.—Further particulars may be had on application to the Municipal School of Technology, Sackville Street, Manchester.

WELSH INTERMEDIATE EDUCATION ACT, 1889.

CENTRAL WELSH BOARD.

APPOINTMENT OF ASSISTANT EXAMINER IN ENGLISH LANGUAGE AND LITERATURE.

The EXECUTIVE COMMITTEE of the BOARD will shortly proceed to the appointment of an ASSISTANT EXAMINER in ENGLISH LANGUAGE AND LITERATURE. Particulars relating to the appointment may be obtained from the undersigned not later than MONDAY, March 29.

OWEN OWEN, Chief Inspector.

Central Welsh Board, Cardiff, March 16, 1909.

COUNTY BOROUGH OF SUNDERLAND.

BEDE COLLEGIATE SCHOOL.

WANTED, to begin work on APRIL 27 if possible, FORM MASTER for BOYS' SECTION OF SCHOOL. Disciplinarian, able to teach History and some Classics, and willing to take an active part in the management of the Boys' Debating Society. Must be Oxford or Cambridge Man, with Honours Degree and some Teaching experience. Salary according to Scale, but not less than 150*l.* to begin with.

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T. W. BRYERS, Education Secretary.

15, John Street, Sunderland.

COUNTY BOROUGH OF SUNDERLAND.

BEDE COLLEGIATE SCHOOL.

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Application Form and Scale of Salaries obtainable on sending stamped addressed envelope to the undersigned, who will receive applications up to MAY 9.

T. W. BRYERS, Education Secretary.

15, John Street, Sunderland.

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ASSISTANT SECRETARY.—Applications to fill this position at the CHAMBER OF COMMERCE, MANCHESTER, are invited. Candidates must state age (not to exceed 30), experience, and Salary expected. Literary ability, and a knowledge of some Foreign Languages important.—Address THE PRESIDENT, marking envelopes "Application." Personal canvassing debarred.

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SATURDAY, MARCH 27, 1909.

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LITERATURE

The Cambridge Modern History.—Vol. XI. *The Growth of Nationalities.* Edited by A. W. Ward, G. W. Prothero, and Stanley Leathes. (Cambridge, University Press.)

THE merits and defects of what may be called co-operative history are alike obvious in this bulky volume, of over 1,000 pages, on the age of Cavour, Napoleon III., and Bismarck. A score of historians of various Western nationalities contribute chapters or sections, to say nothing of other writers who give compact summaries of the literary history of Europe between 1840 and 1870. It is fair to say that the book as a whole contains far more information about the period than any other English work. The smaller States receive adequate treatment: Prof. Oechsli's chapter on 'The Achievement of Swiss Federal Unity' is a first-rate piece of writing, clear in statement and free from unworthy bias. The relations of Europe with the Far East (1815-71) are excellently sketched by Sir E. M. Satow; and there is a judicious and authoritative chapter on India and Afghanistan (1815-69) by Sir W. Lee-Warner. As for the Great Powers, there are two brilliant chapters on the Second Empire by M. Albert Thomas; five sound and competently written chapters on Germany by Dr. Ward, Profs. Meinecke and Friedjung, and Dr. G. Roloff, whose sketch of Bismarck's achievements is specially good; and three sober chapters on the liberation of Italy by the late Prof. E. Masi. Major F. Maurice makes an heroic attempt to give a lucid account of the Franco-German War in under forty pages; and Mr. G. Fawkes contributes a thoughtful chapter on the Papacy under Pius IX. up to the Vatican Council.

Where the book fails to satisfy is in its lack of general views of international diplomacy, and, secondly, in its manifest inequalities of treatment. The first fault is inherent in the plan of the work, but is none the less to be regretted. In the period under consideration the interaction of national sentiments and policies is unquestionably more remarkable than the development of any single nation. A tidal wave of revolution swept over Europe in 1848; it is impossible to realize its full significance when it is only described piecemeal in scattered chapters on the several nations. Prof. Bourgeois's reference to the Committee of Public Safety set up in Paris on the fall of Louis Philippe, as having been "created with the view of imposing the Republic and social reforms upon the whole of Europe," seems more fantastic than it really is, because the French Revolution is treated as if it had occurred in the middle of the Sahara. The Chartist movement is merely touched on by Prof. Clapham in a brief chapter on 'Great Britain and Free Trade.' The effect of the Paris outburst on Western Germany, the spread of revolution thence to Vienna, and the fact that the Viennese rising provoked the insurrection of the "Five Days" in Milan are well described in various places; but we look in vain for a connected account of the most notable democratic movement of the nineteenth century. This, surely, is a serious omission in a book of such ample proportions as 'The Cambridge Modern History.'

A similar complaint may be made as to the treatment of the Danish and the Polish questions, which vexed diplomatists greatly during the fifties and early sixties. Prof. Meinecke's account of the absorption of Cracow by Austria in 1846 is adequate, so far as it concerned Austria and Prussia, though he overlooks Metternich's failure to fulfil his promise to modify the tariff so as to let Prussia keep some part of her valuable trade through Silesia with the little republic—an incident which strengthened popular ill-will in Prussia towards Austria. But Russia's motives for accelerating the sorry business are not well brought out. The strength of public sympathy in the West with the Poles, then and later, is almost ignored, though it was an important factor in international relations during the period, and was skilfully used by Bismarck in securing the friendship of the Tsar.

It is curious and regrettable that the book contains no clear account of the negotiations for an anti-Prussian alliance between France, Austria, and Italy before the war of 1870. The matter is mentioned in three different places by as many authors, but none of the three is satisfactory. M. Thomas says (p. 496) that in July, 1870, "France had received nothing more than vague assurances from Austria and Italy." Masi says (pp. 543-4) that the secret dealings on foot since Mentana "consisted only in an exchange of letters addressed by the several sovereigns one to another, and in negotiations couched in language so general as in no

way to commit their States." Major Maurice says (p. 577) that in 1870 Austria "returned vague replies to the overtures from Paris." Yet it has been repeatedly shown in *The Athenæum* that there was a great deal more in the Austro-French negotiations than would appear from these hesitating statements, as may be seen in the memoirs of King Charles of Roumania and La Marmora. Some day the truth about the Austro-French military convention for an attack on Prussia in 1871 will be fully revealed and recognized.

We are not disposed to make too much of the inequalities of style and treatment that are obvious to a careful reader. With so large a team to drive, the editors are perhaps rather to be commended on securing so high an average of writing in their contributors. Still, it is a pity that England should not fare better. Prof. Clapham seems to have been given too little space and to have felt his limitations keenly: at any rate, his opening chapter (1841-52) is a disappointment. The late Sir Spencer Walpole wrote the two chapters on our history from 1856 to 1868; but these, again, are not at all in his best manner, and needed more revision than Sir Alfred Lyall has given them. Lord John Russell's dubious resignation in face of Roebuck's motion for a Crimean inquiry is far too kindly treated (p. 320), for instance, and there is a confusion of the dates of Gladstone's Budgets (p. 335); while the so-called "Manchester martyrs," hanged for the Fenian outrage in 1867, are overlooked (p. 344). As to France, Prof. Bourgeois's two chapters on the close of Louis Philippe's reign and the Revolution of 1848 compare unfavourably with M. Thomas's excellent study of the Second Empire. The Professor's rhetorical style has suffered much at the hands of his translator, and many sentences remain obscure. Thus a passage on the National Guard concludes with this remark: "But this did not in its eyes diminish the guilt of the Government, responsible as it was, alike for its outward behaviour and its underlying intentions." The "Aberdeen" Cabinet was not in office in 1845 (p. 36). There is no cedilla in the name Macon (p. 40). It is strange to say of the Orleanist Monarchy that "a doubtful point of law had presided over its origin, and was now to preside over its end"; we can guess what the Professor wrote, but this is not English. Even if the chapters were retranslated, as they ought to be, they could hardly be regarded as an adequate account of an interesting period in French history. Prof. Bourgeois lacks humour; we notice in his chapter on French literature that he deliberately omits 'Candide' from a select list of eighteenth-century fiction possessing "any real literary value." He would never permit himself the ironical comments with which M. Thomas enlivens his chapters, such as, "The Orleanist Doctrinaires...between 1852 and 1860 had only been able to mourn over the unhappy times in letters to their friends—often very beautiful compositions" (p. 475), which hits off the Orleanist to a nicety.

It remains to add a word of praise for the brief but useful chapter on the British Colonies, in which Mr. H. W. V. Temperley deals with Colonial policy, while Dr. S. J. Reid, Mr. Colquhoun, and Mr. J. D. Rogers consider Canada, South Africa, and Australia respectively. Mr. Drage's chapters on Russia are interesting, but too much condensed; and Mr. E. C. Blech's informing pages on Turkish affairs are all too few. The minor European States are, on the whole, fairly well treated: Mr. Fitzmaurice-Kelly's chapter on Spain is the most readable.

The chapters and sections of literary history are, it must be confessed, uninspiring, but may be of some value for reference. The volume includes the usual lengthy bibliographies, filling 116 pages; it is to be regretted that the items are not annotated, for many of the books named are of little account. The chronological table and the full index are to be noted also; and we can only regret that the luminous half-dozen pages of introduction to the period were not much longer, thus atoning for the lack of broad surveys of Europe as a whole.

Richard Jefferies: his Life and Work.
By Edward Thomas. (Hutchinson & Co.)

MR. THOMAS, considering that Sir Walter Besant's "eulogy" of Jefferies was "unsympathetic and incomplete," and finding no other book dealing with his subject, has set out to "give a fuller account of the life and writings" of the naturalist than has yet appeared. At the outset we must acknowledge the care and interest which he has given to his study, which make it what it claims to be in fullness and sympathy. Mr. Thomas says he has known the Jefferies country, which is to say Wiltshire, for twenty years, and that is in itself an excellent preparation for his task. Moreover, he has the various books of his author at his fingertips, and can quote as pat as you please. Indeed, a great part of the volume is taken up with lengthy quotations, often running into pages. This plan was no doubt adopted with the idea of letting Jefferies illustrate himself, but the wisdom of its continuance throughout a long book is open to question, as it gives a patchy appearance to a critical biography. We have also to demur to the physiological and exact details of Jefferies's illnesses which can serve no good purpose, as, for example, when we are informed that Jefferies

"died of exhaustion and chronic fibroid phthisis, a modified form, in which the tissue resists the bacilli by a fibrous hardening of the lungs."

This is only worthy of a medical treatise.

Mr. Thomas's work, in fact, errs on the side of excess. It is open to question whether there was need for another life and appreciation of Jefferies. He was an effective but not a great writer, and not a great observer in the way in which Gilbert White and Waterton were before him. His life is mainly interesting, not

on account of his performances, but because of his failures. Jefferies came of yeoman stock, and, like many of that class, developed into a neurotic artistry which is, or ought to be, incongruous with that stock. A doctor, according to Mr. Thomas, described him as an hysterical case, which is only to say, we suppose, that he was extremely highly strung. His work as well as his life demonstrates this. Here is a description of him, as garnered by Mr. Thomas:—

"In appearance he was 'long, languid, and loitering,' whether he sat or moved across a room; 'a long man from head to foot; his legs long, his arms long—somewhat drooping eyelids, softly drooping mouth'; his expression sensuous, tender, 'silent and aware.'"

His sensuousness was evidently a side of that keenly romantic temperament which inspired much of his writing, though not necessarily his best work. It is interesting to read that he "was staying at Hastings partly because the Prince Imperial was there"; and he believed that he had "brought about the dismissal of some traitorous equerries who called the Empress 'the Spanish cow.'"

Jefferies's best work was undoubtedly written after he came to London. Like so many provincials, he wrote well of London; and he got remunerative journalistic work there. We gather that Mr. Thomas prefers 'Round about a Great Estate' among his earlier books, and 'The Story of my Heart' among the later. In his criticism of 'The Story' our author allows himself the latitude of a certain mysticism in which we cannot follow him. The most popular of Jefferies's books are and, we think, will remain 'Bevis' and 'Wood Magic,' and that for the very good reason that they make a perpetual appeal to youth. Out of all the pain and failure of this imperfect man's life emerges a certain steadfast faith, and a bravery in holding it which is astonishing. He refused help from the Royal Literary Fund because he despised the era of patrons and patronage. Mr. Thomas draws attention justly to Jefferies's "power of using words." He had an excellent style, which was sincere, passionate, and varied. Mr. Thomas has evidently a deep appreciation of this, as one would expect from a writer who is himself particular. Indeed, his fault is preciosity, and a somewhat exaggerated notion of the importance of his theme. However, this conduces to thoroughness, and we should not complain. Altogether this biography is a conscientious, painstaking piece of work.

The Oxyrhynchus Papyri. Edited by B. P. Grenfell and A. S. Hunt. Part VI. (Egypt Exploration Fund.)

THE new instalment of the huge collection of papyri discovered and preserved from destruction by these two indefatigable scholars is of equally good quality with the rest of their work. Eulogies of this series are now wholly superfluous. The

editors have indeed, as they deplore in their Preface, lost the help of Prof. Blass, whose learning and acumen were probably greater than those of any now living scholar. But they have got other and admirable advisers, both German and English, and the new texts of interest in this volume are handled with all the skill which modern scholarship can supply. That of the highest importance is of course the remains of Euripides's 'Hypsipyle,' and next, *longo intervallo*, some commentaries on Aristophanes and Thucydides which show us the sort of exegesis that was current in the second and third centuries of our era. These are, as usual, most disappointing. Like the extensive commentary on Plato published recently by Berlin scholars, these notes make us proud of the superiority of our modern criticism. The student of the 'Acharnians' or the second book of Thucydides will not find here anything that is not obvious; but he will learn that the views of commentators, and their treatment of idioms grammatically, do not materially differ from those of modern average scholarship.

The private papers in the volume are also numerous, and include a marriage contract, a will, and many other contracts from late Roman Egypt. Such documents are only of interest to a few specialists, and rather encumber the volume for the general reader. But here, too, there is something to learn. Thus the formula of the will is no longer that well known from the Petrie papyri as the Greek form. It is quite different, and said by the editors to be the Roman form adopted in Greek Egypt. So also we find the formulæ used in every polite letter from an inferior to a superior in the earlier days ignored in a letter of the second century. The writer puts his own name first, and uses *ἐρωσσο* at the end.

We turn back to the fragments of the 'Hypsipyle' of Euripides, which, like those of the 'Antiope' published in 1890, have made a great sensation in the classical world. The new fragments are far more considerable, but they are less interesting in this, that the 'Antiope' text was very old, and palæographically extremely precious, whereas the present papyrus seems not earlier than the second century. There are accents and other clear marks of this later date. The editors justly complain that for the number of the fragments the result has not been fortunate. A vast number of mere words or syllables are all that Nos. 66–113 contain. These were hardly worth printing, for the shape of the scrap of papyrus which contains them, and the possibility of fitting it to another, are the only chance of further reconstruction, and this is lost in the mere recording of the letters preserved. The gaps in the plot are still considerable, and particularly puzzling in that the course of the play seems to vary considerably from the allusions to the mythical story unearthed by the editors from obscure sources. The part played by the twin sons of Hypsipyle—who certainly intervene to save, or to help to save, their

mother, much as Amphion and Zethus intervene to save Antiope—is very obscure. Their appearance as travellers in search of their mother is placed by the editors at the opening of the play. It would be far more dramatic after the episode with Amphiarus was over and he had gone away, having apparently pacified the enraged mother of the infant Archemorus, who has been killed through Hypsipyle's negligence. And if it were true, as the papyrus plainly tells us, that they had once gone to the Colchian land, their adventures would be still more puzzling. Dr. Mahaffy's emendation "the Land of Iolcus" brings sense into this line, though, of course, there is a German savant who imagines some new form of legend to account for it as it stands.

The frequent allusions of Aristophanes in 'The Frogs' to this play as recent and popular make us sure that it was one of Euripides's latest plays, and this is further corroborated by internal evidences. There is a great deal of action; there is the utmost number of actors that Greek tragedy permitted, and we note the prominence of those lyrical monodies which Aristophanes disliked as more a musical than a dramatic performance. Nor is there any single passage of surpassing excellence preserved. Nevertheless every scholar will read with the keenest interest this newly recovered specimen of a master's work. The further discovery of even a short passage, or a sketch of the plot, like the outline of the 'Dionys-Alexandros' of Cratinus in a previous volume of these papyri, may tell us what we require, and put the fragments of the 'Hypsipyle' in a clearer light. She was indeed an exceptional heroine, affording materials for several tragedies—first her saving of her father in the great massacre of the males at Lemnos, which affords Horace so fine a passage in his Odes; then the episode of her love and desertion by Jason, which has furnished Ovid with the subject of an Epistle; then the present afterlude during her exile in slavery at Nemea in the Argolid.

There is also in the present volume a scene, which the editors refer to Menander, in which a slave is about to be burnt alive by his master for some dishonesty. Both they and their readers must be shocked at such an atrocity being put on the polite stage of Menander, even though we assume that the slave escapes. Had the recent Cairo papyrus, with its long passages from Menander, not shown us the triviality of that poet—in fact, had we still to judge him by his old reputation—our astonishment would have been greater. But no other Greek poet has been so much lowered in the classical world by closer acquaintance, and whereas we thought in our youth that a whole play of Menander was the most precious thing we could recover, no searcher for papyri would now make this the acme of his hopes. Nevertheless, let us be thankful even for small mercies in the midst of all the rich material provided for us by the Oxford masters of papyrology.

An Oxford Tutor: the Life of the Rev. Thomas Short of Trinity College, Oxford.
By C. E. H. Edwards. (Elliot Stock.)

THIS little book—a magazine article, rather, in guise of a book—is the votive offering of a great-niece, letting fall on her ancestor's ashes the tributary tear which Horace craved of his friend Septimius. The Rev. Thomas (better known of old and still as "Tommy") Short was conspicuous as one of a small but brilliant company, flourishing at Oxford during the earlier half of the last century. They were mostly College Tutors, scholars of an old-fashioned type, knowing their classics intimately: of Oriel Tyler it was said that he could construe Thucydides "through a deal board"; of Short, that he lectured on Tacitus without an open book before him. Far above the lazy, prejudiced, and sometimes vicious tribe of Dons lashed in *The Oxford Spy* and George Cox's mordant satire, they stood aloof from both the sets which successively dominated University thought. Honouring the intellectual prowess of the Noetics, they lacked interest in a Common Room where neither whist was played nor vintages discussed: on the lymphatic asceticism of the young Tractarians they threw, in Short's own words, "not cold but dirty water." For their view of life was humanist: Oriel might be virtuous, but there were still cakes and ale; accepting the Augustan maxim that to water-drinkers the gods make life burdensome, they rose clearheaded from their "modici munera Liberi," cheerily to win or lose an equally moderate stake at whist. The present writer recalls the advice given to him with much solemnity by one of them at the beginning of his settled University career: "Young man, begin at once, if even in small quantities, to lay down port wine annually"; and Mr. Woodgate in his recent amusing 'Reminiscences' tells how Short refused his vote to a distinguished candidate for a Trinity Fellowship until he was satisfied not only that he was a good whist-player, but also that he could be trusted "not to play Whitechapel," to lead, that is, from a single card of a suit, then a recent heresy which might have vitiated the timehonoured tradition of the Common Room game.

It must not, however, be supposed that the genius of these jovial bachelors was restricted to the mahogany and the green cloth. Travelled and well read, they knew and could cite their Dante, Cervantes, and Molière no less than their Pope and Shakespeare; they cherished and conserved the art of talk; of epigram, impromptu, anecdote; of crisp expression, light pleasantry, and ready give-and-take. We feel to them as Mrs. Primrose felt towards Lady Blarney; the Coplestons and Whatelys we admire and reverence; but our "warm heart" goes out to the Lancelot Lees and Chafferses, the Kit Erles, the Osborne Gordons, and the Tommy Shorts.

Of this band of brothers Short was the last survivor, resident long after the rest

had settled on their lees in country livings. Witty and vivacious to the end, by his pointed speech and stories not always refined or always new, but in their freedom from verbiage, hesitations, and irrelevancies, models of what anecdotes should be, he read a lesson on cultured social converse to a generation already beginning to be swamped by "shop." It is said that in a MS. book entitled 'Breviarium,' or "'Short' Stories,' compiled by his friend and pupil Dr. Plummer, specimens of his talk are preserved; if so, it is a pity that they should not see the light.

His life outside Oxford seems to have been scantily known to his University friends, and this want his niece endeavours to supply. He sprang from progenitors long settled in Solihull, a rural village once remote from Birmingham, entangled now in one of its far-reaching suburban tentacles. His father was a surgeon, his mother an heiress of the Holbech family, himself the youngest of twelve children. Born in 1789, he went through Rugby with distinction, obtained a scholarship at Trinity, took a Third Class, travelled on the Continent, spent nearly seven years at his old school as assistant master, and returned to Trinity in 1816 to be Tutor during forty years. In 1827 he stood for the Head-Mastership of Rugby: local influence seemed to make his election so certain that Arnold, also a candidate, withdrew. Whately interposed; induced Sir Henry Halford, one of the Governors, to impress on his colleagues the duty of determining their choice solely by the testimonials offered: Arnold renewed his application, and was successful. "I have been everything at Rugby except Head-Master and gate-keeper," Short was, according to our author, wont to say. Blindness overtook him latterly, and he withdrew to his Solihull home, where he died in 1879.

One or two slight errors might be removed if opportunity should offer. There is a misprint in the Latin on p. 13; the Greek word on p. 30 should be written continuously, and the accent shifted to the antepenultimate syllable. For "Aldwychian," p. 26, read Aldrichian. "Melita" on p. 46 is pointless unless the second syllable is marked long; nor is the verse quoted quite correctly. Of three portraits inserted, the profile drawing is good; the other two fail in rendering the strong, shrewd, cynical, yet humorous and kindly features of the well-beloved veteran.

Ladies Fair and Frail: Sketches of the Demi-monde during the Eighteenth Century. By Horace Bleackley. (John Lane.)

DESPITE its somewhat meretricious title, this careful book is a genuine contribution to scrious biography. The author has treated his subject as history with excellent taste and much precision—the reigns of his "queens" of the *demi-monde* are exactly delimited—though an austere

moralist might take exception occasionally to an apparent over-tenderness of tone.

Two of the six adventuresses here handled have found a place in the 'Dictionary of National Biography'; and two more had at least a plausible claim to inclusion. Of Catherine Maria, commonly called "Kitty," Fisher, Joseph Knight truly observed that her chief claim to recognition was the fact that Sir Joshua more than once—five times according to Mr. Bleackley—painted her portrait. The 'Cleopatra' picture, a fine example of his work, has been selected for the frontispiece. The author's research has done something to supplement Knight's article, and on one point to correct it. The unfortunate Kitty was the first, and not the second, wife of John Norris, the second being a certain Mrs. Catherine Knight, a divorced wife, but daughter of a dean. Reynolds's subject twice in one year went through the ceremony with Norris, the first Scotch marriage failing to satisfy the bridegroom's family. A few months later the bride of twenty-eight died in the odour of sanctity at Bath, and was buried at Benenden in Kent. The author is informed that her memory is still cherished at the latter place, where her kindness to the poor had made her as well known as her dashing horsemanship. Poor Kitty was no common courtesan, and Mr. Bleackley's anxiety to controvert Tom Taylor's statement that at one time she had lived in close contiguity to Reynolds appears a rather superfluous care for the great painter's reputation. The author records Miss Fisher's meeting in her unregenerate days with Casanova, and retails the anecdote of her mischievous presentation, with the connivance of George II., to the elder Pitt; but he makes no mention of her fruitless call upon Dr. Johnson, or of her having been the original of a leading character in 'The Belle's Stratagem.'

Grace Dalrymple Elliott (or Eliot, as Mr. Bleackley spells her name), who has also obtained official record, has had her tall person preserved for posterity by Gainsborough, who painted her twice. The portrait reproduced in the present work was hung in the Academy of 1778. She was a lady by birth and education, but a courtesan by nature, with boundless courage, the most extravagant tastes, and no sense of veracity. She flew at high game, having at times been the mistress of both the Comte d'Artois (Charles X.) and his cousin of Orleans (Philippe Égalité), besides claiming that the father of her daughter (subsequently Lady Charles Bentinck) was the so-called First Gentleman of Europe. All that can be said for her is that her early training was bad, and that she was married very young to a man twice her age who seems to have neglected her. Mr. Bleackley puts the lady's birth four years earlier than did the late Mr. Alger, and gives good reason for spelling her name differently, though he admits that she herself wrote it as given in the 'Dic-

tionary of National Biography.' He makes no attempt to defend the veracity of the 'Journal of my Life during the French Revolution,' though he agrees with other readers of it that the work possesses some literary merit, and seems disposed to attach some value to its writer's view of the character of the Duc d'Orléans. It appears that this lady was "always most particular with regard to her female associates" (they included the future Mrs. Charles James Fox), and was one of the first among *demi-mondaines* to have her own box at the Opera. She was "eminently practical" in all her liaisons after the first, and tried hard to get Lord Cholmondeley to marry her after her divorce from Sir John Eliot. Her last years were spent in France, where she seems to have died in distressed circumstances at a mature age.

Fanny Murray, who "reigned" from 1746 to 1754, has but little title to remembrance, though in early life she lived with Beau Nash, and afterwards had the notorious 'Essay on Woman' dedicated to her. She was never pre-eminently vicious, and fully expiated her sins as the faithful and long-suffering wife of the dissipated actor David Ross. With regard to the authorship of the attack on the last-named in 'The Edinburgh Rosciad' Mr. Bleackley seems to be in two minds. He misquotes slightly the celebrated sentence from 'The Beggar's Opera' about Jemmy Twitcher.

The story of her life as a whole, with the evidence of her beautiful face as revealed in Gainsborough's canvas, induces the reader to give credit to the author's statement that Nancy Parsons was "a refined and modest woman." The early career of the Duke of Grafton's mistress is obscure: she claimed to be the grass widow of a West Indian planter named Haughton. The Prime Minister might have done worse than marry her, for, in spite of Junius's scathing comments on the connexion, she undoubtedly had a good influence over him. Before her marriage with Lord Maynard, Miss Parsons lived for some time under the protection of another noble, the third Duke of Dorset; and she had the reputation of being as faithful a mistress as a wife. Another Premier, Shelburne, is also said to have shown "a great partiality" for her company. But with all this the beautiful Nancy had a harder fight than Emma, Lady Hamilton, in her efforts to get social recognition at the Neapolitan Court, Sir William himself being for a long time one of poor Lady Maynard's chief opponents. "Is there no room for penitence?" she is said on one occasion to have asked pathetically. Later she seems to have taken in hand the education of the shy young (fifth) Duke of Bedford; and though the biographer holds the singular *ménage à trois* to have been blameless, he calls Nancy "a worldly-wise, combative, unscrupulous lady," and quotes a contemporary remark that "her sayings and deep understandings are dangerous." She lived to an advanced

age, and died in France, having earned a reputation for piety and good works. Walpole's slighting reference to her is sufficiently explained by the author, who also discredits the stories spread by her enemies as to the lady's misuse of her influence over Grafton.

Kitty Kennedy is perhaps the least notable of Mr. Bleackley's subjects. She had the misfortune to be confused with two namesakes of lower rank in her profession, but came to be known as "the celebrated Miss Kennedy," of Newman Street. She looked down upon the mistresses of clergymen and actors. Lord Robert Spencer, and John Saint John, brother of Lord Bolingbroke, were her almost constant admirers. The most noticeable, and indeed creditable, fact in her career was the successful exertion of her charms over these two in the cause of her two brothers, who had been condemned for murder as the result of a drunken brawl. The matter made a great noise at the time. Miss Kennedy attained marriage with one Byron, or Byram, who, however, seems to have died or disappeared after a few years.

The last of these fair ladies, Gertrude Mahon (*née* Tilson), is not the least remarkable. Like her friend Mrs. Elliott, she was a lady born and had a bad upbringing. At a very early age she eloped to the Continent with a penniless Irishman, who deserted her after her family had refused to receive him as her husband. After her mother's death she broke all bounds and began to figure in loose company at masquerades. She became known as the "Bird of Paradise" by reason of her small stature and love of bright colours. Her costumes, however, are said to have been "artistic." She was fond of the balloon-hat (it was the period of Lunardi's ascents) and originated an Irish headgear, described as being "of the composite order, partaking of the gipsy, the Lavinia, and the Parachute." Her "small whole-length phaeton" also attained celebrity, and the London coachmen knew her as "Lady Hard and Soft."

Mrs. Mahon had musical tastes and a good voice, and was for long "first favourite with writers of the press"; many curious specimens of effusions relating to her doings are culled by Mr. Bleackley. She made a few appearances on the stage. The first, which took place at Covent Garden in 'The Spanish Friar,' occasioned a dramatic scene. Her reply to Father Dominic's question, "Have you forgot your marriage vow?" "No, I have too much reason to remember it," was so suggestive of the actress's relations with her husband at the time that the house rose at her. She had some success during a short season at Dublin in 1785, and eight years later is said to have won the favour of an audience at Margate in the part of Lady Teazle. The poem 'Bagnigge Wells' which contains a pathetic passage relating to "M-h-n, sweetest Bird of Paradise," could not, for that reason, remarks the author, have been the work of Churchill,

for he died when the lady was but twelve years old.

The results of Mr. Bleackley's careful research are recorded in pleasant style, but a few slips in names and spelling need attention, such as "rent-role" and "taken council." He cannot decide between "syren" and "siren." "J. Britton and E. W. Bradley" should be "J. Britton and E. W. Brayley" in the last of the Bibliographies which add to the value of the book.

NEW NOVELS.

Magnificat. By Vincent Brown. (Chapman & Hall.)

So far as plot is concerned Mr. Brown's latest story reminds us of the play by Mr. Jerome which shows the working of a Christ-like influence in a Bloomsbury lodging-house; but for the rest the author has not looked far beyond his own previous work, and his characters, in spite of their new names, strike us as familiar—too familiar, we think. His method is to take a number of aggressively heathenish modern folk, and bring them into contact with one or two examples of his chosen type of modern Christian. The type is clearly much admired by its creator; but we do not find it so admirable. Its representatives not only show verbose self-righteousness, but also assume the airs of the superior person. They have too much contempt for the majority of their fellow-creatures for our taste, and they are certainly too oracular to be entertaining. Some of the heathen are amusing, however, and would have redeemed this book if the author had given them the space occupied by his own moralizings and laboured phrases. A marked vein of emotional religiosity pervades Mr. Brown's recent work.

Uncle Gregory. By George Sandeman. (Heinemann.)

THE author's work clearly owes much to the artistic method of Mr. Henry James. Mr. Sandeman propounds a riddle of personality which his characters attempt to solve. Gregory Rowley, whose death has occurred before the story opens, was a giant of finance and so-called philanthropy. His will lays upon his relatives the responsibility of continuing his public benefactions and writing his "life." Unfortunately for their peace, the would-be biographers aim at a presentation of the real as distinct from the famous. At one time Rowley has the aspect of a good man devoid of charm; then he figures as an ideal brother, and anon his love for humanity affords him a halo. Finally, a real Rowley emerges from sundry documents as a rogue who, with less adroitness than he possessed, might have forfeited both liberty and reputation. Mr. Sandeman skilfully sketches the effect which the study of the dead man has upon the narrator and his sister and brother-in-law.

The Grip of Fear. By Maurice Level. (Grant Richards.)

MR. LEVEL's story reminds us in its main idea of a younger son introduced to us by the brothers Grimm, who travelled to learn what shivering meant. The present hero is a Parisian journalist who, desirous of demonstrating the obtuseness of the police and experiencing the enchantment of fear, deliberately manufactures circumstantial evidence which leads to his condemnation as a murderer. The story has the merit of shapeliness; it is, however, lacking in intellectuality and inventiveness, the happy ending being deplorably weak.

The Heart of a Gypsy. By Rosamond Napier. (Duckworth & Co.)

THE underlying motive of this clever, but unequal story is the conflict in the heroine's heart between her love for a man and the great beech-tree which is the only real parent she knows, having been abandoned by her Romany mother in the cradle of its mossy roots, to be rescued and reared in a Devonshire parsonage. She is a true child of nature, wayward, but fascinating. Falling head-over-ears in love with a rising London surgeon, holiday-making on Exmoor, she is transplanted to the uncongenial atmosphere of smart West End society, to be trained for her new position by his stepmother and sister, to say nothing of his former *chère amie*. The situation thus created is similar to that in 'A Princess of Thule.' The passionate Meridiana cannot endure her isolation in these unaccustomed surroundings, and finally breaks away from her too pre-occupied and somewhat dictatorial adorer, and returns to her beech-tree. The descriptions of Devonshire scenery are always vividly, and often brilliantly, done; and the author's power of character-drawing is distinctly above the average. The middle-aged surgeon with his "booming" laugh, as a hero, now and then verges perilously on the ludicrous; and Meridiana's adopted sister would have been equally attractive, and less tiresome, without her appalling slanginess and too insistent stammer. Meridiana herself is something new to the hardened novel-reader.

The Lure of Eve. By Edith Mary Moore. (Cassell & Co.)

THIS story—the work of a new writer—is too slender and episodic to be effective, though it contains much that is thoughtful and well expressed. A young novelist, of whom great things are expected by his friends, marries a beautiful but commonplace girl, whose selfishness goes far towards spoiling his career. The narrative is wanting in directness, and the characterization in intimacy. Though the spirit of friendship that animates the men in the book—Laine the writer, Westmore the dramatist, and Deane the artist—is admirably caught, the men themselves are drawn with too slight and uncertain a touch to have an air of reality. Their

talk, often clever and epigrammatic, lacks naturalness and ease. The book is, however, marked by sincerity of purpose, a keen but sympathetic outlook on life, and a certain distinction of style.

The Sin of the Duchess. By Houghton Townley. (Greening & Co.)

IN the central figure of this sensational tale—a woman who is wrongly convicted of the murder of a duke—a distant relative of the Count of Monte Cristo may be found. A miraculous escape from prison is promptly followed by the acquisition of untold riches, which she uses relentlessly to bring ruin upon the numerous persons who, knowing that the unhappy Duke was slain by his own wife, allowed her to suffer in the Duchess's stead. To increase the sensation the author has caused the story to be narrated by a bank clerk whose "clairvoyant faculties" enable him to describe events before they really occur. Mr. Townley does the thing handsomely. There is a thoroughness about his disregard of the probabilities of life, a lavishness about the incidents through which he hurries his boldly fashioned figures, from which it is difficult to withhold a tribute. But the whole has, for a book of its class, a vital defect—there is no well-kept secret to make one eager for the end.

The Broken Snare. By Ludwig Lewisohn. (Stanley Paul & Co.)

MR. LEWISOHN has written a vivid story. It tells of an attractive girl embittered by a poverty-stricken and sordid home. Her father, a medical man, is a failure in his profession without knowing it, and her mother is always depressed and sad. The girl has a mad desire to escape from the trammels of her life, and art becomes her refuge. In this frame of mind she meets a literary man and acquaintance of her father, who holds heterodox views concerning marriage. He soon dominates her, and at last she leaves home, and lives with him—without the marriage bond. The attempt thus to realize the ideal life proves a failure, and the girl, disillusioned, returns home. But between the two there is real affection, and after much tribulation they come together again and marry. Mr. Lewisohn is a realist. Some may object that certain parts of his book are too real; certainly there is much to shock the conventional. We are inclined, however, to regard the volume as the product of an earnest man who desires to point a moral. The characters are well drawn, and the plot is plausibly arranged.

The Priest of the High Fjelds. By Ingeborg Maria Sick. Translated from the Danish by Tyra Engdahl and Jessie Rew. (Utrecht, H. Honig.)

THIS excellent translation deserves a cordial welcome from English readers, for it will enable them to make acquaintance with a writer of unusual charm and distinction. The materials out of which

the story is constructed are simple, but the volume possesses in an eminent degree individuality, sincerity, and artistic restraint, and these qualities make it a vivid and moving piece of work. The two chief characters, a Norwegian clergyman and a young Danish girl, with their high passion and deep sense of the obligations of life, are thoroughly human, and the problem of their relations to each other and to God is of more than superficial interest; it is solved by one of them in a spirit of sacrifice that may be regarded as unduly strained, yet the reader is made to understand and sympathize, even if he may not wholly approve. The novel is striking and provocative of thought from beginning to end.

SOCIAL PROBLEMS.

IN *Towards Social Reform* (Fisher Unwin) Canon and Mrs. Barnett have collected a number of short papers written during the last ten or twelve years. In dealing with unemployment the goal at which all aim is the increased industrial efficiency of the worker; the immediate facts are the demoralizing influence of periods of enforced idleness, and the no less injurious consequences which attend the artificial provision of work for all who apply. The experience of the Unemployed Workmen's Act leads Canon Barnett to enunciate the rule "give as much employment as possible, but do not employ the unemployed." On this, as on other questions, the tendency of Canon Barnett's views is towards the school generally associated with the term "Progressive," but his papers are marked by a rare sense of proportion.

In Mrs. Barnett's essays the personal note predominates, and her wealth of experience and reminiscence lends a peculiar charm to her papers on the principles of recreation and the Children's Country Holiday Fund. Occasionally, perhaps, her sympathy leads her astray. However real may be the evils of the Poor Law schools, it does not follow that the system is wholly wrong.

Underlying the treatment of specific problems, and forming itself the main subject of several papers, is the broad question of the relations between the rich and poor.

"The working-man does not want to heave half a brick at the aristocrat; his attitude is less brutal, but, so far as the aristocrat is concerned, more dangerous. He despises the ways of smart people, their love of jewels and dress, the triviality of their pleasures."

Such is Canon Barnett's summing-up of the situation. Whether this attitude is justifiable or not, the responsibility for its existence rests on the shoulders of those who pass their lives where they need neither know, nor be known by, the poor, and who are not concerned if the upper classes are an object for the contempt of the working-man. Can anything be done to break down the barriers which separate the rich and the poor? Well-meaning efforts are often made to arouse the sympathy of the one by depicting the misery and vice of the other; the immediate result is generally a subscription which only serves to stereotype the distinction between him that gives and him that takes. Canon and Mrs. Barnett have been pioneers in an enterprise where such sentiments find no place. Their book is a record of liberal-minded achievement.

Mr. Thomas Holmes is an able writer, and his 'Pictures and Problems from

London Police Courts' revealed him as a wise and farseeing man. During the summer of 1904 he resigned his position as Police Court Missionary after twenty-one years' service, and in *Known to the Police* (Arnold) he records some of his experiences in Police Courts and "the great Underworld of London." It is refreshing to note that, after a vast experience of the darker side of life, he is "more hopeful of humanity's ultimate good than ever." Mr. Holmes's optimism makes his book pleasant reading. He sees in the Police Court of to-day great improvement; all the arrangements are more humane than they were. He speaks highly of the magistrates.

"The legal profession, too, has changed. Where are the greasy, drunken old solicitors that haunted the precincts of Police Courts twenty-five years ago? Gone!... Bullying, drunken, and stupid solicitors have no chance to-day."

There is also improvement in the appearance of the prisoners. There is, however, one ominous conclusion. Mr. Holmes declares that whilst there is less brutality, debauchery, and drinking to-day, there is a national degeneration in the direction of dishonesty. He sees in the spread of such faults a greater evil than intemperance or gambling. The volume contains excellent chapters on 'The Black List and Inebriates,' 'Police Court Marriages,' and 'Extraordinary Sentences.' In the first Mr. Holmes points out the worthlessness of some recent legislation; in the next he protests against hurried marriages arranged in Police Courts, often hailed with praise by a sentimental press, but ending in disaster; whilst in the last he shows the inequalities of sentences meted out to prisoners.

Not the least interesting section of the book deals with 'Discharged Prisoners.' Here is a most difficult problem:—

"Prisoners' Aid Societies are powerless with them. Church Army and Salvation Army and all the Labour Homes combined can do nothing with them or for them; for Prison life is easier than wood-chopping, and the comforts of Prison are superior to those of a Labour Home."

Mr. Holmes shows that there are thousands of young men with no settled place of abode, no technical skill, no great physical strength, no capabilities, and no desire for continuous honest employment. No one wants them, and there is no place for them in industrial life. They are content to live in cheap lodging-houses or in prison. Mr. Holmes says:—

"Some people are advocating conscription. Well, here is a chance. Form a regiment, or two regiments, of young men who have been three times in prison. Give them ten years of thorough discipline and sound manual and technical training. Under discipline they will be obedient, and at the worst they will be as good men as those that manned Nelson's ships, and would prove quite as good as those that fought at Waterloo or captured India for the East India Company."

Mr. Holmes's scheme is beset with difficulty, like all that have been offered.

The closing chapters deal with experiences amongst the poorest classes in London. We have never read a more striking record of the heroism of the sweated and overcrowded inhabitants of the slums. Chap. xiii. on 'Jonathan Pinchbeck, the Slum Autolyceus,' would alone make the volume noteworthy. Mr. Holmes has rendered great service by the publication of his book.

OUR LIBRARY TABLE.

The Immortals' Great Quest, by James W. Barlow (Smith, Elder & Co.), is a reissue of a skit written long since by a distinguished scholar of Trinity, Dublin. It is a work of the imagination, excellently written in a simple style which involves

(and conceals) the highest art, and with such a fund of humour and good sense that the reader is charmed out of all desire to be critical. The book is in the form of a diary, written by a Dutch surgeon who contrived in the eighteenth century to visit the planet Venus. That the influence of 'Gulliver's Travels' has been prominent in the author's mind is plain enough, but he indulges in little or none of the satire without which Swift's imagination was never at its normal temperature. The satire of Dr. Barlow, when we get a glimpse of it, is reminiscent of 'Friendship's Garland' rather than 'Gulliver'; but it is no part of his purpose to construct an elaborate caricature or to preach at us through a parable. Van Varken, the Dutch doctor is not unlike Teufelsdröckh, albeit he is no philosopher: the account of his early education, and his lecture to the Hesperians on the religions of the earth, is a convincing instance of humour which is independent of mere turns of phrase or quaint conceits.

Seventeenth Century Men of Latitude. By Edward A. George. (Fisher Unwin.)—The liberal thinkers of the seventeenth century are only gradually coming into their own, and the process is not without interruption and reaction. Inquiring readers, hunting about among old books, think either that every one will be as surprised as they are to find that English clergymen in the seventeenth century were not all bigots or fanatics, or that they have discovered in the past an anticipation of what is still, among religious thinkers, in the far future. It is just what happened in Germany with regard to Erasmus: impetuous people burst out with the declaration that he was a sort of Harnack. It needs only an acquaintance with his works to refute the idea. Erasmus was a cultivated Catholic scholar, not a concealed Wycliffite. In the same way no one who really knows the English literature of the seventeenth century is the least surprised at what was said by the Cambridge Platonists, by John Hales, or Chillingworth; still less is he surprised to find that these men were the friends of Archbishop Laud, if he has read what the archbishop wrote, and not taken his view of him from Macaulay or Carlyle.

At the same time, it is a pleasant thing to have an enthusiastic appreciation of some of our great and half-forgotten writers from the pen of a leisurely American. Mr. George has made an agreeable study of writers who deserve not to be forgotten. He sketches the career of each with a certain freshness, and he appends a few extracts that are not ill, if not always characteristically, chosen. He writes as an amateur, but it does not seriously matter to his conclusions that he is sometimes mixed in his dates, and not always sound in his historical statements. He thinks, for example, that insistence on episcopal ordination was new in Baxter's day (a view which it needs little knowledge of history to refute), and that the Long Parliament did not adjourn from 1640 to the Restoration. Baxter was never chaplain to Cromwell's regiment: he refused to be. The number of the non-episcopal clergy deprived on St. Bartholomew's Day is still uncertain, but it undoubtedly was not "more than two thousand." He puts Laud's execution in 1644 (whereas it was, according to our reckoning, in 1645), and thus gets rather confused when he tries to make a list of events that happened to his heroes "in the year of Laud's execution." It was, for example, in 1644 that Jeremy Taylor lost the living of Uppingham, and Whichcote became Provost of King's,

and on the 11th of June of that year Smith was transferred, as an M.A., to Queens' College. Baxter became an army chaplain, on the other hand, in 1645, not 1644; and so on.

Mr. George recalls many wise sayings. Thus we find Chillingworth's "The difference between a Papist and a Protestant is this, that the one judges his guide to be infallible, the other his way to be manifest." Whichcote says:—

"There is light enough of God in the world, if the eye of our minds were but fitted to receive it and let it in. It is the incapacity of the subject, where God is not; for nothing in the world is more knowable than God. God is only absent to them that are indisposed and disaffected."

Jeremy Taylor's remark "No man is an heretic against his will" reminds us of a corresponding statement of Cassiodorus. Sir Thomas Browne says of the Romanists—"We have reformed from them, not against them."

Truly the company whom Mr. George has collected is worth knowing. But they deserve his title of "men of latitude" only in a restricted sense, and some indeed—such as Baxter, we are inclined to say, when we remember his picture of the floor of hell—do not deserve it at all. They were, however, as good as he thinks, and almost as liberal. They were even more closely connected with the Primate than he knows—take More, for example, at Ragley, which had several links with Laud's Oxford college. Hammond (whom he mentions only in a disparaging quotation) had elaborated a more convincing theory and claim for toleration than any of them.

IN *Songs of Love and Praise* (Dent & Co.) Miss Annie Matheson has prepared a pleasant little anthology of devotional verse which should meet with a good reception. The volume is issued in a dainty form, with decorations, both tasteful and appropriate, by Mr. Charles Robinson, and comprises, in addition to well-remembered hymns of childhood and the now familiar 'Crossing the Bar' and 'Recessional,' a discerning and comprehensive selection from writers new and old, from Phineas Fletcher and Dr. Watts to Anne Brontë and Bishop Stubbs.

Scandinavian Britain. By W. G. Collingwood. With Chapters by F. York Powell. (S.P.C.K.)—This little work comes as a useful companion volume to the earlier ones on Celtic, Roman, Anglo-Saxon, and Norman Britain published by the same Society. It consists of some forty pages by the late Prof. York Powell, and over two hundred of more special matter by Prof. Collingwood. In the three introductory chapters a brief account is given of the causes and character of the Viking Age, to which the Scandinavian invasions of Britain were due. These pages will be useful for those to whom the subject is entirely new, but such readers may well be puzzled by the way in which the poetic maxims on pp. 22-5 are printed, and by such hybrid forms of names as Hrodwolf Crace, Anlaf Tryggwason, Throwends, Neamdale, &c. Happily these monstrosities do not appear in the main part of the book, which falls into three divisions—the earliest raids, the Danelaw, and the Norse settlements. Each of these subjects is dealt with in a systematic and careful manner, and though the details are necessarily limited, the reader will obtain a very fair idea of the extent to which England, Scotland, and Wales were affected by the Northern invaders. As a rule Prof. Collingwood has treated the various questions in a critical spirit, though here and there the tendency to force mere probabilities

to the uttermost asserts itself, as it has often done in this department of historical study. A good example of this occurs on p. 201, where Völuspá is supposed to come from the Hebrides, and to supply a theme to a Yorkshire artist carving a stone on the shores of Morecambe Bay. Yet the writer is well aware of this tendency and its results in the past, and confesses that "perhaps we have not even yet escaped all the illusions of the forest of error." In cases where closer argument is essayed the method is not always convincing, as in the attempt to date the Cumbrian settlement by means of the word *bekkr*.

Perhaps the least satisfactory parts of the book are those which deal with place-names, such as pp. 193-5, 211-5; many of the examples given there and elsewhere would bear careful revision with closer attention to the facts of English and Scandinavian philology and grammar. Danish place-names at Reading border on the incredible; nor is it clear why *thing* should appear as *Ting*- in Bucks and Bedfordshire. That East Anglian "names in -wich, -haven, and Naze have a Northern origin" is a statement for which some proof would not be superfluous. The Scandinavian names and words cited in this part of the work are on the whole correctly given, but a few slips occur, such as "suð" for *súð*, "Tjúguskeggi" for *-skegg*, and "lagslíð" as a rendering of Old English *lahslit*. On p. 156 'Skjöldunga saga' is cited in place of 'Knyttlinga': the former no longer exists. That *dordum*, disturbance, represents an Old Norse *dura-dómr* is one of those old guesses which might with advantage have been quietly suppressed. In spite of this doubtful material, however, the general impression conveyed by the book, as to the historical and topographical bearings of the Scandinavian invasions, is sufficiently clear and correct to make it a useful addition to the series to which it belongs.

Zur Betonung der lateinisch-romanischen Wörter im Neuenglischen. Mit besonderer Berücksichtigung der Zeit von ca. 1560 bis 1660. Von Ernst Metzger. (Heidelberg, Winter.)—The subject of this dissertation is one on which it is hardly possible to make any very valuable contribution to knowledge, and it is not the author's fault that he has been able to do little more than set forth in a methodical form facts that are already well known. Most of the words which he enumerates as having different accentuations assigned to them in modern dictionaries belong (as he duly recognizes) to the purely literary vocabulary, and are seldom pronounced at all. When an Englishman finds himself under the necessity of pronouncing one of these, he has usually no oral tradition to guide him, so that he has to fall back on the analogy of some more familiar word of similar formation; and as the analogies are often conflicting, the same word will not seldom be pronounced variously by different people, or even by the same person at different times. The pronouncing dictionaries are far from adequately representing the amount of diversity that actually exists in the oral rendering of such words among people of the highest education. Some of the instances which the author gives of dialectal misplacement of accent suggest a doubt whether the indications of the 'English Dialect Dictionary' on this point are always trustworthy. For example, the word *outdacious*, and several words ending in *-ation*, are marked in that work as having the accent on the first syllable, no alternative notation being given. These accentuations may exist, but they are

certainly foreign to some of the dialects in which the words are current. Of greater interest are the quotations from poetry of the Tudor and Stuart periods, intended to show that certain words were stressed otherwise than they are at the present day. The list of words exemplifying this kind of change might be greatly enlarged by more extensive research, but, so far as he has gone, the author has on the whole appreciated the metrical evidence at its true value. Unlike Messrs. van Dam and Stoffel, he makes reasonable allowance for poetic licence. The suggestion that Ben Jonson may have stressed *inhumanely* on the first syllable is inadmissible, the alleged parallels (*impious*, *infamous*, *infinite*) being for various reasons not relevant. Altogether this essay is a scholarly and accurate summary of what is known on the subject, and its collection of illustrative examples is useful.

THE fifty volumes just added to "Everyman's Library" (Dent) maintain the interest and enterprise of a scheme which has long passed the average bounds of the popular library. *The Letters of Charles Lamb*, 2 vols., is, says E. R. in the Introduction, "based upon the text prepared for the 'Works of Charles Lamb' by Mr. William Macdonald, who spared no pains or enthusiasm for his work." We have, in fact, Mr. Macdonald's notes, which should have been credited to him, and charming illustrations by Mr. Herbert Railton. Some letters since the original edition have had to disappear in consequence of a legal decision, but even so the volumes remain a wonderful bargain for the bookbuyer. Frere's translation of *The Achæans*, *The Knights*, and *The Birds* is already popular in a cheap form, nevertheless we welcome its reappearance. We find also *Cicero's Select Letters and Orations*, with a note by De Quincey. There is much fiction added of a sort generally known and praised, such as 'Les Misérables,' in two volumes, translated by Mr. C. E. Wilbour. Prof. Saintsbury introduces something more novel in a volume of Balzac's *At the Sign of the Cat and Racket, and other Stories*, which includes the general introduction to 'The Human Comedy,' a document of great interest. An early English version or paraphrase of 'Le Bal de Sceaux' is mentioned. The story reminds us of "the mysterious, philosophical, romantic, metaphysical Sparkins" in 'Sketches by Boz,' who was suddenly converted into the assistant at a "cheap shop." Mr. Llewelyn Williams, M.P., writes with discernment on Froude's *Henry VIII.*, 3 vols., and *Edward VI.*, 1 vol., which are masterpieces of narrative. Milman's *History of the Jews*, introduced by Dr. Hartwell Jones; Rodwell's translation of the *Koran*, by the Rev. G. Margoliouth, and Boswell's *Tour in the Hebrides with Dr. Johnson* are additions to the Library at which no man can cavil. The 'Tour' in particular is not so well known as it should be. Young people have an excellent and well-illustrated volume in *Annals of Fairyland: The Reign of King Oberon*; while *The Secret of the Island*, by Jules Verne, is among the classics of adventure. *Everyman, with other Moralities and Three Miracle Plays*, opens up a world of early drama known hitherto only to specialists. To *Marlowe's Plays* Mr. Edward Thomas writes a preface of just appreciation, though he rates the general intelligence of readers too high in supposing that they can rearrange blank verse. We think we should have said more of Shakespeare's debt to Marlowe. If the introductions to this admirable Library are to be of real value, they should be written with more attention to the popular buyer and the extent of his

knowledge. Since the issue of the earlier volumes the critics employed have improved in this respect, but some still indulge in needless pedantry, and write as if all the world knew as much as they did.

Geneva. Described by Francis Gribble. Painted by J. and M. Hardwicke Lewis. (A. & C. Black.)—No place in the world, perhaps, can boast of a more superb setting than Geneva. But, from the picturesque point of view, she has paid the price of rapid expansion and modern reconstruction. Mr. Gribble wastes few words in describing the town, and none upon the democratic institutions of Swiss municipalities. He skims with the lightest of touches over the incidents in the history of the Genevan Reformation, the Genevan Revival, and Genevan Revolutions. His chief interest evidently lies in the great men of letters of Geneva. In dealing with the Reformation era, he quotes a curious account of the "dolorous departure" of the nuns from the Convent of Sainte-Claire, from the pen of one of the sisters. Some of them had spent all their lives in the cloister:—

"The fresh air was too much for them. They fainted away; when they saw the beasts of the fields they were terrified, thinking that the cows were bears, and that the sheep were ravening wolves."

Reading this, one is no longer surprised that only one sister was converted by the arguments of the Reformers who had visited the convent and preached in favour of marriage, much to the disappointment of some three hundred expectant spouses, who waited confidently outside the gate.

It is a curious coincidence that the same district should have been the home of Calvin, the Protestant Reformer, and of Voltaire, the iconoclast, who delighted in civilizing the Allobroges, and making "play-actors of the sons of syndics," as well as the birth-place of Rousseau, whose influence, if it inspired the worst excesses of the French Revolution, was also responsible for the revival of religion and the Catholic Restoration. Mr. Gribble might profitably have paused to trace the influence of Calvinist, Republican Geneva upon the writings of Rousseau, but this he does not seem to recognize. Geneva, we think, can claim a much greater share in the work of her "austere citizen" than he seems willing to admit (p. 91). The story of Calvin, and of Calvin's régime, which seemed to John Knox to make Geneva "the most perfect School of Christ that ever was in the earth since the days of the Apostles," Mr. Gribble tells with much spirit, as also that of Calvin's successor, Beza, the strong and eloquent, under whom occurred the episode of the "Escalade," famous in Genevan annals. To the Sage of Ferney and his Genevan theatre he devotes three chapters, but has a less hackneyed theme when he treats of "the illustrious de Saussure" as the typical figure in the Golden Age of Geneva. To this philosopher, who was a geologist also, and a stylist, the first man to write well about the mountains, and, if not quite the first man to ascend Mont Blanc, the first man to believe that the ascent was possible, Mr. Gribble devotes a delightful little essay, and does full justice to the mind and heart of the professor.

Of the two artists who illustrate the book in colour with pictures of the district, those of May Hardwicke Lewis are amateurish; those of J. Hardwicke Lewis are more worthy of reproduction.

Rothenburg on the Tauber. By Hermann Uhde-Bernays. (H. Grevel.)—Rothenburg has long been known to the connoisseur as "the gem of mediævalism" that Mr. Head-

lam has termed it. It is curious that no satisfactory monograph has been written about it; probably the reason is that the same cause which has preserved it intact, or almost intact, throughout the troubled times of German history, keeps it now but little visited by tourists, and there is little prospect of reward for the historian's toil. For, unlike her neighbour Nuremberg, Rothenburg lies off the main route of commerce, and the result is reflected in her history, as in her surviving walls and buildings. Politically, in the Middle Ages, a Nuremberg in miniature, Rothenburg remains a mediæval chrysalis, whose development was retarded by her position and the commercial jealousy of her more powerful and fortunate neighbours, such as Würzburg, Bamberg, and Nuremberg. As Herr Uhde-Bernays well remarks in this little sketch of the town, which is evidently inspired by a genuine love of the place,

"what Rothenburg offers us, is the picture of a well-preserved town and nothing else. It has produced no great artists, like Nürnberg, and Bamberg, Augsburg, and Regensburg, whose works are an honour to the town and have made its name famous everywhere. It is a strange characteristic of Rothenburg, that with a single exception—the town surveyor Leonhard Weidmann—no real artist dwelt within its walls."

When the need of a craftsman, or of an architect to build the famous Town Hall, was felt, he was summoned from some neighbouring city. This fact again, we would suggest, is due to the position and comparative poverty of Rothenburg. In days when painters and craftsmen were vagabond artists, they flocked to Courts and cash as bees to honey. The Vischers and Dürers were drawn to Nuremberg—as Shakspeare was drawn to London, and Leonardo to Milan—by the need of money, the hope of employment. Rothenburg attracted them not, and now the cult of no artist draws us to Rothenburg—only the charm of the sixteenth-century buildings which, in spite of fire and pillage, have been wonderfully preserved from the spoiling hand of Time and the restorer. Herr Uhde-Bernays's little volume, pleasantly illustrated by the drawings of Maria Ressel, will serve to suggest the charm and spirit of the place till a more thorough and better-written work is produced. Historically, it adds nothing to the labours of Bensen and Weigel, and the author remarks: "It appeared unwise to omit, as many might have been [*sic*] expected, the short historical sketch and refer the readers to the above-mentioned works." It is interesting to note how the patriotic versions of the Rothenburg chroniclers differ in their accounts of such important events as the siege and capture of the town by the Nuremberg troops; but those who are acquainted with the history of the latter town will be struck by the frequent repetition of incidents, circumstances, nomenclature, and legends connected with that old "White City." The book deserved better translation; much of it will be unintelligible, or appear odd, to the reader who has no German. And the punctuation is as strange as the style.

Statutes and Ordinances and Acts of the Parliament of Ireland: King John to Henry V. Edited by Henry F. Berry. (Stationery Office.)—Among the many expensive schemes of the Record Commission of the early years of the nineteenth century was a complete edition of the Statutes of Ireland. For this object transcripts were made and much money lavished, but in 1824 the project was "suspended," and, though "revived" more than once by modern Keepers of the Dublin archives,

it has only been carried through, some ninety years after the "preliminary steps" had been taken, by the issue of the present volume. The limit of time chosen for ending this instalment is the end of the reign of Henry V., and the reason for this line of demarcation rests on the circumstance that the series of Irish statute rolls begin with the reign of Henry VI. While subsequent editors of Irish statutes will have the easier task of transcribing the statute rolls, Mr. Berry has in this volume been compelled to collect his material from very varied sources. In Ireland he has found texts for many laws in the Red Book of the Irish Exchequer, a compilation of the reign of Edward I. He has published the greater part of the text of that Book in this work; but he has had to seek for other documents much further afield. A special difficulty arose from the fact that John had ordered that all English laws should be observed in Ireland, and a large proportion of the ordinances contained in this book were not special enactments of any Irish body, but simply English laws transmitted under seal to the Irish Chancery with letters patent or close directing their observance and enrolment in the dependent country.

To the English student, then, much of the volume will have a familiar air, and he will wonder at the extent to which it was in practice possible to transfer bodily a series of laws from one country to another. The plan of the publication includes English translations of both the Latin and the French texts, but the editor has saved space by giving English versions only of English statutes thus transmitted, and these in smaller type. Nothing but the documents found in Irish records or such as were previously unpublished is given in the original. We note that the appearance of "record type" shows how much more conservative are the ways of the Irish than those of the English Record Office, and we are not sure that public money is wisely spent in printing so much translation, especially of documents such as the "Great Charter of Ireland," which merely differs in minute details from the English Great Charter. But the editor deserves praise for avoiding some of the gross errors of the old translations of French laws to be read in 'Statutes of the Realm,' some of the worst of which Stubbs unfortunately incorporated in his 'Select Charters.' Mr. Berry has also published some ninety documents, whereas the Record Commissioners had only transcribed twenty-six for this period. In a useful and unpretentious Preface attention is drawn to the sources from which the volume is derived, and to the bearing of some of the more important documents on history. By this work an important step forward has been made in opening out the sources of mediæval Anglo-Irish history.

CAMBRIDGE NOTES.

I WAS once discussing with a pupil the difference between an essay and an answer to examination questions, and the best explanation I was able to give him was that in answering a question the main object should be to give many facts in the smallest possible compass, whereas an essay was set in order to see who could write most upon the subject he knew least. I feel that this letter is of the nature of an essay; for were I to be asked what happened during the past term, I could, if I considered it a question, reply on half a sheet of note-paper as easily as a statesman could sketch his policy.

I have, however, first to announce an important discovery. I have been long perplexed why it is that Oxford wants the Working-Man. I have read the proposals with amazement, and marvelled at the project of settling the said toiler with wife and baby in an academic quad. Like most of the world, I attributed this burning desire to bring our future rulers to Oxford, that they may learn how to govern the Empire, to a strong, if not very rational sentiment of Socialism. Long I wondered, and felt, much as I suppose other men feel, somewhat bewildered. Suddenly I found light! In the list of Oxford representatives for the athletic contest with us I read of Mr. L. C. Hull (Michigan), and Mr. Woodrow (Drake University, U.S.A.). I looked no further, for I had my clue. If Michigan, Drake University, Kansas, Princeton, &c., contribute Rhodes Scholars to enable Oxford to beat Cambridge in athletics, why not the Working-Man of England? Why should not Aston Villa or Bromwich Albion supply footballers?—for, for aught I know, these may be educational establishments. If Rhodes's millions can furnish his University with such athletes as Mr. Hull, why be content with going so far afield, when there is such material near to hand? Blind that I have been to accuse men like Mr. William Temple and his friends of being visionary Socialists, instead of recognizing that they were farseeing sportsmen.

We have a difficulty with us far exceeding that of the admission of the Working-Man. As a matter of fact, that exemplary creature never had, I believe, and never will have, any existence in fact; and any man, from whatever class he may spring, who comes to the old Universities and behaves as a reasonable being, and not as a type, is sure of a welcome and a judgment in accordance with his individual merits. Our trouble is with the native of India, who is multiplying, and with whom the University authorities confess themselves unable to deal to their satisfaction. The question is really one of great gravity. The colleges in many cases hesitate to take natives of India, and therefore the latter tend to go in numbers to those which receive them. When there, they do not associate with the other men, but form coteries of their own, and appear to gain little or nothing of the spirit of the University. At first they did not isolate themselves so much, and the movement seemed a success: now every one is disposed to admit that it is a failure. There seems an impression abroad that we do not get the right sort of man, and that the best Indian natives are deterred from coming in consequence. That many who do come return with no friendly feelings to this country is certain. Nor can one withhold sympathy for the men themselves. They have little understanding of the conditions of University life. They have nowhere to go to in vacation, and many, I fancy, come to England with inadequate means. Lord Morley spoke to college tutors and others on the subject, and the Bishop of Ely had a conference to discuss it; but as yet no real solution is at hand. I incline to believe that if the Indian Government could see its way to have an authorized representative to look after natives of India at the English Universities, and see that they were provided for in vacation, a great deal might be done. Much care should be taken to inquire into the antecedents and means of those who desire to study in England, and, as an equivalent for these services, the colleges should be under an obligation to take a certain limited number. The whole business is at present an awkward one, and

cannot be settled in the ordinary British fashion of allowing the difficulty to be muddled through somehow.

Certain schemes of University reform are afloat; but they do not seem to me of a specially practical character, nor are minor changes particularly necessary. One important improvement in the Poll Examination has been quietly made. The "General," which tends to be a mere repetition of the Little-go, and consists in the main of the old subjects men have failed to acquire as boys, is to be optional, and, as an alternative for it and the special, two specials may be selected from different "groups." By this means a man may choose two subjects likely to interest him, instead of going once more over the dreary routine of his schoolwork in order to gain a Poll degree. The reform has been carried through in the ordinary business way, but is none the less a serious blow to compulsory Greek. The complaints of those disciples of Demetrius of Ephesus who say, whenever an educational reform is proposed, "Sirs, by this craft we have our wealth," passed unheeded on this occasion. I am told that the Historical and Theological Boards are revising their examinations; but for what other purpose do Boards exist?

The resignation by Dr. Cunningham of the Vicarage of St. Mary the Great, the University church, gave Trinity College no easy task in finding a worthy successor. Dr. Cunningham's twenty-years' incumbency has been memorable, as his preaching has maintained a high level, and has attracted some of the most thoughtful men in the University. It may be said that an "Amurath to Amurath succeeds" in so far as Mr. Boughey, the new Vicar, is, like Dr. Cunningham, a Fellow of Trinity. An intelligent appreciation appeared in *The Cambridge Review*, the justice of which was generally admitted. Whilst on the subject of the Church I may remark that the Hulsean Lectures of Dr. Figgis caused no ordinary interest. As a rule, the lecturer speaks to a few bored Heads and Doctors, to a Vice-Chancellor and proctors who must come, and to some scattered M.A.s and undergraduates. When Dr. Figgis delivered his lectures, the church was crowded to excess, and one would have thought that the Bishop of London or one of our leading theologians and thinkers was occupying the pulpit. Dr. Figgis has lately joined the Community of the Resurrection at Mirfield, and the earnestness of his preaching was as marked as the eloquence and scholarship which characterized his powerful defence of the teaching of the Church Catholic. It is no exaggeration to say that his lectures are epochmaking.

It is perhaps indiscreet to refer to an unpleasant and forgotten controversy like the question, Who ought to stroke the Cambridge eight? and I only do so in order to bring forward my view of the necessity of giving the young man who happens to be President of the C.U.B.C. a free hand. One of the main uses of athletics is to teach men how to manage others, and when a captain of any club is chosen, he ought to be allowed to exercise his own judgment and feel the weight of the responsibility of his position. But at present our contests are made affairs almost of national importance, and everybody but the President seems to have a say in the matter. Now that the decision is made, I think all who know will own that Mr. Stuart had a very hard task to perform and that he has done it very well. Not having seen the crew of late, I am unable to give an opinion; but it really seems as though he had selected one of unusual

merit, and the way in which he showed his willingness to row in any place the coaches thought best for the boat, and to give up the prospect of stroking four times in succession to victory, must win general approval. There were some rumours that the winning Varsity crew was to challenge the Belgians to row about Easter after the boatrace, but happily they have not been justified. The evil of overdoing athletics is one which must be jealously watched.

Two remarkable men have been appointed to the Doctorate this term. Prof. Ridgeway has honoured the degree of D.Sc. by taking it; and Mr. R. A. Nicholson of Trinity, a great Persian scholar, and one of the best linguists in Cambridge, has become a Litt.D. As it is now rather a distinction *not* to be a doctor of anything in Cambridge, it is satisfactory that gentlemen of such eminence have seen fit to offer themselves as candidates for the degrees in question.

The gaiety of Cambridge has been appreciably lightened by a little brochure of Mr. Heitland called 'A Letter to a Lady; or, A Word with the Female Anti-Suffragists,' to which the lady has replied. Like James I., who is said always to have found it easy to make up his mind when he had heard only one side of the question, I thought Mr. Heitland had made an excellent case till I read the lady's reply. Both are exquisitely polite; but Mr. Heitland for a moment forgot himself and descended to four or five words of political claptrap, and the lady took due advantage, and had him at her mercy.

I must conclude with a word of sadness. The loss of Canon Appleton, Master of Selwyn, is a grief to many. We were all glad to see him again in Cambridge, and the way he undertook his new duties promised well for the future of the college—one of the most difficult institutions in Cambridge to work successfully. He had begun the building of a new hall, to which he contributed liberally, and his influence was making itself felt in the college. His sudden illness and death is a sad blow to his friends and to the society with which he had identified himself; and his place will not easily be filled. J.

F. G. FLEAY.

To other of your readers, as to myself, the announcement in your issue of the 20th inst. that Mr. Frederick Gard Fleay had passed away ten days previously, must have been the first intimation of his death. Mr. Fleay had long lived in retirement, and probably, at all events since the time, now many years ago, when he relinquished an educational post in the North for a purely literary life, he had not been in the habit of frequent intercourse with many personal friends. On the other hand, the lore which he had often accumulated with infinite labour was always at the service of those in whose wish to use it fairly as well as freely he confided; nor did he resent criticism, so long as—unlike much that was inflicted on him—it was in intention just.

I am writing under very great pressure of business; and, should I be fortunate enough to find an opportunity of paying a not wholly unworthy tribute to the services rendered by Mr. Fleay to English literature, and to English dramatic literature in particular, that opportunity must be taken at a later date. I trust, however, that his death will not pass unnoticed, or his deserts remain unacknowledged, by those who are best fitted to appreciate the value of his work, however much they may disagree with some of his results. Beyond all doubt, conjecture and conclusion jostled each other

in some of his writings; and not a little that he at one time pronounced to be settled he was himself at another time ready to resettle. But the debt which is permanently due to him from students of the Elizabethan drama, and of Shakespeare in especial, is not only on account of the methods of inquiry which, though not actually originated by him, he elaborated with extraordinary acumen and unsurpassed patience in fields so different as that of metrical criticism and that of stage history. His 'Life of Shakespeare,' his 'Chronicle of the English Stage,' and his 'Biographical Chronicle of the English Drama' are monuments of a literary and historical learning both rare and minute, as well as of a courage in investigation hardly possible except to a mind gifted—I am not afraid of using the word—with genuine imaginative power.

Mr. Fleay, I believe, of late years carried the exercise of his rare faculties into other fields of research; but of his work in these I know nothing. There was, in any case, nothing pedantic or narrow about his tastes and pursuits. Had the personal ambition which he at one time cherished of becoming a teacher of English literature in one of our Universities or University Colleges been gratified, he might have been revered by generations of students; but, even as it is, he has, with true academical generosity, taught many of us much, and has not passed away unhonoured in the world of letters.

A. W. WARD.

'DORANDO: A SPANISH TALE,' BY JAMES BOSWELL.

NEARLY thirteen years ago a poem of James Boswell's, 'No Abolition of Slavery; or, The Universal Empire of Love,' was discovered in a second-hand bookshop in London (*Athenæum*, May 9th, 1896). An earlier work, 'Dorando: a Spanish Tale,' a skit on the famous Douglas Cause which led to the prosecution of certain Edinburgh booksellers and newspaper proprietors for contempt of court, has hitherto eluded all the book-hunters. It is a pleasure to announce that there is a copy in the Sir William Hamilton Collection in the University Library, Glasgow. It is bound with other pamphlets in a duodecimo volume entitled 'Morality,' the press-mark of which is B.C. 24, e. 13. The margins have been badly cropped by the binder; in other respects it is perfect. There are two title-pages: the first or sub-title, "Dorando | a | Spanish Tale. | Lydorum quidquid Etruscos | Incoluit fines, memo generosior est te | Hor. | (Price one shilling.)"; the second or title proper, "Dorando | a | Spanish Tale"; a long motto in French from Cochin; "second edition"; and the imprint: "London | printed for J. Wilkie at the Bible in St. Pauls | Church Yard. Sold also by J. Dodsley in | Pall Mall, T. Davies in Russell Street | Covent Garden | and by the Booksellers of Scotland. | MDCCLXVII." The tale itself extends to 46 pages (5-50). The authorship is well established by the letters to Temple.

In Sir Leslie Stephen's memoir of Boswell, in the 'D.N.B.' 'Dorando' is confounded with a political poem 'Rodondo; or, The State Jugglers,' published anonymously in London in 1763, a work of Hugh Dalrymple, a Scottish advocate; and unfortunately the mistake is repeated in the reissue of the 'Dictionary.' Dalrymple's pasquinado may have suggested the name Dorando to the biographer: most likely it did.

Boswell's relation to the famous Douglas Cause has been much discussed by his bio-

graphers. In the 'Letters of James Boswell addressed to W. J. Temple,' published in 1857—one of the worst-edited volumes in the language—the editor sneeringly remarks "that it gratified Boswell's feeling of self-importance to be, or to be supposed to be, mixed up in the Douglas Cause"; and more recently Mr. Percy Fitzgerald and Mr. W. K. Leask have said pretty much the same thing. The sneer is quite uncalled for. Neither Temple nor Johnson can have been under any misapprehension about his position in the case, for the communications to these friends are frank and explicit. But the recently discovered "Consultation Book" of the biographer, written in his own hand, now in the Advocates' Library, Edinburgh, shows that when the judgment of the House of Lords came to be applied by the Court of Session in 1769, the young advocate was of counsel "in causâ Douglas v. the Duke of Hamilton," receiving with his brief 10*l.* 10*s.*, a large fee for a junior in those days. When, therefore, he wrote his autobiography in 1791, he might have claimed, had he cared to do so, more than merely to have been a "generous volunteer" in the celebrated case.

J. T. T. BROWN.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Blatchford (A. N.), Church Councils and their Decrees, 2/ net. The book does not discuss the application of the terms "General" or "Œcumenical" to any of the Councils of the Christian Church.
- Clarke (W. N.), The Christian Doctrine of God, 10/6. Aims at a presentation of the conception of God that is characteristic of the Christian religion.
- Geden (A. S.), Outlines of Introduction to the Hebrew Bible, 8/6 net. The volume has formed the basis of a series of lectures introductory to the study of the Old Testament, which for several years have been delivered at the Wesleyan College, Richmond. Contains 14 illustrations.
- Hall (Rev. F. J.), The Being and Attributes of God, 6/ net. The third of a series of ten single-volume treatises, each complete in itself, the series to constitute a systematic work on Christian doctrine.
- Harris (J. Rendel), Side-Lights on New Testament Research, 6/. Seven lectures delivered in 1908 at Regent's Park College.
- Hutton (J. E.), A History of the Moravian Church. Second Edition, revised and enlarged.
- Jeffs (H.), The Art of Sermon Illustration, 3/6 net.
- Mallock (W. H.), Doctrine and Doctrinal Disruption, 3/6 net. An examination of the intellectual position of the Church of England.
- Moule (Handley C. G.), Faith, its Nature and its Work, 3/6 net. Natural Religion; or, the Secret of all the Creeds, by F. J. B., 2/. The translator presents an abbreviated rendering of a few pages from the work of Dupuis entitled 'Origin of All Worship; or, Universal Religion.'
- Reid (J.), The First Things of Jesus, 3/6 net. A study of the sayings of our Lord.
- Scott (R.), The Pauline Epistles: a Critical Study, 6/ net. The purpose of the volume is twofold—to indicate the teaching of the Pauline Epistles, and to set forth a theory of authorship based on characteristics of thought and style.
- Seton (W.), Chalmers of New Guinea, the Martyr Missionary, 1/. With portrait and illustrations.

Law.

- Greenwood (J. H.), Amount of Compensation and Review of Weekly Payments under the Workmen's Compensation Act, 2/6 net.
- Holdsworth (W. S.), A History of English Law, Vols. II. and III., 10/6 net. These volumes deal with the Anglo-Saxon period, the mediæval period, and the later history of some few parts of Common Law doctrine which attained in substance their final form in the mediæval period.

Fine Art and Archaeology.

- Antiquary, Vol. XLIV., January-December, 1908, 7/6
- Boston Museum of Fine-Arts, Thirty-Third Annual Report, for the Year 1908.
- British Museum: A Guide to the Egyptian Galleries (Sculpture), 1/6. With 39 plates, and 46 illustrations in the text.
- Great English Portrait Painters of the Eighteenth Century: Reynolds, Gainsborough, Romney, 5/ net.
- Gribble (F.), Lausanne, 7/6 net. Contains 20 full-page illustrations in colour painted by J. H. and M. H. Lewis.
- Heart of Scotland, painted by Sutton Palmer, described by A. R. Hope Moncrief, 7/6 net.
- Johnson (A. E.), Tom Brown, R.I., 3/6 net. Contains 57 examples of the artist's work with brush, pen, and pencil.
- Konody (P. G.), Brockwell (M. W.), and Lippmann (F. W.), The National Gallery, Vol. I., 10/6 net. Edited by T. Leman Hare.—Part X., 1/ net. For notice of earlier parts see *Athen.*, March 13, p. 322.

- Leaders of the English Pre-Raphaelites: Holman Hunt, Rossetti, Millais, 5/ net.
- National Art-Collections Fund, Fifth Annual Report, 1903. Raphael, 5/ net.
- Simpson (F. M.), A History of Architectural Development: Vol. II., Mediæval, 21/ net. The aim of this volume in the Architects' Library, like that of the first, is to trace the development of architecture through the planning, construction, materials, and principles of design in the buildings described.
- Three Great Florentine Painters: Fra Angelico, Leonardo da Vinci, Botticelli, 5/ net.
- Three Great Portrait Painters of the Seventeenth Century: Rembrandt, Hals, Velazquez, 5/ net.

Poetry and Drama.

- Ballads of Brave Women, by A. H. Miles and other writers, 1/6. Records of the heroic in thought, action, and endurance.
- Frampton (R. G. D.), Nora and the Shepherd, and other Poems, 3/6 net. Includes a number of Occasional Verses.
- Lilies and Lavender, by Ronald, 1/. A collection of love-verses.
- Mackaye (P.), Ode on the Centenary of Abraham Lincoln, 3/ net. Mostly in unrhymed verse, and daring in its use of the vernacular.
- Maeterlinck (M.), The Blue Bird, 3/6 net. A fairy play in five acts, translated by A. T. de Mattos.

Music.

- Lightfoot (J.), The Theory of Music for Students and Teachers, 2/ net. Comprises the elements of music in both notations and elementary harmony, together with a short exposition of the principles of voice production and voice training.
- Scarlatti (Alessandro), Parts IV. and V., 5/ net. Edited by J. S. Shedlock. For notice of Parts II. and III. see *Athen.*, Jan. 30, p. 142.

Bibliography.

- Establishment of Public Libraries, 6*d.* net. Some notes for the guidance of Library Committees, issued by the Library Association.
- John Rylands Library, Manchester: Catalogue of an Exhibition of the Works of Dante Alighieri shown in the Main Library from March to October, MCMIX., 6*d.*

Philosophy.

- Murray (W. C.), From One to Twenty-One, 1/ net. Studies in mental growth.

Political Economy.

- Jevons (W. S.), Investigations in Currency and Finance, 10/ net. Illustrated by 18 diagrams, and edited, with an introduction, by H. S. Foxwell. New abridged edition, with preface by H. S. Jevons.

History and Biography.

- Bottomley (H.), Bottomley's Book, 1/ net. An account of the author's experiences as newspaper proprietor, M.P., &c.
- Buxton (C. R.), Turkey in Revolution, 7/6 net. With 33 illustrations and a map.
- Douglas Cause, 5/ net. Edited by A. Francis Steuart. One of the Notable Scottish Trials Series.
- Dunn-Pattison (R. P.), Napoleon's Marshals, 12/6 net. Contains 20 illustrations.
- Elias (F.), The Right Hon. H. H. Asquith, M.P., 3/6 net. A biography and appreciation.
- FitzGerald (Edward), 1809-1909, 2/6 net. Centenary souvenir, illustrated.
- Fox (W. Lancelot), The Complete Life Pilgrimage of William of Wykeham, Bishop of Winchester, Part I., 2/. Includes two lives of him by his contemporaries, and other original records translated from the Latin.
- Fry (W. H.), New Hampshire as a Royal Province, 16/ Vol. XXIX., No. 2 of the Columbia University Studies in History.
- Grierson (F.), The Valley of Shadows, 6/ net. Deals with the days in Illinois before the Civil War when the people were preparing to elect Abraham Lincoln to the Presidency.
- Lepelletier (E.), Paul Verlaine: his Life—his Work, 21/ net. Translated by E. M. Lang, illustrated. See review of the original French in *Athen.*, May 25, 1907, p. 629.
- Love Letters of Thomas Carlyle and Jane Welsh, 2 vols., 25/ net. Edited by Alexander Carlyle, with numerous illustrations, including two in colours.
- Madras Government, Dutch Records: No. 2, Memoir written in the Year 1781 by A. Moens, 4/9; No. 3, Memoir of Commander Fredrik Cunes, 1/; No. 4, Memoir of Johan Gerard van Angelbeek, 6*d.*; No. 5, Historical Account of Nawab Hyder Ali Khan, 9*d.* All edited by P. Groot.
- Putnam (B. H.), The Enforcement of the Statutes of Labourers during the First Decade after the Black Death, 1349-59, 16/. Vol. XXXII. of the Columbia University Studies.
- Ray (P. O.), The Repeal of the Missouri Compromise, its Origin and Authorship, 3 dols. 50 net.
- Simon (Helene), William Godwin and Mary Wollstonecraft. A German study containing 3 portraits.
- Story, Robert Herbert, D.D., Memoir, by his Daughters, 10/6 net. Illustrated.
- Tanner (E. P.), The Province of New Jersey, 1664-1738, 12/. Vol. XXX. of the Columbia University Studies.
- Thompson (F.), Shelley, 2/6 net. The remarkable article which appeared in *The Dublin Review*, with an introduction by George Wyndham.
- Transactions of the Royal Society of Literature, Vol. XXVIII., Second Series.
- Travis-Cook (J.), Notes on the Origin of Kingston-upon-Hull, 2/ net. Treats also of the port of Hull, the Camin Charter, and the Meaux Register (including the "old" river Hull tradition).

Geography and Travel.

- Dutt (W. A.), Norfolk and Suffolk, 1/6 each. In the Cambridge County Geographies, with maps, diagrams, and illustrations.
- Gordon (D. J.), Handbook of South Australia. Issued by the Government of South Australia, with over 250 illustrations.

Mate's Illustrated Colchester, by C. E. Benham, 6d. net. Official Guide of the Colchester Town Council.
Stawell (Mrs. R.), Motor Tours in Yorkshire, 6/ net. With photographs by R. de S. Stawell.
Walters (J. Cuming), The Lost Land of King Arthur, 3/6 net. With 16 illustrations of Tintagel, Glastonbury, &c.

Sports and Pastimes.

Brewer (R. W. A.), The Motor-Car, 5/ net. A practical manual. Illustrated.
Ruff's Guide to the Turf, Spring Edition, 1909, 7/6

Education.

Mackenzie (Millicent), Hegel's Educational Theory and Practice, 3/ net.

School-Books.

Chamisso's Die Geschichte von Peter Schlemihl, 1/. Adapted by R. C. Perry.
Covenon (Miss E. E.), The Teaching of English Composition, 1/6 net. Dent's Modern Language Series.
Hannan (Rev. E. C. W.), The Acts of the Apostles, 1/6 net. With introduction, maps, text and notes, glossaries, examination questions, and index, specially adapted for the Oxford and Cambridge Local Examinations.
Rippmann (W.), A First Book of German Poetry, 1/4. Also in Dent's Modern Language Series.

Science.

Cooper (C. S.) and Westell (W. P.), Trees and Shrubs of the British Isles, Native and Acclimatised, Part II., 1/ net. Contains full-page coloured plates, and full-page black-and-white plates drawn direct from nature by C. F. Newall.
Directory of Shipowners, Shipbuilders, and Marine Engineers, 1909, compiled chiefly from Original Sources, 10/. An edition brought up to date.
Finn (F.), Wild Beasts of the World, Part XII., 1/ net. With illustrations in colour by L. Sargent, C. E. Swan, and W. Austen.
Hands (A.), Lightning and the Churches, 1/ net. An account of churches injured by lightning, with suggestions for guarding against the danger.
Hastie (J. S.), Under the Blue Dome: Open-Air Studies with Young Folk, 3/6
Lodge (Sir O.), Life and Matter, 6d. net. An exposition of part of the philosophy of science, with special references to the influence of Prof. Haeckel. Second Edition, with an appendix of definitions and explanations.
Medical Annual: a Year-Book of Treatment and Practitioner's Index, 1909, 8/6 net.
Parry (L.), Systematic Treatment of Metalliferous Waste, 5/ net.
Potter (W. J.), Concurrent Practical and Theoretical Geometry, 3/ net. Contains the substance of Euclid, Books I.-XI., treated both experimentally and formally.
Saint Bartholomew's Hospital Reports, Vol. XLIV., 8/6 net. Edited by H. M. Fletcher and W. McAdam Eccles. Illustrated.
Sindall (R. W.), The Manufacture of Paper, 6/ net. With illustrations, and a bibliography of works relating to cellulose and paper-making.
Soap-Makers' Directory, 1909, 2/6 net.
Starling (E. H.), Mercers' Company Lectures on the Fluids of the Body, 6/ net.
Stonham (C.), The Birds of the British Islands, Part XIII., 7/6 net. With illustrations by Lilian M. Medland.
Wright (H. J. and W. P.), Beautiful Flowers and How to Grow Them, Part XI., 1/ net. With illustrations in colour.

Juvenile Books.

Buley (E. C.), The Hero of India, 6d. net. The story of Clive, with illustrations in colour by Bertram Gilbert. —Into the Polar Seas, 6d. net. The story of Sir John Franklin, with illustrations in colour by John Campbell.
Mundell (F.), The Man who Freed the Slaves, 6d. net. The Story of Abraham Lincoln, with illustrations by John Campbell.
Williams (Constance), The Adventures of a Lady Traveller, 6d. net. The story of Isabella Bird Bishop, with illustrations in colour by Watson Charlton.

Fiction.

Agnus (Orme), Sarah Tuldon's Lovers, 6/. Further information with regard to Sarah Tuldon, who was the subject of a novel published by the author some years back. Illustrated.
Braddon (M. E.), Our Adversary, 6/. A preacher loses his position because he denies the existence of a personal devil, and is then troubled by an actress whom he has sought to befriend.
Burgin (G. B.), The Trickster, 6/. The matrimonial adventures of Lady Selina Archdayne, who, in a fit of pique, marries the trickster, who has schemed to that end, though she loves another.
Cave (J.), Who shall have Her? 6/. A novel strong in incident.
Cole (S.), Arrows from the Dark, 6/. Tells of the obstacles encountered by true lovers.
Davis (J. A.), A Forsaken Garden, 6/. The story of a girl who, from respect for her father's prejudices, allows her chances of happiness to slip away from her.
Duffy (R.), An Adventure in Exile, 6/. A love adventure which takes the reader into rural France.
Eliot (George), Silas Marner, and Scenes of Clerical Life, 2/6 net. New Edition, with illustrations. In the Crown Classics.
Fitzgerald (C.), Ikona Camp, 3/6. A humorous tale of an up-river boating haunt.
Hamilton (C.), The End and the Beginning, 3/6. A love story.
Hueffer (F. M.), The Half Moon, 6/. A romance of the Old World and the New.
Hutten (Baroness von), Kingsmead, 6/. Tells the story of a young man's first love—Tommy, Earl of Kingsmead, who was the little brother of the heroine of Baroness von Hutten's story 'The Halo.'
Lee (A.), A King's Treachery, 3/6. A romance of the Huguenot persecution, with 6 illustrations by Watson Charlton.

Mathews (F. A.), The Flame Dancer, 6/. A story of mystery and magic and stolen jewels.
Onions (Oliver), Little Devil Doubt, 6/
Orcutt (W. Dana), The Spell, 6/. Has a young Harvard scholar for hero, and is illustrated by G. D. Hammond.
Richardson (F.), More Bunkum, 6/. A series of humorous short stories.
Sidgwick (F.), Love and Battles, 6/. A comedy of youth and love.
Thorne (Guy), The Socialist, 6/. The subject is indicated by the title.
Twenty-Five Tales of the Turf, 1/ net. New Edition.
Watt (L. Maclean), Morna of Kildally, 6/. The story of a drunken horse-doctor and his daughter Elsie. The scene is laid in a Border town.

General Literature.

Caird (E.), Essays on Literature, 5/ net. New Edition. Includes articles on 'Goethe and Philosophy,' 'Rousseau,' 'Wordsworth,' and 'The Genius of Carlyle.'
Crockford's Clerical Directory for 1909, 20/. The forty-first issue.
Emery (H. C.), Company Agreement, 5/ net. A manual for the daily use of directors, secretaries, and others.
Gulick (L. H.), Mind and Work, 3/6 net. Essays on 'The Habit of Success,' 'Resolutions, Good and Bad,' 'Fatigue and Character,' &c.
How to Get Married, by the Author of 'How to be Happy though Married,' 1/ net. A volume of practical hints concerning marriage.
Ker (W. P.), Romance, 6d. A lecture delivered to the members of the English Association in January last.
Official Report of the Seventeenth Universal Congress of Peace, held at Caxton Hall, Westminster, July 27th to August 1st, 1908, 5/ net. Illustrated.
Russell (H.), A.B.C. of the Royal Navy, 1/ net. A little handbook with a foreword by Admiral W. H. Henderson.

Pamphlets.

Buss (Septimus), Sir Christopher Wren's Church of St. Anne and St. Agnes, Gresham Street. A lecture by the Rector of the united parishes.
Plea for Real Representation, 1d. Issued by the Proportional Representation Society.
Recantation, by J. M. A supplement to a book entitled 'Shakespeare Self-Revealed.'
Some Common Objections: II. The Etymological Argument. Issued by the Simplified Spelling Society.

FOREIGN.

Poetry and the Drama.

Sannia (E.), Il Conico, l'Umorismo, e la Satira nella Divina Commedia, 2 vols., 10 lire. Has a preface by Francesco d' Ovidio.

History and Biography.

Daudet (E.), L'Exil et la Mort du Général Moreau, 3fr. 50.
Philology.
Hecht (H.), Thomas Percy and William Shenstone: ein Briefwechsel aus der Entstehungszeit der 'Reliques of Ancient English Poetry,' 5m.

Science.

Bohn (G.), La Naissance de l'Intelligence, 3fr. 50.
Observatoire de Zi-ka Wei: Calendrier-Annuaire pour 1909, 1½ dol. An astronomical volume from Shanghai.

Fiction.

Bazin (R.), Le Mariage de Mademoiselle Gimel, 3fr. 50.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

IN a few days Messrs. Longman will issue, under the title 'The Gospel and Human Needs,' the Hulsean Lectures of Dr. J. N. Figgis, which we refer to elsewhere to-day. Dr. Figgis has added to the volume four sermons which develop at length points discussed in the Lectures.

SIR HENRY BRACKENBURY'S 'Reminiscences' in the April *Blackwood* deal with Paris in the eighties—Prince Napoleon, the Waddington family, Gambetta, De Lesseps, Canrobert—Ireland, and the Gordon Relief Campaign. An article on Indian reforms by Sir Charles Crosthwaite further examines the proposals of Lord Morley. Mr. Arthur E. P. Weigall describes a visit to the Hills of Smoke in the Eastern Egyptian desert and the Imperial porphyry quarries of the Romans. The number includes also a poem 'Actæon,' by Mr. Alfred Noyes; and articles on Lady Louisa Stuart, 'The Seaman,' by Mr. David Hannay, and 'The Literary Side of the Law Reports.'

MESSRS. MACMILLAN & Co.'s April list includes Mr. A. C. Bradley's 'Oxford Lectures on Poetry,' and Mr. Edward

Wilberforce's translation into English verse of the 'Inferno,' the 'Purgatorio,' and the 'Paradiso' of Dante, in three volumes.

MR. MARION CRAWFORD'S new novel 'The White Sister,' a story of Rome, and 'Gervase,' the life-history of an idealist, by Mrs. Percy Dearmer, will be published shortly by the same firm.

MR. ARTHUR DILLON is preparing for the press a volume in which he will break new ground. Mr. Elkin Mathews will bring it out in the course of the year.

'PÆSTUM, AND OTHER POEMS,' is the title of a volume which Mr. A. Blair Thaw is about to publish with Messrs. Kegan Paul. One of the longer poems is addressed 'To Keats and Shelley in Rome'—a city in which Mr. Thaw lately occupied the Villa Aurora, made glorious by Guercino. The volume includes also 'The Inauguration Ode,' familiar in the United States at the beginning of the Roosevelt Presidency.

MR. FRANCIS GRIBBLE'S study of Chateaubriand, which has been appearing in *The Fortnightly Review*, will be published by Messrs. Chapman & Hall in the autumn, under the title 'Chateaubriand and his Court of Women.'

THE CAMBRIDGE UNIVERSITY PRESS will publish towards the end of April the second part of the larger Cambridge edition of the Septuagint, consisting of Exodus and Leviticus. The text of this edition—which is being edited by Mr. A. E. Brooke and Mr. Norman McLean—is that of the Codex Vaticanus, but the variations given, which in Dr. Swete's manual edition were confined to a few of the most important uncial codices, extend to all the uncial MSS., select cursive MSS., and the more important versions, and quotations of the earlier ecclesiastical writers. Vol. I., the Octateuch, will be completed in two further parts—one to contain Numbers and Deuteronomy, and the other Joshua, Judges, and Ruth.

MR. C. H. CHOMLEY AND MR. R. L. OUTHWAITE have collaborated in writing a book on the taxation of land values, to be published early in April by Messrs. Sidgwick & Jackson, under the title of 'The Essential Reform.' The book will be issued at a popular price, and deals also with the allied problems of unemployment and low wages.

THE obituary of the week includes the names of two well-known Biblical scholars—Dr. H. M. Luckock, Dean of Lichfield, and Dr. Charles H. H. Wright. The former, educated at Shrewsbury and Jesus College, Cambridge, was a sound divine and Church historian, and a strong advocate of prayers for the dead, as may be seen from his book 'After Death.' He was the first Principal of Ely Theological College.

DR. WRIGHT had a brilliant career at Trinity College, Dublin, and was an excellent Hebrew scholar. His works on the Old Testament, beginning with an edition of Genesis in Hebrew in 1859,

are numerous and valuable. His Bampton Lectures dealt with Zechariah, and in 1906 he published two books on Daniel and one of Isaiah, defending positions now generally abandoned, *e.g.*, the unity of the Isaianic prophecies. His 'Introduction to the Old Testament' reached a fourth edition in 1898. He also wrote two books on St. Patrick. His 'Roman Catholicism in the Light of Scripture' (third edition, 1903) represents his strong views as clerical superintendent of the Protestant Reformation Society, a post in which he proved himself a formidable controversialist.

A BIOGRAPHY of the late Dr. John Kells Ingram, who is perhaps best known to the world by his early poem "Who fears to speak of '98?" is being prepared by Mr. T. W. Lyster, Librarian of the National Library of Ireland.

MR. ELLIOT STOCK'S spring announcements in theology include 'Messages from the Epistle to the Hebrews,' by the Bishop of Durham; 'Light for Lesser Days,' by Canon H. F. Tucker of Melbourne; and 'The Two Resurrections: What They consist of: How They differ in Time, in Place, and in Character,' by the Rev. W. S. Standen.

THE forthcoming double section of 'The Oxford English Dictionary,' which is by Dr. Craigie, contains the words from "ribaldric" to "romanite," 3,161 in number. Of these words, 2,747 are illustrated by quotations, no fewer than 17,677 quotations being included. This instalment will be followed by a portion of S by Dr. Bradley.

WE regret to notice the death on Friday week last, in his eighty-ninth year, of Dr. James Hutchison Stirling. Educated at the University of Glasgow and in France and Germany, he practised as a doctor till his father's death in 1851. He published a number of philosophical works, of which the best known, perhaps, is 'The Secret of Hegel' (1865), which reached a new edition in 1893. His translation of Schwegler's 'History of Philosophy' achieved a twelfth edition in the same year. He delivered the first Gifford Lectures at Edinburgh (1888-90), on 'Philosophy and Theology.'

THE UNIVERSITY OF GLASGOW is to confer the honorary degree of Doctor of Laws upon Mr. James Gairdner, C.B., editor of the 'Calendar of State Papers of Henry VIII.'; Mr. William H. Maw, joint-editor of *Engineering*; and Mr. C. S. Sherrington, Professor of Physiology in Liverpool University.

SIR ROWLAND BLENNERHASSETT, who died on Monday last, was well known as a writer, especially on foreign politics. An Irish landowner, he was educated at Downside, Stonyhurst, and Christchurch, and also obtained a Doctor's degree at Louvain. He took a great interest in Irish education, being an Inspector of Schools in that country, 1890-97, and President of Queen's College, Cork, 1897-1904.

'STUDIES IN MYSTICAL RELIGION,' by Mr. Rufus M. Jones, deals with the mystics from the days of primitive Christianity to the end of the English Commonwealth. The book is intended to be an introduction to a series of historical volumes, written without sectarian cast or bias. Messrs. Macmillan & Co. are the publishers.

THE same firm have nearly ready 'The Struggle for Imperial Unity,' by Col. G. T. Denison, a well-known Canadian soldier, who recounts his political recollections as distinguished from his military experiences, which have already been published. The book begins with the period before Confederation, and extends to events of recent date.

THE SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE has in hand for publication in May 'Ordination Problems,' by the Bishop of Salisbury; 'The Philosophy of the Fourth Gospel: a Study of the Logos Doctrine, its Sources and its Significance,' by the Rev. J. S. Johnson; in "Typical English Churchmen," 'Stephen Gardiner' by Dr. James Gairdner, 'William of Wykeham' by Dr. W. A. Spooner, 'Cardinal Beaufort' by the Rev. L. B. Radford, and 'John Wycliffe' by Dr. J. N. Figgis; and 'Socialism and Christianity,' by Archdeacon Cunningham.

THE READERS' DINNER on Saturday last was a success. The Lord Mayor of London proved an able and sympathetic chairman, and Mr. G. W. Forrest, in replying for "Literature," introduced some excellent reminiscences of great figures of the past. The subscriptions towards the fifth Readers' Pension amounted to 180*l*.

AMONG Messrs. Putnam's spring announcements are 'Beverages Past and Present,' an historical sketch by Mr. E. R. Emerson; 'Characters and Events of Roman History,' American lectures by that brilliant scholar Prof. Ferrero; and 'Shelburne Essays: Sixth Series,' by Mr. Paul Elmer More.

THIS week Messrs. Sands & Co. are moving to larger premises at 15, King Street, Covent Garden.

THE two new French Academicians, in succession to Émile Gebhart and Ludovic Halévy, are M. Raymond Poincaré and M. Eugène Brieux. The former is a distinguished lawyer who has given several proofs of literary ability. M. Brieux is the author of numerous successful dramas. He had two serious rivals, M. Georges de Porto-Riche and M. Alfred Capus, and it was not until the seventh ballot that he won the coveted place.

A NEW novel from the pen of Mr. C. E. Lawrence, entitled 'Much Ado about Something,' will be published by Mr. Murray immediately after Easter. The scene is laid in London, and the treatment is modern; but the story is not built on conventional lines.

THE *Revue Germanique* for March-April maintains its reputation for research in many quarters. The leading article deals with an unprinted correspondence of the

Hellenist Villoison with a Dowager Duchess of Saxe-Weimar. The third of the Latin lines given on p. 140 does not scan; possibly a "si" has dropped out after "Felix." Some more Latin (p. 157) is spoilt by dislocation of words, though it is founded on a familiar classical line. The other chief article is concerned with political allusions in Tieck. There are, as usual, some competent reviews of books, and an interesting 'Revue Annuelle' of contemporary English fiction.

THE author and critic Dr. Rudolf von Gottschall, whose death is announced from Leipsic, was born at Breslau in 1823. The lively interest he took as a student in the liberal movements of the time led to his publishing two volumes of verse before he was twenty, and the warmth of his sympathies resulted in his expulsion from the University of Breslau, where he was studying law. He was, however, allowed to complete his studies at Berlin and Königsberg, and he then devoted himself to literature.

DR. RICHARD MAHRENHOLTZ, whose death in his sixtieth year took place recently at Dresden, was the author of several works, dealing chiefly with French literature and history. Among them are 'Molière's Leben und Werke,' 'Voltaire,' 'Rousseau,' 'Geschichte der französischen Revolution,' and 'Jeanne d'Arc.'

THE death at the age of fifty-one is announced from Jena of Frieda, Baroness von Bülow. She was educated in Germany and England, and spent many years in German East Africa, where she helped to arrange the first hospitals. On her return to Germany she devoted herself to literature, and was the first writer to introduce descriptions of colonial life into the German novel. Her tales 'Tropenkoller' and 'Im Lande der Verheissung' attracted much attention at the time of their appearance. Her later works dealt mainly with the problems of women's life. Among these were 'Allein ich will,' 'Hüter der Schwelle,' 'Wir von heute,' and 'Einsame Frauen.'

MESSRS. MUDIE are now holding their annual sale of books, which will continue till April 3rd. No fewer than 100,000—new, second-hand, and rebound—are being offered.

At the monthly meeting of the Board of Directors of the Booksellers' Provident Institution held on Thursday, the 18th inst., 120*l*. was granted towards the relief of members.

AMONG recent Parliamentary Papers we note an interesting Report by Mr. R. H. Rew on Agricultural Statistics, Part I., Acreage and Live Stock Returns of Great Britain (6*d*.); Ecclesiastical Commissioners' Report for 1908 (6*d*.); Tables of Expenditure for Agricultural Education (2*d*.); Statutes made by Trinity College, Cambridge (1*d*.); Report of the Board of Education for 1907-8 (7*d*.); and Minute continuing the Operation of the Scotch Education Code, 1908 (½*d*.).

NEXT week we shall pay special attention to books of travel.

SCIENCE

RESEARCH NOTES.

LORD RAYLEIGH'S anniversary address to the Royal Society, published in full in the February number of the *Proceedings*, is more interesting than usual, if only from its allusion to what he called "unnecessary changes in mathematical nomenclature." There is, indeed, in some scientific circles a tendency to make certain mathematical phrases and turns of expressions a kind of shibboleth which everybody must pronounce on pain of being considered an ignoramus or a fossil, and Lord Rayleigh's protest included an expression of his "misgivings" as to the suitability of the highly specialized mathematics of the present day for a general intellectual training. An appendix to his address contains a body of suggestions as to the use of symbols in printed papers which have been drawn up by a British Association Committee, and require careful consideration. The proposal that centimetres, kilogrammes, and the like should in future be referred to as "cm.," "kgm.," &c., instead of "cms." and "kgms.," is sound, but may be awkward for foreigners. The last—particularly the French—have been quick to adopt the use of the solidus or slanting line instead of the horizontal bar in writing fractions, which is here recommended as obviating the necessity of what printers call "justification." As Lord Rayleigh says, the summoning of an international conference on the subject would have doubtful results; but in the mean time every one can do something towards uniformity by being more careful in the preparation of his own papers.

Among the other subjects touched upon in the same address was the observation by Prof. G. E. Hale of the Zeeman effect in sunspots, which, according to the speaker, tends to show that the spots are fields of intense magnetic force. As is explained in the communications made by the observer to *The Astrophysical Journal*, it was by spectroheliograms taken in hydrogen that he first became aware of the fact that there are vortices surrounding sunspots, which he believes to be whirls of electrically charged particles. A useful summary of Prof. Hale's papers will be found in *Science Abstracts* for January. Lord Rayleigh also touched upon the question of human flight, especially in connexion with the work of the brothers Wright. He says that since he became acquainted with the work of Penaud and Wenham on the subject he has thought that human flight was possible as a *tour de force*, but quotes with approval Prof. Simon Newcomb's dictum that, on the principle of dynamic similarity, the difficulties must increase with the size of the machines, and that the extensive use of them is therefore improbable. Against this comes the news that Count Zeppelin has succeeded in demonstrating experimentally that an airship carrying twenty-six passengers is practicable.

Prof. Silvanus Thompson has lately called attention in a contemporary to experiments showing that the possession of momentum by electricity, or, perhaps one should say, by electrically charged particles possessing no appreciable mass, is now no longer a theory, but a demonstrable fact. Prof. Nipher of St. Louis and Dr. Mathias Cantor of Wurzburg, working apparently in ignorance of each other's researches, have shown that if an electric charge, pursuing its way along a conductor, is suddenly diverted by the bending at a sharp angle

of the conductor, some of the electrons will project themselves into the air rather than pursue the new course thus given to them. Such electrons, according to Prof. Nipher, produce a radiation akin to the X rays, and capable of penetrating a plate of ebonite three-tenths of an inch thick. Prof. Nipher's experiments were made with conducting substances in rod or wire form, while Dr. Cantor used thin gold or platinum films deposited on glass, the detection of the radiation being in both cases accomplished by photography. The German scholar also used a battery, while the American employed a Wimshurst machine as his source of electricity. It is proposed to repeat the experiments—which seem to be a development of the action of points in electricity—in a vacuum, in the hope that the effect may then be visible to the eye. Prof. Nipher's experiments were described before the American Philosophical Society at Philadelphia, and published later in *Science*; while Dr. Cantor's were communicated to the Naturforscherversammlung at Cologne, and reported in the *Physikalische Zeitschrift* for December last.

An explanation of phosphorescence has been given by MM. L. and E. Bloch in communications recently made to the Académie des Sciences, and well summarized in the *Revue Scientifique* for the 13th inst. It has long been known that phosphorus will not become luminescent in pure oxygen, hydrogen, or nitrogen; while since the discovery of the X rays it has been shown by Dr. Le Bon and others that the vapour of phosphorus produces ionization of the surrounding air with the formation of ozone. The experiments of MM. Bloch go to show that the phosphorescence, the ionization, and the formation of ozone are all due not to the oxidation of the phosphorus, as was originally thought, but to an emanation produced by it. This they think to be phosphorous anhydride (P_2O_3 ?), the oxidation of which is, according to them, a rapid combustion, which gives them the opportunity of comparing the ions thus produced with those occurring in flames. M. Jungfleisch seems to have come to this conclusion, so far as the oxidation of phosphorous anhydride is concerned, some three years ago; and if MM. Bloch's other deductions bear further investigation, the problem of phosphorescence would seem to be solved. Their application to other questions, such as that of the production of light by glowworms, deep-sea fishes, and other animals, will be awaited with interest.

Mr. A. E. Garrett repeated to the Physical Society at their last meeting some experiments that he has lately made as to the nature of the brush discharge from the positive terminal of a Wimshurst machine or an induction coil. Following up the experiments of Prof. Willows and Mr. Peck on the effect of the neighbourhood of radium upon such a discharge, he showed that the brush could be stopped by the Beta rays of radium. A microscopic examination of the brush showed that this was composed of many small stems like tree-trunks, which under the mutual repulsions set up by the current terminate in separate ramifications, and the discharge was intermittent, or, as he says, oscillating. A magnetic field, when applied without the radium, had no effect on the brush; but the sensitiveness varied with the substance used for the anode, copper, zinc, iron, and carbon giving the best results in about the order named. The period of the discharge required to produce a sensitive brush must, according to him, be very long, or, more specifically, double that of a vacuum

tube containing hydrogen and excited by an induction coil, the interrupter of which is a tuning-fork making eighty-six vibrations per second. From these experiments Mr. Garrett concludes that the brush owes its sensitiveness to the oscillatory nature of the discharge, and that the action of the Beta rays is possibly due to the silent side discharges which they set up. The paper will probably be published in *The Philosophical Magazine*.

The March number of the *Proceedings* of the Royal Society contains the result of an inquiry by Mr. J. A. Crowther into the phenomena attending the passage of the X rays through gases like ethyl bromide, which were found by a previous inquiry of his to emit in these circumstances a quantity of secondary radiations "greater out of all proportion than what would be expected from their density." As it was found at the same time that the secondary rays from gases of high atomic weight were less penetrating than those from lighter ones, and that a third class of gases, typified by stannic chloride and methyl iodide, gave off secondary rays as hard as the primary, an attempt was made to measure these secondary radiations, together with the absorption of the primary rays by the gas, and the ionization produced in it by the X rays. The result showed that while the absorption varied with the pressure according to an exponential law, the total ionization varied with the hardness of the rays, while the amount of secondary radiation emitted is largely independent of it. The author considers, therefore, that ionization and the secondary radiation "are properties of the atoms themselves, and that an explanation must be sought in their atomic structure."

In the same number Mr. Kleeman studies the velocities of the cathode rays produced by substances exposed to the Gamma rays of radium, and finds that they can be divided into very soft rays capable of absorption in one or two cm. of air, and harder ones which nevertheless possess different velocities, their penetrating power decreasing in inverse ratio to the absorbability of the Gamma radiation producing them. The velocity of the secondary rays taken as a whole is, he thinks, about equal to that of the Beta rays from radium; and the soft radiation from the Beta and Gamma rays mixed is more penetrating than that produced by the Gamma rays alone. He notes that the secondary radiation is softer on the side where the Gamma rays emerge than on that where they enter, and that it is virtually independent of the nature of the radiator. The experiments seem to have been conducted at the Cavendish Laboratory at Cambridge, and some of the questions arising from the suppositions lately advanced as to the nature and charges of the Gamma rays were raised, but not solved, in the course of them. In an attempt to calculate the thickness of a Gamma-ray pulse on Sir Joseph Thomson's theory, the author came to the conclusion that it was about the thousandth part of the wavelength of ultra-violet light, or, in other words, equal to the diameter of a molecule.

A careful and very clear article on 'The Transport of Ions' appears in this month's *Journal* of the Röntgen Society, and turns out to be an account of the system of treatment by "cataphoresis"—the administration of drugs through the unbroken skin—often alluded to in these Notes. According to the author, all or nearly all the chemical, toxic, antiseptic, and medicinal actions of substances acting as electrolytes depend on the process here involved, and he gives some curious instances, of which there

can only be mentioned the fact that while all the phosphides are poisonous, the phosphates are not. As a proof of the penetration of drugs into the deep tissues of the body when thus administered, he quotes an experiment in which a pad of cotton wool is soaked in sulphate of strychnine and applied to the skin of a live rabbit without ill effect. The same result follows if the pad is made the cathode of a battery and a current passed through the animal. When, however, the pad is connected with the anode, the animal is seized with convulsions directly the current ceases, and finally dies. When, as a control, potassium cyanide is substituted for the strychnine, and the pad is made the cathode instead of the anode, death from tonic convulsions also results.

Dr. Joseph Rieder of Berlin appears to have invented an apparatus which, unlike the ordinary telephone, causes an alternating current to act directly on the human ear without being first converted into mechanical movements. It seems in effect to be a tiny Leyden jar without external coating, which is connected with one terminal of an equally small induction coil. If the jar is held in the hand, and the charging rod pressed against the ear, nothing is heard; but when the other terminal of the coil is touched with the other hand, a sensation like a loud noise is felt, and a similar sensation of less intensity when the same terminal is connected with the earth. If Dr. Rieder is right in the theory which he gives of the working of his apparatus, it can be adapted to telephonic purposes. It seems, too, as if it could be used by deaf persons with advantage, and would be free from the buzzing sounds constantly heard in existing telephones. The apparatus is described in the number of the *Revue Scientifique* quoted above.

An application of the X rays as a means of obtaining evidence of "viability" in cases of infanticide is described in the current number of the *Archives of the Röntgen Ray*. It depends on the fact (first, apparently, observed by Bordas) that the X rays pass through a lung which has once breathed, while one that has never breathed is opaque to them.

F. L.

SOCIETIES.

BRITISH ACADEMY.—*March 17.*—Lord Reay in the chair.—The Dean of Westminster, Fellow of the Academy, communicated a paper, written by the Rev. R. B. Rackham, on 'The Building of the Nave of Westminster.' The paper was based upon a study of the fabric rolls of the building of the nave from 1387 to 1534. The history is fairly well known up to the time of Henry V. The new gain is more particular information as to the course of events after his reign, and the fixing of dates, e.g., of the roofing, vaulting, flying buttresses, west window, the glazing of the windows, and the paving. The rolls give a picture of the working of the "office" of the *Novum opus*. The convent assigned certain properties or revenues to the work of building, called the *Novum opus*. Thus was formed a special office, under the control of a warden, who administered the funds, and was responsible for the building. These properties were the rectory of Longdon in Worcestershire; houses in King Street and Tothill Street, Westminster; the manors of Hyde and Knightsbridge and of Paddington; and, later, lands, &c., in Westbourne and Kensington. By 1460 the income of the *Novum opus* was about 100*l.* a year. The rolls also make clear the finances of the work, and indicate the respective shares of convent and kings. Three kings helped: Richard II. gave about 1,450*l.*, Henry V. 4,300*l.*, and Edward IV. and his family 580*l.* This help was considerable; but it was the last great abbots—Millyng, Esteney, and Islip—who carried the work to its conclusion.

The inception of the work was due to Cardinal Simon Langham; at his instigation and with his help Abbot Nicholas Litlington laid the foundation stone on March 3rd, 1376. The old Norman

nave was pulled down, and Peter Combe (warden 1387-99) with Richard II.'s help set up the marble pillars. Under Henry IV. the work ceased altogether. Henry V. made up for this by undertaking it himself. He gave 1,000 marks a year, and appointed as his commissioners the famous Londoner Richard Whittington, and Richard Harweden, who became abbot in 1420. Unfortunately, Henry V. died in 1422; but the triforium was then completed, the aisles roofed, and the clerestory well advanced. Henry VI. did nothing for the Abbey, and the work languished. It was much hindered by such circumstances as the burning of the dormitory in 1447, and the restoration of the rose window in the south transept in 1460-62. A revolution in the convent brought about the deposition of Abbot George Norwych in 1467; and Millyng, who came into power, resumed the building of the nave with vigour. His work was maintained and carried to its completion by his successors, who were both abbots and wardens at the same time. Millyng himself roofed one bay in 1468-70. Then occurred the flight of Edward IV., and Millyng, now Abbot, received Queen Elizabeth Woodville into sanctuary, and stood godfather to Edward V., who was born in his house. After Edward IV.'s return the royal family showed their gratitude in contributions to the work. A little later Millyng was made Bishop of Hereford, and Esteney, who had been warden since 1471, succeeded him.

John Esteney deserves most credit of all the builders of the nave—except perhaps Henry V.: he virtually completed the fabric. In his long wardenship (1471-98) he roofed the nave (1472-8); built the flying buttresses (1480-82) and battlements (1491-2); vaulted five bays of the nave (1482-90) and the side aisle (from 1490 onwards); and finished the great west window (1491-3) with the gable end (1494-6). George Fasset, his successor (1498-1500), made a present to the work of 600*l.* John Islip, the last great abbot, finished it. He completed what Esteney had left incomplete, i.e., two bays of the vaulting and the joining of the roof and the west end (1500-6). Then he glazed the windows (1507-10), paved the floor (1510-17), and erected some stone screens at the west end (1524-8), so that we may date the completion of the nave in 1528. Besides this Islip built part of the present Deanery, and the Jesus Chapel; he also rebuilt the chancel of St. Margaret's. This abbot shared the confidence of Henry VII., who had done nothing for the Abbey in Esteney's time, but in 1503 began the great Lady Chapel which bears his name; and Islip put Henry's badges on his new vaulting. The abbot was at work for the western towers when he died in 1532, and his death was virtually the end of the *Novum opus* as of the monastery itself. The latest roll is for 1533-4; and almost the last item of work was the preparation of the church and sanctuary for the coronation of Queen Anne Boleyn on Whitsunday, 1533.

A discussion followed, in which Mr. St. John Hope, the Rev. Dr. W. Cunningham, Mr. Francis Bond, and Mr. Comper took part.

GEOLOGICAL.—*March 10.*—Prof. W. J. Sollas, President, in the chair.—The Rev. R. S. Edwards and Messrs. H. Fidler, C. H. Roberts, and Stanley Smith were elected Fellows.—The following communications were read: 'Some Notes on the Neighbourhood of the Victoria Falls, Rhodesia,' by Mr. T. Codrington, and 'A Contribution to the Petrography of the New Red Sandstone in the West of England,' by Mr. H. H. Thomas.

SOCIETY OF ANTIQUARIES.—*March 4.*—Sir Edward Brabrook, V.P., in the chair.—The death was announced of Mr. E. C. Ireland, who from 1853 to 1895 had faithfully and efficiently filled the post of clerk to the Society, and a resolution of regret, and of condolence with his relatives, was passed.—This being an evening appointed for the election of Fellows, no papers were read. Mr. C. E. Keyser exhibited a fine series of some 160 large photographs of Norman doorways in Gloucestershire, which had recently been taken under his direction.—After the ballot, the following were declared duly elected Fellows: Messrs. E. Seymour Forster, G. Augustus Auden, M.D., W. Thorpe Jones, A. W. Oke, and H. Avray Tipping.

March 11.—Sir Edward Brabrook, V.P., in the chair.—Mr. Carlyon-Britton, Director of the British Numismatic Society, read a paper on a penny of St. Æthelberht, King of East Anglia, which was found by a peasant in the summer of 1908 near the foundations of the Villa d'Este at Tivoli, the Tibur of the ancients. This interesting and extremely rare coin is in excellent preservation, and bears on the obverse the draped and diademed bust of the King to right, with his name EDILBERHT, followed by the name of the

moneyer (representing Lul) in Runic characters. On the reverse is the title REX, and the well-known Roman type of the wolf, standing to left, suckling the twins Romulus and Remus, within a quadrilateral compartment. The weight of the coin is 18.8 grains. Mr. Carlyon-Britton gave the history of the only other known specimen, acquired by the British Museum in 1803, and illustrated in the 'Catalogue of English Coins,' vol. i. pl. xiv. 2. This specimen had been considered by Hawkins and some other Early Victorian numismatists, chiefly on account of its unusual type, to be a forgery; but doubts as to its authenticity no longer exist. The obverse of Mr. Carlyon-Britton's specimen is from the same die as that in the national collection, but the reverse is from a different, though nearly similar die. The workmanship is manifestly the same, but some apparent differences are due to the circumstance of the reverse of the Museum specimen being double-struck, thereby causing a blurred and confused representation of some details of the design. The lecturer traced the types of both obverse and reverse, and compared them with those appearing on coins of Offa, King of Mercia, of Cynethryth, his queen, and of Coenwulf, his successor. He also cited instances of earlier and later adaptations of Anglo-Saxon coin-types from Roman prototypes, and amply illustrated his remarks and arguments by means of lantern-slides.

In conclusion he gave his reasons for assigning the coins in question to Æthelberht of East Anglia, rather than to the nearly contemporary kings of the same name of Sussex and Kent respectively, and cited extracts from the 'Anglo-Saxon Chronicle,' Florence of Worcester, and Matthew of Westminster in regard to the parentage, reign, and ultimate murder of St. Æthelberht by Offa, King of Mercia, at the instigation of Queen Cynethryth, on the occasion of his visit to them in 794 to arrange for his marriage to their daughter Ælfthryth.

Mr. R. G. Rice exhibited portions of two small monumental brasses: one from Buxted, Sussex.—Mr. C. R. Peers exhibited a brick with the numerals 1393 from a demolished cottage at Ditchingham, Norfolk, but of too modern a character to be of the fourteenth century.

ROYAL NUMISMATIC.—*March 18.*—Sir Henry H. Howorth, President, in the chair.—H.S.H. Prince Louis of Battenberg and Mr. Wayte Raymond were elected Fellows.—The President moved a vote of condolence with the widow and family of Mr. F. G. Hilton Price, a lately deceased Fellow, who was also President of the Egypt Exploration Fund and Director of the Society of Antiquaries.—The following coins were exhibited: Mr. Bernard Roth, two ancient British staters of Addedomaros and a forgery of the same series with the legend CVNO for "Cunobelinus"; Mr. H. W. Monckton, a small silver coin of Louis XV. of France, dated 1716, overstruck on a similar coin of Louis XIV., but of 1715, both dates being clear on the coin; Mr. L. A. Lawrence, a noble of the fourth issue (1351-1360) of Edward III. with Roman M's and open c's and e's, and with the legend on the reverse beginning IHE for IHES.—Mr. F. A. Walters read the first portion of a paper on the coinage of Edward IV. After a short sketch of the history of the king's reign so far as it is reflected on the coinage, a description was supplied of the heavy pieces, which must be placed first in the series. These consisted of the noble in gold and of the groat to the farthing in silver. In many respects these coins resembled in their types and special marks those of the last issue of the previous reign. Of the gold only two examples are known, these being in the collection of the late Sir John Evans. This coinage was followed by an issue which bore for mint-mark a rose, and which extended down to 1465, when radical changes were made, not only in some of the types, but also in the weights of the individual denominations. Some of the early coins bear special privy marks, such as the annulet and the crescent, both of which appear to have some historical significance. In connexion with the paper Mr. Bernard Roth exhibited a heavy half-groat and penny of London, and Mr. Walters a series of similar coins of York as well as of London. The remaining portion of the paper, which will deal with the light coinage of Edward IV. down to 1470, will be read at the next meeting of the Society on April 15th.

LINNEAN.—*March 18.*—Dr. D. H. Scott, President, in the chair.—Mr. W. H. Mullens and Mr. Gurney Wilson were admitted Fellows.—Mr. A. Kames Gibson, Mr. E. J. Salisbury, and Miss M. C. Carmichael Stopes, D.Sc., were elected Fellows.—Mr. C. E. Salmon exhibited specimens of *Euphrasia minima* from Somerset, and remarked

upon the geographical range of the species. Mr. F. N. Williams contributed further remarks, and pointed out the strong probability that *E. minima* was the type of *E. officinalis*, Linn.

Miss Sibyl Longman then gave the substance of her paper, communicated by Prof. F. Keeble, entitled 'The "Dry-Rot" of Potatoes,' illustrating her account by diagrams. She pointed out, as the result of her researches, that the disease of the potato tuber known as "dry-rot"—due to the fungus *Fusarium solani*—is not necessarily preceded by "wet-rot," but may be set up in sound tubers by inoculation with spores or mycelium of *Fusarium solani*, a species which is not a parasite of the resting tuber only: it may also attack and kill the shoots of potato plants. The fungus, which probably exists as a widely distributed saprophyte in the soil, infects the growing potato plant via the root; it also spreads from tuber to tuber during storage, and diseased tubers may produce diseased plants. Heat sterilization of the resting potato tuber, with respect to *Fusarium solani*, is impracticable, for the death-temperature of the fungus is higher than that of the potato. An animated discussion followed, in which Mr. G. Massee stated that various forms were usually found in conjunction with the fungus described, and alluded to Bernard's theory of tuberculation being always dependent upon some species of *Fusarium*. The debate was continued by Mr. A. D. Cotton; by Prof. Keeble, who mentioned that Miss Longman's cultures had been derived from a single spore, from a hanging drop, and upon material sterilized according to modern bacteriological methods; and by Mr. A. W. Sutton, who invited Prof. Keeble and the author of the paper to determine specially healthy potato plants in the Reading trial grounds, so that their tubers might give rise to an immune race.

The second paper, by Mr. A. S. Horne, 'On the Structure and Affinities of *Davidia involucreata*, Baill.,' was, in the absence of the author, explained by Dr. Otto Stapf. The discussion which followed was engaged in by Prof. F. W. Oliver, the General Secretary, Mr. R. Morton Middleton, and the President.

ZOOLOGICAL.—March 16.—Mr. F. Gillett, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during February.—The Secretary exhibited, on behalf of Mr. E. C. Chubb, the skins and skulls of two foetal lions which had been presented to the Rhodesia Museum, Bulawayo, by Mr. A. Giese. They had been taken from a lioness which Mr. Giese shot last November at Deka, about 50 miles south of the Victoria Falls.—The Secretary exhibited a photograph of a young American tapir, and called attention to the remarkable resemblance between that and the young Malayan tapir, a photograph of which was reproduced in the Society's *Proceedings*, 1908, p. 786. The longitudinal light stripes on the flanks of the body, the spots on the legs, and the white tips to the ears were present in both. He also called attention to an interesting paper by C. Onelli in the *Revista del Jardín Zoológico de Buenos Aires*, 1908, p. 207, in which the author described a general correspondence between the number of vertebrae and the number of stripes or rows of spots in many mammals.—The Secretary exhibited a photograph of a small herd of mountain zebras (*Equus zebra*) in the possession of a dealer at Port Elizabeth, South Africa; and a photograph of a female giraffe captured in the West Soudan, east of Timbuctoo, and showing a general resemblance with *Giraffa camelopardalis typica*.—Dr. F. A. Bather exhibited a fossil echinoid, *Scutellina patella*, from the Eocene? (Barwonian) of Nelson, Glenelg River, Victoria, showing a marsupium for the young, as described by T. S. Hall (*Proc. Roy. Soc. Victoria*, n.s. xx. 140, 1908).—Dr. A. E. Shipley communicated the following Reports of the Grouse Disease Committee: (a) The Ecto-parasites of the Grouse; (b) The Thread-Worms (Nematoda) of the Red Grouse (*Tetrao scoticus*); (c) The Tape-Worms (Cestoda) of the Grouse.—Appendix: Parasites of Birds allied to the Grouse. He gave a general description of the work of the Committee, and explained the results of the examination of the parasites of the grouse, exhibiting drawings and specimens to illustrate his remarks.—Mr. W. P. Pyecraft presented an account of the fossilized remains of a small Passerine bird, from the Lower Pliocene of Gabbro, near Leghorn, which most nearly resembled those of the living species known as Berthelot's pipit (*Anthus bertheloti*).—A paper was read by Messrs. Oldfield Thomas and R. C. Wroughton, 'On a Collection of Mammals from Western Java, presented to the National Museum by Mr. W. E. Balston.' Thanks to the generosity of Mr. Balston, a very fine collection had been made in the island by Mr. G. C. Shortridge, and

presented to the National Museum. It consisted in all of over 1,500 specimens, belonging to 74 species, of which 6 were new.

METEOROLOGICAL.—March 17.—Mr. H. Mellish, President, in the chair.—A lecture was given by Dr. Vaughan Cornish on 'Wind-Waves in Water, Sand, and Snow.' Dealing first with waves of the sea, Dr. Cornish described the gradual evolution of large sea waves during the passage of a cyclone or other depression across the Atlantic. The action of the wind to drift dry sand in a procession of regular waves was studied in the Egyptian deserts. As the sand-waves are unable to travel by gravitation, as do the waves of the sea, their movements are entirely controlled by the wind, and are therefore much simpler and more regular in form and movement than ocean waves. When they grow to great size, as in the desert sand-dunes, which attain a height of several hundred feet, the forms become more complicated owing to the partial consolidation of the lower layers of sand by pressure. Nevertheless the characteristic wave-form can still be distinguished. Mackerel-sky (a rippled form of cloud) is produced by the formation of an undulating surface where a lighter layer of air flows over a heavier one. For the purpose of studying snow-waves Dr. Cornish traversed Canada twice during winter, and found the phenomenon best developed on the prairies near Winnipeg, when the temperature was below zero, and the snow had lost the adhesive character which it retains in warmer weather. The lecture was illustrated by numerous photographs taken by Dr. Cornish.

ROYAL HISTORICAL.—March 18.—Archdeacon Cunningham in the chair.—A paper was read by Mr. H. W. V. Temperley on 'The War of Jenkins's Ear.' It was pointed out that the diplomatic correspondence tended to show that the war would have been avoided if the Opposition in Parliament had not intervened to encourage the popular clamour, so that Newcastle was alarmed, and gave orders to the fleet which almost forced the wavering Spanish Court to hold by the earliest of the *Pactes de Famille*, and break off negotiations with England.

FOLK-LORE.—March 17.—Miss C. S. Burne, President, in the chair.—Mr. A. R. Brown read a paper entitled 'Myth, Magic, and Ceremonial of the Andaman Islanders.' Mr. Brown, who is the first holder of the Anthony Wilkin Studentship, and was sent out to the Andaman Islands in August, 1906, by the Board of Anthropological Studies in Cambridge, has made a thorough investigation into the sociology and religion of the Great Andamans, and is able to confirm Mr. E. H. Man on many points, though differing from him in some of his conclusions. Mr. Brown has proved the Andamanese to be a most homogeneous race, showing less variation than any other group of people; and he regards them, with the possible exception of the Bushmen and the Semangs, as being the most primitive race of mankind with respect both to their sociology and their religion. His paper dealt chiefly with their religious beliefs. He rejects Mr. Man's theory of an All-Father, and identifies Biliku, who is held responsible for most of the misfortunes which happen on the islands, with the north-western monsoon. He also referred to tabus which are in vogue at various times of the year, the breaking of which was thought to bring stormy weather, and explained these to have their origin in natural causes. Many of Mr. Brown's points were illustrated by folk-tales.

In the discussion which followed, Mr. W. W. Skeat drew attention to similar myths and customs in Japan and the Malay regions. Dr. Seligmann questioned the primitive nature of the religion, and gave some custom parallels from New Guinea. Mr. Nutt suggested that foreign elements might be present in the religion, especially with reference to the myth on the origin of fire. Dr. Haddon spoke at length of the valuable and thorough work done by Mr. Brown. He supported him in his conclusions, and considered the primitive nature of the Andamans proved.—Before the paper was read Dr. Haddon exhibited two "St. Bridgit" crosses from Ireland, and gave an interesting account of their meaning and origin.

PHYSICAL.—March 12.—Dr. C. Chree, President, in the chair.—The following were elected Fellows: Prof. P. V. Bevan, J. W. Bispham, L. Blaikie, Prof. E. G. Coker, A. Eagle, Sir R. A. Hadfield, F. J. Harlow, C. F. Hogley, B. M. Narbeth, T. Smith, and Prof. the Hon. R. J. Strutt.—Mr. A. E. Garrett read a paper on 'The Effect of Radiations on the Brush Discharge.'—Mr. A. E. Snow read a paper on 'Pirani's Method

of Measuring the Self-Inductance of a Coil.'—Mr. W. S. Tucker read a paper entitled 'Exhibition of a High-Potential Primary Battery.'—A paper 'On the Least Moment of Inertia of an Angle-Bar Section' was read by Mr. H. S. Rowell.

MEETINGS NEXT WEEK.

- Mon.** Institute of Actuaries, 5.—'On the Annuity Business of British Offices and the Valuation Thereof,' Mr. H. J. P. Oakley.
— Surveyors' Institution, 7.—Junior Meeting.
— Institute of British Architects, 8.—'Buildings for Higher Technical Education,' Sir Aston Webb.
— Society of Arts, 8.—'Steam Turbines,' Lecture II., Mr. G. G. Stoney. (Cantor Lecture.)
- Tues.** Royal Institution, 3.—'The Evolution of the Brain as an Organ of Mind,' Lecture VI., Prof. F. W. Mott.
— Asiatic, 4.—'Explorations, Archaeological and Geographical, in Eastern Turkistan and Western China,' Dr. M. A. Stein.
— Faraday, 8.—'The Electro-Analysis of Mercury Compounds with a Gold Cathode,' Dr. F. Mollwo Perkin; 'The Relation between Composition and Conductivity in Solutions of Meta- and Ortho-Phosphoric Acids,' Dr. E. B. R. Prideaux; 'A New Electrical Hardening Furnace,' Messrs. E. Sabersky and E. Adler; 'Experiments on the Current- and Energy-Efficiencies of the Finlay Alkali Chlorine Cell,' Dr. F. G. Donnan.
— Institution of Civil Engineers, 8.—Discussion on 'Construction and Wear of Roads.'
- Wed.** Society of Arts, 8.—'The Island of St. Helena,' Mr. J. C. Melliss.
- Thurs.** Royal Institution, 3.—'Aerial Flight in Theory and Practice,' Lecture II., Prof. G. H. Bryan.
— Institution of Electrical Engineers, 8.—Adjourned Discussion on 'The Electrical System of the L.C.C. Tramways,' or a Paper by Mr. H. S. Hall on 'The Theory and Application of Motor Converters.'
— Linnean, 8.—'The Amphipoda Hyperidæ of the Sealark Expedition to the Indian Ocean,' Mr. A. O. Walker; 'The Marine Mollusca from the same Expedition,' Mr. J. Cosmo Melville; 'The Land and Freshwater Mollusca of the Seychelles Archipelago,' Mr. E. R. Sykes; 'On a Blind Prawn from the Sea of Galilee, *Typhlocaris galilea*, g. et sp. n.,' Dr. W. T. Calman.
— Chemical, 8.30.—'The Affinity Values of Certain Alkaloids,' Mr. V. H. Veley; 'The Preparation and Properties of the n-Tribromo Substituted Hydrazines usually styled the Diazobromides,' Mr. F. D. Chattaway; and other Papers.
— Society of Antiquaries, 8.30.
— Institution of Civil Engineers, 8.—'Reinforced Concrete on Railways,' Mr. W. E. R. Gurney. (Students' Meeting.)
— Philological, 8.—'On the S Words Iam Editing for the Society's Oxford Dictionary,' Dr. H. Bradley.
— Royal Institution, 9.—'Electrical Striations,' Prof. Sir J. J. Thomson.
- Sat.** Royal Institution, 3.—'Properties of Matter,' Lecture VI., Prof. Sir J. J. Thomson.

Science Gossip.

IN the April number of *Science Progress* Prof. W. J. Sollas concludes his series of articles on Palæolithic man. A short paper by Mr. Murray gives a pleasant account of the relations of Charles Darwin with his publisher; while the progress of modern medicine in the vaccine treatment of disease, the investigation of Sleeping Sickness, and the administration of chloroform are also considered.

THE S.P.C.K. is publishing in May a book by Prof. H. F. Newall on 'The Spectroscope and its Work.'

THE ELEVENTH INTERNATIONAL OPHTHALMIC CONGRESS will be held in April at Naples in the buildings of the University, and expeditions to Capri and Pompeii have been arranged for the visitors.

MR. HEINEMANN will publish in the autumn Lieut. Shackleton's book on the Nimrod Antarctic Expedition.

MR. JAMES BAKER writes concerning Stokeleigh Camp:—

"As my name is mentioned in the note last week upon the above matter, I may state that it was in the Council of the Bristol and Gloucestershire Archaeological Society that the year's arduous work was done of bringing societies together and arousing an interest in the Camp and its surroundings, and making clear its approaching destruction. The Bristol Kyrle Society were certainly the announcers of the fact that Mr. Wills would give the capital sum for the purchase, Miss Wills being the Hon. Secretary of that Society. The Kyrle Society has, however, not raised the fund for sustentation, as Mr. Wills is giving the whole of it, except the value of certain shares left to the Merchant Venturers of Bristol, which that society relinquishes for the upkeep of the Camp and woods. Mr. Wills hopes that these will be taken over by the National Trust, the income from the upkeep fund being administered by a local trust of members of the Archaeological Societies of Gloucestershire and Somerset, the Merchant Venturers, a member of the Kyrle Society, and others. It is only just to Mr. Wills the generous donor, and others who have worked to this end, that these facts should be accurately stated."

ANOTHER small planet was photographically discovered by Prof. Max Wolf at the Astrophysical Institute, Königstuhl, Heidelberg, on the 9th inst.

PROF. E. BECKER, Director during the last twenty-two years of the Royal University Observatory at Strassburg, has retired; his successor will be Prof. Bauschinger of the Royal Recheninstitut at Berlin, of which he has been Director during the last twelve years. Prof. Becker, who is now in the sixty-sixth year of his age, was Director of the Observatory at Gotha from 1883 until he was appointed to that at Strassburg in 1887.

THE *Astronomische Rundschau* was started by Herr Leo Brenner in 1899 to assist the funds for keeping up the Manora Observatory at Lussinpiccolo (on the Austrian island Lussini, near the coast of Istria), where, after superintending with great labour its erection and equipment, he devoted himself especially to the study and delineation of the physical features of the planets. The institution was the property of the Imperial Observatory at Vienna, and has now been sold, in consequence of which Herr Brenner closes his career as an astronomer, and the publication of the *Rundschau* will cease, the 103rd number issued for the present month, being the last.

FINE ARTS

OUR LIBRARY TABLE.

Stories of the English Artists from Vandyck to Turner. Selected and arranged by Randall Davies and Cecil Hunt. (Chatto & Windus.)—Allan Cunningham's 'Lives of the Most Eminent British Painters' for about three-quarters of a century held its own as a book of reference. Some thirty years ago Mrs. Heaton annotated the oldest biographies, and continued the work to 1879. This edition is still in print in "Bohn's Library," in three volumes, and is to be found in every library where there is a demand for books on art. Messrs. Randall Davies and Cecil Hunt now print twenty-four 'Lives' "from Cunningham and other sources." They explain that they have "adopted without scruple the actual language of Cunningham and several of the other writers to whom we are indebted," and that they "have done so without distracting the reader by an over-abundance of quotation marks." A book made up in this way can never rank as an authority. A good deal of important information, which never came under the notice of Cunningham, is scattered in various places concerning every one of the twenty-four artists dealt with in this volume, and it would have been possible to compile a very useful book out of these *dissecta membra*; but it would have required time to collect and skill to set out in an acceptable form.

Here nothing is said under Kneller of the historical series of Kit Cat portraits painted for Jacob Tonson, and still in the possession of a collateral descendant. Gainsborough's carrier-friend (p. 77) was not "Wiltshire," but Wiltshire; and his Gainsboroughs were sold at Messrs. Christie's in 1867, when the portrait of Orpin, the parish clerk, was secured for the National Gallery. Romney's birth (p. 87) is given as 1834! After leaving Dove Court, Romney had two other addresses before he settled in Great Newport Street. The family group (pp. 91-2) which provoked the sarcasm of Garrick was that of Mr. Leigh, his wife, and their six children; it was exhibited at the Free Society of Artists in 1768. Romney's own diaries, which have been printed *in extenso*, disprove Cunningham's statement that "much of the prime" of his life was squandered in designing and sketching historical works: these were in the main the

recreations of his very early and very late career. The death of Reynolds in 1792 did not "quicken" the ambition of Romney, for he had long ceased to desire Academic honours.

We are told on p. 105 that Copley's fame reached England as early as 1760, when a painting of a 'Boy and a Tame Squirrel' was "sent from Boston... to one of the exhibitions of the Royal Academy." The first exhibition of the Royal Academy was opened in 1769: as a matter of fact, Copley's picture was exhibited at the Society of Artists in 1766; and so far from its being "sent from Boston without any letter or artist's name," both his name ("William" in error for "John") and his address are given in the catalogue. The statements that Miss Cottin, afterwards Lady De Tabley, posed for Hoppner's 'Sleeping Nymph,' and that the picture was sold on the death of Lord De Tabley, because that lady "disliked the idea of going down to posterity in such a very *négligé* attire," are inaccurate. The name of the model who posed for the picture was well known at the time, and the story was categorically contradicted in *The Athenæum* of November 17th, 1906; the model was Miss St. Clare.

Many more corrigenda might be added. Cunningham worked up his 'Lives' under great disadvantages, and was not particular about his statements. But that is no excuse for ignoring the mass of biographical literature concerning artists published during the last quarter of a century.

MR. VICTOR REYNOLDS'S *Stories of the Flemish and Dutch Artists* will have at least one advantage over Messrs. Davies and Hunt's book (both volumes appear in the new "Art and Letters Library"). The biographies will be fresh to the majority of English readers. Mr. Reynolds's compilation is chiefly based on M. Hymans's translation into French of Van Mander's great work on Dutch and Flemish artists (1856-63) and Michiels's 'Histoire de la Peinture flamande' (1865-78). Mr. Reynolds frankly declines, at the outset, to guarantee "the truth of many of the anecdotes," so that the book is one to be used with caution by English readers. With this reservation, the twenty odd lives make pleasant reading, if unsatisfying to the seeker after definite facts.

The earlier biographies—those of the Van Eycks, Hugo van der Goes, Vander Weyden, Hans Memline, and others—read like transcripts from Vasari, so largely blended are stories of fact and the marvellous. With the lives of Rubens and Van Dyck we pass out of the realms of fancy into regions where facts are found. Mr. Cust in his great book on Van Dyck tells us only part of the story about the portrait of Nicolas Lanier: not only did Lanier (or Lanier) sit for seven whole days to Van Dyck, but "tho' Mr. Lanier satt so often and so long for this picture... he was not permitted so much as once to see it, till he had perfectly finished the face to his own satisfaction." The two chapters on Rubens and Van Dyck, with those which follow on Jordaens, Rembrandt, Teniers and Brouwer, Franz Hals, and Steen, although written in harmony with the earlier portion of the book, are obviously compiled with care. Some of the Franz Hals stories will be new to English readers: we should like to believe most of them, particularly the one on p. 258.

It will be noticed that, both in the list of illustrations and on the plate itself, Mr. Reynolds calls the famous Rubens portrait in the National Gallery 'The Chapeau de

Poil,' and not 'The Chapeau de Paille.' The title excited a good deal of controversy when the picture was brought to England in 1822. *Chapeau de paille* is doubtless a corruption of *chapeau de poil* (nap or beaver), for the hat is certainly not made of straw. We are glad to see that Mr. Reynolds states, at the foot of each illustration, the name of the gallery in which the original is to be found.

Some Sculptural Works of Nicholas Stone, Statuary, 1586-1647. By Albert Edward Bullock. (Batsford.)—It was well worth while to reprint from the pages of *The Architectural Review* this painstaking attempt to trace and describe the various works of Nicholas Stone. Owing to the preservation of the sculptor's diary in the Soane Museum, the task was rendered the easier; but the author has evidently visited the larger number of the works, and gives interesting descriptions of the monuments and particulars of the families commemorated. As it is known that Stone was frequently associated with Inigo Jones, acting as master mason or clerk of the works at the Banqueting House, Whitehall, and for the repairs to St. Paul's, we doubt if the author is justified in attributing to Stone's design such works as the Water Gate at York House, the gatepiers at Lindsey House, Lincoln's Inn Fields, and St. Mary's Porch at Oxford, though the last may have been his, as he designed the gateways of the Botanical Gardens there. The volume is freely illustrated with photographs and scale drawings, the latter of great service, though the powers of draughtsmanship displayed are hardly equal to portraying the figures.

There is a good Index, and we wish that the author had attempted a chronological list of Stone's work.

EARLY BRITISH MASTERS.

THE SPRING EXHIBITION at the gallery of Messrs. Shepherd Brothers is principally strong in portraits. The great names are absent, but there are a number of admirable examples by painters who, if less known, were evidently capable on occasion of very fine work. Their gathering in one room is an occasion for interesting comparisons. None of them offers the rather confusing spectacle of a genius of the first order putting forth his full strength, and thus proving an exception to every rule. Here are simply some half-dozen exceedingly good things representing as high a level of excellence as portrait painting can be expected to maintain, and affording by their variety of aim and evenness of quality a suitable opportunity for revising our opinion of what are intrinsically the most important qualities of the portrait painter's art.

The fact that this issue has been obscured, for most of the present generation of critics, by the accidental preponderance of brilliance of a special sort, becomes important when (in judging modern painters) such brilliant, but possibly mistaken work is set up as an arbitrary model, and those living artists are praised who most resemble that model—others derided because they frankly discard it. Nor is the error the less serious for being supported by human vanity and momentary fashion.

The *Spanish Statesman* (34), by an unknown Flemish artist, shows portraiture not quite emerged from the primitive state when the very limitations of the art imposed upon it a certain monumental quality. The draughtsmanship here is realistic enough; it is impossible to doubt its truth even down to the lack of symmetry which allows one eye to be much higher

than the other. The realism of appearance, however, is not attempted in this picture. Its cogency depends on the logical, simple structure of its paint, not on any super-subtle representation of the logic of lighted planes. When later developments of painting permitted this realism of appearance to be attempted, we submit that it was allowed an importance unsuited to portraiture of serious historic purpose, so that few eighteenth-century portraits are as convincing as, or have that look suggesting a right to permanence which we see in the earlier work of which this is a fine example. A sympathetic *Speaker Lenthall* (A. Hanne-man, 51) has something of this quality, but has it already in decreasing measure; and when English portraiture flowered in the eighteenth century, it was for the most part in the hands of men who preferred evanescent charm to sobriety, and who used the magic of lighting not to emphasize character, but to evade the responsibilities of portraiture. Given equal endowment in the painters, the historian will suspect the records of eighteenth-century artists when compared with those of an earlier date.

In the present show the duel is carried on by seconds, but even here the balance of ability is rather on the side on which Gainsborough and (as a rule) Sir Joshua throw the crushing weight of their prestige. The pleasing mystery in which they wrapped their sitters—mystery which, yet, after all, is of a rather material nature, and prevents us, as it were, from quite seeing them—is finely exemplified in a portrait of *Lady Neville* (55) of about the period of Raeburn, to which, however, it is difficult confidently to attribute an author. Whistlerian in superficial subtlety, this is a very interesting canvas from a purely pictorial point of view. Nevertheless, if we compare it with the plain, unadorned statement of *Peg Woffington* (4) by a follower of Hogarth, Arthur Pond, it is difficult not to feel that this glamour is for the purpose of portraiture largely irrelevant—that it is but a favourite sauce with which the painter serves up his dish, and by so doing slightly blunts its native flavour. The *Stothard* (5), by John Jackson, hung just below the ‘Peg Woffington,’ was evidently begun as a portrait conceived in terms of conventional paint rather than of natural effect. In the coat and background, and the crisper forms of the actual features, we see this conception surviving, not in very distinguished fashion. In the flatter planes of a face verging towards profile, however, and in the extraordinarily subtle rendering of the hair, we see the painter feeling his way to some such filmy, mysterious technique as is found in the head of Philip IV. by Velasquez in the National Gallery. Even in that extraordinary piece of virtuosity we feel that this mystery of atmosphere is purchased at a price. Compared with the head of the ‘St. Margaret’ by Zurbaran near by, it definitely demands to be seen from the “picture distance,” because it depends so largely on illusion and resemblance, while the other has the concrete validity that comes of using paint in the strongest and simplest manner possible. Velasquez, painting his sitter less forcibly, paints also the intervening air; hence he achieves completer illusion if you look at his picture from the right point of view, but the Zurbaran remains magnificently legible at a distance at which the head of Philip becomes a vague smudge.

Portraits of public interest and destined for public buildings might reasonably be endowed with the more massive presence.

Portraits intended to outlast the centuries, moreover, should surely set down the essentials of character with a monumental simplicity which disengages fundamental facts from the accident of appearances. There is even something in a complex technique which seems unsuited to a high degree of permanence. For all the shallowness of his character, Lely (represented here by an obviously handsome portrait of *Sir Edward Benson*, 23) usefully carried on the tradition of such an art. Constitutionally he was perhaps ready enough to flatter; but his painting was not such as enabled him to flatter by evasion, by the judicious suppression of injudicious truth. When he flattered, he did so with a square lie that deceived no one, and he has thus the technical respectability which belongs to the lady who uses her powder and paints to produce a frank and defiant work of fiction: it is less insidiously corrupting than the more cautious forms of *maquillage*. If we were to continue establishing similar distinctions in dealing with the remaining portraits here, we might see in Pieter Nason's *Portrait of a Nobleman* (38) an artist accepting the elaborate rendering of the play of light on surfaces which is characteristic of the later school of portraiture, but trying still to build his design in the most forcible paint at his command. With a Dutchman's craftsmanship, he paints the curls of his sitter's hair in marvellous fashion, stirring his half-dry paint with a subtle imitation which is illusive, but he fails in sympathy with his sitter, and the incisive darks of the face are overemphasized. The *Charles I.* (45) (catalogued as by Henry Stone) has a head painted with more sympathy, but less dexterity. The ruff and other accessories (painted on to it smartly, but stupidly) are probably by a different hand.

Among the other pictures are a coldly brilliant still-life, *In Memoriam: Van Tromp* (35) of great technical merit, and an early Flemish ‘Adoration of the Magi,’ attributed to Hieronymus van Bosch, and alternatively to several other people. It is pleasantly balanced in colour, and decorative in aspect, but has not sufficient invention or personal character to make the question of its authorship important. Among the landscapes are an early Turner, *Kilgarran Castle* (66), which is not of specially fine quality; a Michel (46) with an inky sky, but a fine rendering of the trailing lines of distance; and a *Conway Castle* (17) by Barker of Bath, which suffers in composition by the awkward placing of a formless mass of round tower, which cuts harshly against the sky with no support of darker clouds to mitigate the contrast. Apart from this defect, however, it is a singularly beautiful piece of colour, the vista of sky and distance showing beneath the bridge being a gemlike passage worthy of Corot at his best.

OTHER EXHIBITIONS.

THE drawings of Mr. George Belcher at the Leicester Galleries show the power of seizing vividly the characteristics of a sitter. All the figures seem to have been drawn from life, and for the most part one at a time. Indeed, the scarcely visible perpendicular line which reveals some of the drawings as consisting of two sheets of paper carefully joined is but the occasional confession of a very general practice. Were they judged as so many single figures, we should admire the clever seizure of attitude, the sympathy with certain kinds of character (there is no example of humanity in its more graceful phases), and the occasionally remarkable intensity of realization (as in

No. 72). For journalistic purposes, however, as illustrations to jokes, these figures have to be arranged in groups of two or more; and while this grouping is in a sense very cleverly managed, so that at first sight we hardly suspect that we are witnessing a compilation of separate studies from life, yet the procedure does not lead to designs of the highest class. Figures rightly individualized as separate entities are over-developed for their place in the picture. The artist has, as it were, a standard way of doing a head, and does it so no matter what part it has to play in the general scheme of the drawing. Hence these drawings, so varied from the human point of view, are artistically monotonous. They are virtually a continuation of the later work of Phil May—Mr. Belcher has perhaps not the sense of style the latter occasionally displayed, but on the whole has the merits and defects of his master.

The Fourth Annual Exhibition of Flower Paintings at the Baillie Gallery shows how widely the subject divides the ranks of its practitioners. It is not merely that such subjects call for the most subtle execution: they call also for taste, tact, and audacity. If artists were content to paint flowers in the proportion of nature, as the relatively few bright passages which complete the design of the plant, we should perhaps have fewer failures. Flower painting, as it is usually understood, calls for decorative invention, and is generally pursued by artists with no pretension to any such quality. It is this, more than any imitative cleverness, which separates the better work here from the worse. Mr. Fred Mayor in *Roses and Phlox* (4) treats a grey but brilliant colour-scheme just pointed with vivid colour. Mr. C. W. Bunny in *Marigolds and Geraniums* (3) grapples with the full difficulties of the artificial flower-piece, and almost overcomes them. If he were to cut away all but the merest sliver of red tablecloth, the balance of colour would be better. Mr. Westley Manning, on the other hand, with a tendency to over-analyze colour till he sees intermediate greys everywhere, has swamped his picture *Spring Flowers* (8) with too much dull background, and would probably have gained by concentrating his attention on the more vivid passages. There is good work also here by Mr. Mann Livens (67), Miss K. Cameron (48), Miss Katherine Turner (white roses, uncatalogued), and Mrs. Mayor (78).

At the Fine-Art Society's Mr. Hodgson Liddell's pictures of China show a determination to make use of the brighter colours of the palette with too great exclusiveness for his pretensions to realism. He is thus most successful in subjects made up of water and sky, which give warrant for such treatment. One drawing (24) which is of this character, and in which he has consented to tinge with grey the colour of the boat, is brilliant and pleasing, as is also No. 74, in which for once the blues are mellowed to accord somewhat with the golden mass of shipping. The polychrome temples might seem at first sight to offer him a like opportunity; but there are always parts which should be relatively in monochrome, or there is foliage near by, and Mr. Liddell in neither case can resist “piling on” the colour.

THE BRITISH SCHOOL AT ROME.

At the second open meeting of the above-mentioned School, held in Rome on Friday, the 12th inst., a paper by Dr. Duncan Mackenzie, Hon. Student of the School, was read by the Director (Dr. Thomas Ashby) on ‘Nuraghi, Dolmens, and Tombs

of the Giants in Sardinia,' in which the results of the School's campaign of exploration last autumn were described. Dr. Mackenzie reached the island at the end of September, and remained until the middle of November, being joined for the latter part of this visit by Mr. F. G. Newton, Student of the School, who was responsible for the plans and drawings necessary for the illustration of the monuments studied, and, for a shorter period, by the Director. The nature and object of the nuraghi of Sardinia were fully discussed in Dr. Mackenzie's previous paper on the results of his journey in the autumn of 1907 (see *Athenæum*, March 7, 1908, p. 297); but some interesting specimens of this class of monuments were examined, among them the nuraghe of Voes, in the midst of the Bitti uplands in the north central portion of the island. It is a massive triangular building, of a strongly fortified character, with the entrance on the south side. On the ground floor are four circular chambers with beehive roofs: that in the centre of the triangle is the usual central chamber of the nuraghe, while the other three are within the angles of the triangle, which have rounded external contours. On entering the portal one reaches first a small open court, with a doorway at each side leading to the chambers at the base of the triangle, and another doorway straight in front, by which the central chamber is entered; on the left of the entrance is the usual stairway to the (destroyed) upper story, and on the right the guardians' niche. But the most remarkable feature in this nuraghe is the existence of two long curving corridors in the thickness of the wall of the two sides of the triangle, which must have served as places of refuge in time of war: above these corridors are others of similar plan, and even less easily accessible; but both are sufficiently low for the roof of the upper one to be level with that of the beehive chambers on the ground floor. It is obvious that this complicated structure was built all at one time on a definite plan: other large nuraghe, such as that of S'Aspru further to the west, on the western side of the hills of Benetutti, are in origin simpler buildings, successively enlarged and strengthened by the addition of bastions and towers.

A hitherto unknown type of monument is supplied by the singular nuraghe fortress of Nossia, near the modern village of Paulilato, in the centre of the island. It lies in the midst of level country, and was the centre of a village of round huts, contemporary with the nuraghi. The building itself, however, is a strongly fortified quadrangular citadel of irregular rhomboidal shape, with a round tower at each corner; and the centre is not the main ground-floor beehive chamber which forms the true heart of every nuraghe, but an open quadrangle with stout walls. The strong towers of the corners are rather reminiscent of the nuraghe huts of a village than of the bastions of a nuraghe: they are entered from the interior of the courtyard, in each of the walls of which is a narrow doorway. The central space was partly filled with circular huts, of which some traces still exist. It would seem possible that this building was the citadel of an independent village or township, in contradistinction to the great nuraghi, which were probably the residences of chiefs dominating their neighbourhood, and which often shelter groups of nuraghe huts.

The regions explored were also found to contain some remarkable monuments of the dolmen class. The people of the

nuraghi made use of a type of family sepulchre now known as the "tombs of the giants" (cf. *Athenæum* cited *supra*). Montelius and others attempted to prove that this type was derived from the more primitive dolmen; but up till now the evidence for this from Sardinia itself has been almost entirely lacking, the only dolmen known to exist in the island in a good state of preservation being one near the station of Birori, in the centre of the island, called Sa Perda e S'Altare. Dr. Mackenzie's explorations have added ten important series of others, illustrating successive phases in the transformation.

The first of these to be studied was the rock-cut tomb of Maone, near Benetutti, which, while it has the characteristic large cover-slab of the dolmen, consists of a rectangular chamber cut in the rock, the upper part only of the sides being constructed of rough-coursed masonry; whereas the sides of the normal dolmen are constructed of orthostatic slabs.

Some way further west, beyond Bultei, is the dolmen tomb of Su Coveccu, which is of a very advanced type, being, in fact, a dolmen on the point of becoming elongated into a "tomb of the giant." The large cover-slab is still present, though broken longitudinally; but a second one was probably present to cover the front of the cella. The slab was supported by orthostatic slabs at the sides and the back; and behind there are traces of an apselike wall of enclosure, which, carried along towards the front on either side of the walls of the cella, is a characteristic feature of the "tombs of the giants," but is also an intrinsic element in dolmens in localities where "tombs of the giants," do not exist, e.g., in Northern Corsica and in Ireland (Borlase, 'Dolmens of Ireland,' i. figs. 74, 75).

Within a minute of Su Coveccu are the two "giants' tombs" of Sas Prigionas, lying very close to one another. The larger and better preserved has several features of interest. The frontal semicircle was constructed of orthostatic slabs, with rough-coursed masonry above, and this was the case with the whole of the exterior, the sides and back of the mound being similarly faced. The internal walls of the cella, too, were constructed in the same manner, the courses of masonry gradually converging, so that the space to be roofed by the cover-slabs was less wide than it otherwise would have been. Another feature, hitherto unique, was the existence of a hidden entrance into the cella at one side, in addition to the usual small hole in the centre of the façade, the latter being probably used for libations and offerings.

A similar example on a smaller scale, but with a much better-preserved frontal semicircle, was found close to the east edge of the main line of railway through the centre of the island, between the stations of Bauladu and Paulilato. It bears the name of Muraguada. On the west side of the line is a small nuraghe, placed in a position of strategic importance, from which a commanding view can be obtained (whereas the tomb, though quite close by, has a comparatively limited outlook); and there are traces of the stone huts of a village.

These monuments much resemble an inverted boat, and suggest a comparison with the tombs of the Balearic Islands which bear the name Naveta or Nau. Even more like these last, though its sepulchral character cannot yet be regarded as certain, is a building near the pilgrimage church of S. Cristina, not very far from Muraguada, in the locality called Bilozzo, and close to

the nuraghe of that name. It is an elliptical structure some fourteen yards long, with a door at one end; the roof is formed by the gradual inclination of the sides, which are of rough-coursed stonework.

Another noteworthy structure was the tomb at Mulafa, near Sassari (already visited by M. Préchac), in which all the characteristic features of the "tombs of the giants"—the frontal semicircles and the large roundheaded portal slab—are faithfully reproduced by cutting in a vertical face of limestone rock.

To the east of the Paulilato district, in the central mountain group of the island, is the village of Austis, and the tomb of Perdalunga near it furnished an interesting example of a dolmen, which, by the removal of its end slab on the east and the elongation of the cella, was actually enlarged into what looked like a rudimentary "giant's tomb," but without any traces of the frontal semicircle.

Some way further north, near the village of Olzai, are the ruined nuraghe of S'Enna sa Vacca and a dolmen tomb which bears the same name. The latter has a huge cover-slab, over four yards by three; the cella is elongated, and already like that of an ordinary "giant's tomb," its sides being constructed of orthostatic slabs below, and converging courses of masonry above. This is the only instance yet known in Sardinia of the close juxtaposition of a dolmen tomb and a nuraghe.

Finally, Dr. Mackenzie was successful in finding, not far from the dolmen of Sa Perda e S'Altare, near the railway station of Birori, in the centre of the island, another almost exactly similar to it.

The results of Dr. Mackenzie's researches will shortly be published in full, with plans and photographs, in the *Papers of the British School at Rome*; and it is to be hoped that funds will be forthcoming to permit the school to continue its work of exploration in Sardinia, which has already been so fruitful of important results.

SALE.

MESSRS. CHRISTIE sold on the 22nd inst. the following engraved portraits: Miss Powell, after C. Read, by R. Houston, 44/. Lady Kennaird, after Northcote, by H. Meyer, 27/. Hon. Miss O'Neill, after Peters, by J. R. Smith, 81/. Mrs. Payne Gallwey and Child, after Reynolds, by J. R. Smith, 315/. Almeida, by W. Ward, 59/. Cries of London: Old Chairs to Mend, after F. Wheatley, by Vendramini, 40/.; Turnips and Carrots, after Wheatley, by T. Gauguin, 141/. The Squire's Door, after Morland, by B. Duterrau, 43/. The Woodland Maid, after Lawrence, by W. Bond, 47/.

Fine-Art Gossip.

THREE painters were elected Associates of the Royal Scottish Academy last week: Mr. William M. Frazer and Mr. W. Marshall Brown of Edinburgh, and Mr. George Houston of Glasgow.

IN the current number of *L'Arte* Dr. Lionello Venturi, one of the most prominent among the younger generation of Italian art-critics, makes some interesting remarks about Dosso's so-called 'St. William' at Hampton Court, the original, as is well known, of some seven or eight copies. The 'St. William,' or more probably—as pointed out some years ago by Dr. Weizsäcker—'St. George,' is undoubtedly a portrait, and figures in four or five of the copies as Charles the Bold, but Dr. Venturi recognizes in the type the features of a prince of the House of Este. The same personage he believes to be represented in the portrait of a warrior by Savoldo in the Louvre, there erroneously

designated a portrait of Gaston de Foix, and he further suggests that the Astolfo of the Borghese Gallery may have been inspired by the same type.

DR. GIULIO ZAPPA, also writing in *L'Arte*, reconstructs an altarpiece by Bergognone hitherto regarded as lost, i.e., 'The Blessed Virgin with the four Evangelists and four Doctors' mentioned in the MS. notes of Padre Matteo Valerio, the chronicler of the Certosa, and proves conclusively that all the portions composing this *ancona* are in existence. The four Evangelists and four Fathers of the Church are still in the Certosa, set in the upper tiers of two different altarpieces with which they had originally no connexion. The panel of the Madonna is in the Borromeo Collection at Milan, while a Christ in Benediction, also in that collection, seems to have belonged to the same polyptych.

THE connexion between some of these panels was suggested years ago by Senatore Beltrami, but to Dr. Zappa belongs the credit of having recognized in the Borromeo Madonna and Child the central panel of the missing altarpiece, and of having indicated the positions of the other component parts of the *ancona*.

THE *Cicerone* (Heft 5) mentions the discovery, by the Keeper of the Antwerp Museum, of a portrait by Abraham de Vries dated 1635, which had till then been regarded as a portrait of Simon de Vos by himself. The monogram of De Vries, which came to light after the picture was cleaned, has settled the question.

MADAME SIENTJE MESDAG (*née* Van Houten), whose death is announced, was the wife of H. W. Mesdag, one of the foremost sea painters of the day. Madame Mesdag, a native of Groningen, where she was born on December 23rd, 1834, was also a talented painter of still life, and a frequent exhibitor. She obtained a bronze medal at the Paris Exhibition of 1889. A representative selection of her work is to be seen at the Mesdag Museum at the Hague; and one of her pictures—gourds and melons—was purchased for the Rijks Museum at Amsterdam in 1900.

IN a monograph on Chardin published recently in Paris by M. Edmond Pilon the place of honour among the many plates of pictures is rightly assigned to the admirable pastel portrait of Chardin as he worked. The Groult Collection does not appear to be named, but we understand from the references to 'L'Homme aux Besicles,' or 'Portrait de Chardin à l'Abat-jour,' that the pastel, which Groult kept for years on a priceless chair at the entrance to his French Eighteenth-Century Room, because he "loved it too much to hang it on a wall," was presented by Madame Groult to the French nation.

THE publication of the will of Coquelin cadet reveals numerous bequests to various public institutions in France. His own portrait in oils by Friant and five pictures by Cazin go to the Louvre; his bust in *cire perdue* by Bourdelle is bequeathed to the Luxembourg. To the Library at Boulogne, his birthplace, he wills his bust by Falguière, a portrait, and a statuette in bronze. The remainder of his art collections are to be sold at auction, and the proceeds given to the poor of Boulogne.

THE death at the early age of forty-three is announced from Berlin of the sculptor Prof. Ferdinand Lepeke. Among his best-known creations are 'The Deluge Well' at Bromberg, and 'The Sculptor' and 'The Meeting,' which are in the National Gallery of Berlin.

MR. LIONEL B. MOZLEY writes:—

"Referring to your interesting article on Smith's 'Catalogue Raisonné' in your issue of March 6th, in which mention is made of George Stanley, I think it may not be out of place for me to mention that I have a sketch which belonged to that gentleman, and which I obtained from his son Mr. S. H. Stanley, also referred to in your article. It is a portrait of David Garrick in pen and ink, taken from life by Sir Joshua Reynolds, and has at the back the following inscription written by Mr. S. H. Stanley: 'This pen-and-ink sketch of Garrick was given by Sir Joshua Reynolds to Mr. Beauclerc, from whom it passed into the possession of St John the Author, and thence to the Father of the present owner, Mr. George Stanley, Editor of Bryan's "Dictionary."'

MR. MURRAY will publish next week Col. Conder's book on 'The City of Jerusalem,' which should be of interest to the archaeologist and historian.

MR. ST. CLAIR BADDELEY writes from Hotel Laurati, Rome:—

"I have read in your issue of March 13th, with some interest, the account of the Temple of the Syrian Gods by Prof. Lanciani, and found by M. Paul Gauckler, whom I had the good fortune to introduce to the locality—i.e., the Grove of Furrina, on account of his knowledge of Semitic Archaeology.

"There is one statement of a most positive nature to which exception must at once be taken—namely, to the effect that the bronze figure of a Divinity found here is a figure of Mithras Leonto-Kephalos, or a Mithras at all—which would lead readers to suppose the place to have been a Mithræum. Prof. Lanciani has overlooked the main fact that the group of gods worshipped here, whom in part he mentions, are Semitic, not Arian. The bronze figure is more probably the Dea Syra, or Atargatis, child of the Dragon, that coils around her in six folds, and whose crested head rests upon her forehead."

THE CLARENDON PRESS will shortly issue the first volume of 'Scripta Minoa: the Written Documents of Minoan Crete,' by Dr. Arthur J. Evans. It deals specially with the earlier pictographic and hieroglyphic script. The first part is of an introductory character, giving a general view of the progress of the discoveries, the successive types of script, and their relation to one another. The chronological limits of each class, and its respective place in the history of Minoan civilization, are indicated, and by means of numerous tables comparisons are instituted with the early scripts of Cyprus, Anatolia, and Phœnicia.

IN the second part the evolution of the hieroglyphic system of Crete is traced from the more primitive pictographs. Pictographic plates and copies are given of all the documents of this class, and a *catalogue raisonné* of all the characters yet discovered; and the various formulæ are critically examined.

EXHIBITIONS.

SAT. (March 27).—Mr. Herbert George's Paintings, 'Sussex and Picardy,' New Dudley Gallery.
—Ridley Art Club, Twenty-Third Exhibition, Grafton Galleries.
—Royal Society of British Artists, Private View, Suffolk Street.
—Mr. Arthur Streton's Pictures, principally of Venice, Alpine Club Gallery.

MUSIC

THE WEEK.

QUEEN'S HALL.—*London Symphony Concert. New Symphony Orchestra. London Choral Society.*

THE programme of the seventh London Symphony Concert on Monday evening included Sir Hubert Parry's ably written 'Variations on an Original Theme.' They were first produced at a Philharmonic Concert in 1897, and repeated at the first concert of the Bach Choir in the following

year. It must be disheartening to composers to find, as so often happens, their works praised, and as regards these Variations, deservedly so, yet speedily laid aside. For their revival we are indebted to Dr. Hans Richter. Mr. Leonard Borwick played Mozart's G major Piano-forte Concerto, which was written in 1784. In a book in which Mozart noted down what he spent is an entry, not only of 34 kreutzers which he paid for a starling, but also in music notes of the theme of the sprightly Rondo of this Concerto as the bird had transcribed it into a mode of its own making, after listening to Mozart, in the act of composing. Mr. Borwick's rendering of this, and of the pianoforte part of Schumann's seldom-heard Introduction and Allegro (Op. 92), was neat and artistic. Brahms's C minor Symphony came at the end of the programme.

The second concert of the New Symphony Orchestra on Wednesday afternoon was of special interest. A Violin Concerto in D (Op. 17) by Mr. Hamilton Harty was performed for the first time in London, under his direction. It is an effectively scored work. The opening Allegro is based on good themes, but, though they are cleverly developed, one seemed to feel the want of some strong contrast. In the second section, a Molto Lento, the composer shows both emotion and spontaneity; while the Celtic-like Finale is bright and spirited. The solo part, well rendered by Mr. Szigeti, is showy without being in the least commonplace.

Sir Edward Elgar's Symphony in A flat again created a deep impression. It was really a vivid interpretation. The orchestra was in fine form, and Mr. Landon Ronald revealed to the full the beauty and emotional power of the music. Beethoven's 'Leonora' Overture No. 3 stood at the head of the programme.

A triple bill was presented at the fourth concert of the London Choral Society on the evening of the same day. First came a setting of Macaulay's 'The Battle of Lake Regillus,' by Mr. Charlton Speer, for chorus and orchestra. There is nothing novel or striking in the work; at the same time it is gratefully written for the voices. The mood of the poem is reflected, but there is a want of character and colour in the music; it has Mendelssohnian smoothness, and here and there a Hiawathian touch. A good rendering was given by the chorus, supported by the London Symphony Orchestra. Mr. Arthur Fagge had already performed the first part of Mr. Granville Bantock's 'Omar Khayyam.' At this concert he produced the second and far finer part, for the first time in London, and with well-deserved success. All three soloists—Miss Phyllis Lett and Messrs. John Coates and Thorpe Bates—deserve praise, and the choral singing was firm and impressive. 'Cleopatra,' the prize cantata, libretto by Mr. Gerald Cumberland, music by Mr. Julius Harrison, produced at the last Norwich Festival, was also included in the programme; but we see no reason to modify the opinion of the work we have already expressed.

OUR LIBRARY TABLE.

August Manns and the Saturday Concerts: a Memoir and a Retrospect. By H. Saxe Wyndham. (Walter Scott Publishing Co.)—The author in his Preface states that the story of Manns's life is neither romantic nor exciting, yet it is one which young musicians may read with profit. By patient study, hard work, and proper ambition, Manns rose from a humble sphere of life to the position of conductor of the Crystal Palace Concerts, which under his direction won worldwide renown. The early part of the memoir is taken from a document in Manns's own handwriting. The retrospect of the Palace Concerts is interesting. The Symphony, London Symphony, to say nothing of other numerous and important orchestral concerts taking place every season, are apt to deaden the memories of even those who can remember the Palace Concerts in their prime, while to the present generation they are little more than names. Mr. Saxe Wyndham notes some of the most interesting facts, laying special stress on the encouragement given by Manns to native art. Beethoven, as a writer of symphonies, was, by the way, first represented by No. 7, but only the second and third movements were given. Such a proceeding would now arouse a storm of indignation. Later, however, Wagner was offered to the public by Dr. Richter in a similarly cautious manner. The book affords pleasant reading, while as a work of reference it will be found useful. It contains portraits of Manns at various stages of his life.

Musical Gossip.

THREE performances of Strauss's 'Elektra' are to be given in London in the autumn, under the direction of the composer, with the Queen's Hall Symphony Orchestra. Strauss's Symphonic Poems have often been performed here, and the high merits of 'Tod und Verklärung' and 'Don Juan' have been duly appreciated; but his later works of the kind have not won equal favour. Many poetical songs of his, too, are heard at recitals. As a writer of operas, however, he has not hitherto been represented in London. The two early ones, 'Guntram' and 'Feuersnot,' seem to have attracted little attention even in Germany; and 'Salome' is not likely to be given here. It will therefore be interesting to hear his latest, and, in the opinion of some, ripest work for the stage.

DR. W. H. CUMMINGS read an interesting paper on Dr. John Blow at the meeting of the Musical Association at Messrs. Broadwood's last week. Dr. Cummings has discovered that Dr. Blow was born, not as stated in the dictionaries, in 1648, but in 1649.

LADY HALLÉ celebrates on Monday the seventieth anniversary of her birthday. Her first appearance in London was in 1849 at a Philharmonic Concert. *The Athenæum* of April 21st of that year mentions "two small Nerudas—prodigy players," probably Miss Neruda and her brother Franz.

THE HEREFORD MUSICAL FESTIVAL will be held on September 5th, 7th, 8th, 9th, and 10th, under the direction of Dr. G. Robertson Sinclair. Dr. Walford Davis and Mr. Granville Bantock are writing new works for the occasion; the former will contribute a work, 'Noble Numbers,' some sections of which are choral, some instrumental, the

latter a new Orchestral Suite. Among other works included in the programme are Sir Hubert Parry's 'Job,' and Sir Edward Elgar's 'The Kingdom' and a flat Symphony. There are to be selections from Haydn's 'Creation,' Wagner's 'Parsifal,' and Schubert's 'Lazarus.' The last-named is of special interest. It is a great pity that the whole of what remains of Schubert's work is not to be performed. The sub-title is "Sacred Drama in three Acts," but only the first part and nearly the whole of the second have been preserved.

WE referred a fortnight ago to the vexed question of the date of Chopin's birth. *Le Ménestrel* of the 13th inst., quoting from the *La Vie musicale* of Lausanne, gives the two extracts from the church records of the birth (February 22nd, 1810) and baptism of Chopin, which to all appearance are genuine. The baptism (April 23rd), according to Catholic custom, was rather late, but the expression of the *curé*, "Ego qui supra supplevi ceremonias super infantem baptizatum ex aqua," is said to infer that there had been a previous baptism which was an empty ceremony.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.	Madame Kirkby Lunn's Vocal Recital, 8.30, Bechstein Hall.
TUES.	Miss Anita Rio's Song Recital, 3, Bechstein Hall.
—	Madame Marie Brema's Song Recital, 3, Æolian Hall.
—	Chamber Concert, 4.30, Leighton House.
—	Queen's Hall Choral Society, 8, Queen's Hall.
—	Miss Marie Motto's Concert, 8.30, Leighton House.
WED.	Madame Alice Esty's Song Recital, 8.15, Bechstein Hall.
—	Stock Exchange Orchestral Concert, 8.30, Queen's Hall.
THURS.	Operatic Performance by Students, 8, Royal Academy of Music.
—	Broadwood Concert, 8.30, Æolian Hall.
—	Strolling Players' Orchestral Concert, 8.30, Queen's Hall.
FRI.	Mr. Albert Garcia's Song Recital, 8.30, Bechstein Hall.
SAT.	Chappell's Ballad Concert, 2.30, Queen's Hall.
—	Esperanto Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

KINGSWAY.—*The Fifth Queen Crowned.* Adapted from Mr. Ford Madox Hueffer's Novel by the Author and F. Norreys Connell.

THIS is an adaptation prepared by authors who lack the sense of the theatre. A fairly strong historical drama might have been shaped out of Mr. Hueffer's romance. Katherine Howard, as he presents her in his story—a creature of impulse and enthusiasms and fervid eloquence, anxious only to make her own promotion the means of reconciling her Church and King, full of a frank nobility of soul that renders her careless of attacks on her reputation and the plots of her enemies—might have become in the hands of a master of stage technique an effective heroine. But Mr. Hueffer and his colleague show no constructive ability, and instead of a play we were offered at Miss Ada Potter's matinée a series of scrappy episodes in which figures purporting to represent Henry VIII. and his fifth Queen and the sullen and defiant Princess Mary, and a set of intriguers that included Cranmer, made fitful appearances, and employed a pseudo-archaic diction. There was a lamentable crudeness about all the characterization, but, thanks to the skill of a couple of players, two of the characters left some impression on the audience. Modelling himself on the Holbein portraits, Mr. James Hearn suggested happily the genial trucu-

lence and physical grossness of the King, and Miss Eily Malyon indicated no less cleverly the melancholy and the pride of the embittered Princess. Miss Potter herself made the Queen smile pleasantly and give other superficial signs of an amiable temper.

ROYALTY.—*The Noble Spaniard: a Victorian Farce in Three Acts.* Adapted from the French by W. Somerset Maugham.

MR. MAUGHAM has adapted an ordinary farce of earlier days for Mr. Charles Hawtrey's benefit, and some may regret that a playwright of such brilliance should have wasted his talent on material unworthy of it, instead of relying upon his own invention. This is not to say that if one is ready to accept the mechanical humours of this kind of play one cannot be amused by the Royalty piece. Its Spanish Don of many titles and imperturbable impudence, who insists on pushing his way into the society of the pretty young widow he adores, and is prepared, upon her pretending that she has a husband alive, to challenge every man he meets near her as her possible spouse, is droll enough in a certain fantastic way, and sets in motion a series of situations that any person who abrogates his common sense in the playhouse may find extremely diverting. But it is a farrago of nonsense, none the less, and it is not made the more plausible by Mr. Hawtrey's acting. A Spanish lover should at all events be ardent. This mercurial comedian substitutes persistence for ardour: he is earnest and audacious, not passionate. The only occasions on which he shows himself fervent are those on which the Don kisses his lady-love; then his behaviour is a trifle startling. Otherwise he is the glib, bland Hawtrey of so many farces, with the sole difference that he is rigged out in cape and sombrero. There are just two features of the production which render a visit to the Royalty well worth while. One is the Early Victorian setting and costumes of the piece. Here Mr. Maugham had an inspiration. It is delightful to see Miss Kate Cutler with side ringlets and in crinoline and flounces; thus equipped she makes the prettiest of pictures. It is a joy, too, to hear Miss Anne Cleaver travestying the drawing-room vocalism of the fifties, or to watch Mr. Lyall Swete made-up after the manner of Thackeray. The other great recommendation is the art of Miss Fanny Brough. To her falls the task of furnishing a burlesque picture of a woman of middle age and romantic nature who has fed her soul on Byron and Byronism. Never once does Miss Brough give way to extravagance, yet whether the poor lady is confessing to her husband a sin of which she is innocent, or making demure advances to the Don under the misapprehension that she has won his love, or demanding "Give me his blood!" when she discovers her error, she shows herself a past mistress of comedy.

OUR LIBRARY TABLE.

Dramas and Diversions. By W. L. Courtney. (Chapman & Hall.)—The critic who turns author has to take his courage in both hands. He gives hostages to the enemy—the army of the criticized—and offers sport to his rivals and colleagues. Nevertheless, it is good discipline for the reviewer to essay creative work, and especially for the play-reviewer. Because he has seen dramas innumerable, he is apt to pique himself on his technical knowledge of the craft he discusses. There is no more humbling proof of the difference that exists between theory and practice than an attempt to write a play. The art of elimination, the development of character through dialogue, the problem of keeping the action perpetually moving—these things are not easily learnt, and by the time such accomplishments are mastered the learner will confess to a new respect for the average craftsman, he will have begun to appreciate the difficulties of dramatic construction. Mr. Courtney has been reviewing plays for many years, and it is now a long time since his first stage work was produced. Perhaps it is his experience in combining the functions of playwright and judge of plays which is responsible for the moderation of tone and catholicity of appreciation that, apart from his academic touch—a relic of Oxford and its senior common-rooms—are the prevailing characteristics of his criticism. Mr. Courtney is certainly no novice as a playwright; he does not belong to the ranks of “the unacted.” Of the five longer pieces which constitute the bulk of his ‘*Dramas and Diversions*,’ four have obtained public representation of some sort or other. Even the exception, ‘*Bridals of Blood*,’ a romantic drama adapted from the German of Ludwig Fulda, and concerned with the same subject as Mr. Devereux’s ‘*Henry of Navarre*,’ was accepted by Sir Henry Irving and bequeathed by him to his sons. But the one-act play ‘*Kit Marlowe’s Death*’ was given by Mr. Alexander at the St. James’s; ‘*Gaston Bonnier*,’ a two-act drama of domestic sentiment, was staged by Prof. Herkomer at his theatre in Bushey; ‘*On the side of the Angels*,’ a full-sized problem-piece, was presented two years ago under the auspices of the Pioneers’ Society; and ‘*Undine*,’ a fable written under the influence, and somewhat in the manner, of M. Maeterlinck, has been played by Mrs. Patrick Campbell in its entirety in America, and, to the extent of one act, in London recently.

But the question for the public is not how many of Mr. Courtney’s plays have secured stage production, but how far their author gives evidence of being likely to prove a successful artist. For such a calculation three only of the seven works included in this volume require to be considered. ‘*Bridals of Blood*’ cannot be taken as Mr. Courtney’s own composition. ‘*Gaston Bonnier*’ is no more than an exercise in drama, pleasing, but slight and conventional. ‘*Pericles and Aspasia*’ is a skit on modern politics and modern persons of note, in which the allusions are half-concealed by the Greek names used, and can be caught only by the few. Another piece is merely a charade designed for children’s entertainment.

There remain ‘*Kit Marlowe*,’ ‘*On the Side of the Angels*,’ and ‘*Undine*.’ The first of these is a model specimen of a one-act play. Possibly its diction is here and there a little too formal; otherwise we get in it the right balance of literary and dramatic qualities, and at the same time the tone of thought and feeling, the habits and

customs of the period, are suggested without causing any delay in the action. Obviously Mr. Courtney can compass the shorter flights of drama. To pass to his more ambitious works, it must be confessed that the one play of his which handles modern life and character is written round too painful a subject (the drug habit), and, almost necessarily, in too sombre a key, to please the general public. Its hero is a victim of cocaine, who, in so far as he avoids or gives way to his weakness, is alternately attracted by a nurse who is his good angel and by a woman of the world whose influence is harmful. The playwright’s study of the injurious effects produced by the drug not only on the man’s moral fibre, but also on his manners, is admirably done; and there is one scene in the play—that in which the hero outrages every notion of propriety in a drawing-room, and explains before several guests the reasons that prompt him to marry his host’s sister—which demonstrates beyond dispute Mr. Courtney’s possession of a sense of drama. Still, it is the particular scene rather than the play as a whole which leaves any vivid impression. Of ‘*Undine*,’ on the other hand, it is possible to speak without reservations. Its heroine is an exquisite creation, full of mystery and fascination; there are lyrics of real beauty scattered through the text; and the entire play, which is both dainty and tender, has “atmosphere,” fancy, and poetic feeling. But the very ingenuousness of the treatment, which of course the author has deliberately adopted, would hamper its chances with any but a special or a youthful audience. Mr. Courtney, in fact, is apt to be too eclectic in his choice of themes; and if he proposes to make of play-writing something more than a “diversion,” he will have to resist this tendency.

A Shakespeare Word-Book. By John Foster. (Routledge & Sons.)—In compiling this ‘*Word-Book*’ the author has endeavoured to bring into a concise form as much authoritative information regarding the employment of words by Shakespeare as is possible, and to furnish the student with a readily accessible means to fix upon the precise meaning of the dramatist’s diverse and often puzzling use of them. In addition to explanations and illustrations of the more archaic forms of expression, many words are included which are sometimes employed by Shakespeare in a manner unfamiliar to modern ideas. With a guide of this description ready to hand, the reader should have no difficulty in recognizing the meaning which the dramatist intended to convey. In order to give point to the argument concerning the necessity of a work of this kind the author in the Preface says:—

“To express his thoughts Shakespeare seldom employed an inapt or inadequate term, but, like a master-magician, he summons words at will, ranges into ready submission existing forms of speech, turns to his own purposes the flexibility of the language, and easily adapts it to his various requirements. The universality of his sympathies, the intensity of his conceptions of nature and life, the wealth and variety of his picturesque metaphors, necessitate for his use a correspondingly wide range of expression. While his vocabulary is reputed to be the largest of all the vocabularies of an English classic, the concordances flash upon one’s notice several interesting facts, e.g., that many of his words are used by him only once, and others very seldom, while some again occur very frequently, and are registered in whole columns or even pages; on the other hand, words now very common, so common indeed that we can scarcely conceive how Shakespeare and his contemporaries could manage to do without them, do not find a place in the text.”

The author does not concern himself greatly with the vagaries of Shakespeare’s grammatical forms, and wisely avoids the

controversy which has raged in the past over the textual side of the dramatist’s works. Arguments regarding the most authoritative versions of disputed passages are left severely alone.

It is as a general guide for the ordinary student that this compilation should be regarded, rather than as a dogmatic contribution to the already congested mass of Shakespearean literature. In this character the volume will be welcomed by those to whom a clear-sighted and common-sense study of Shakespeare is the chief desideratum, although they may feel that the distinctions of meanings discovered in the use of some familiar words are overdone.

Mr. Foster states that the task of collecting and arranging the material for this work has occupied the best part of his spare moments for nearly sixteen years; that being so, and with the excellent and useful result now lying before us, it may perhaps seem somewhat ungracious to pick holes in what must have been a labour of love. But, truth to tell, although we find that in many cases, as we have previously pointed out, words which are now in everyday use are shown here in the divergent senses in which Shakespeare employed them; yet many are included which bear the same meaning that they have nowadays, and consequently there can be no valid reason for their inclusion. To take an example at random, we have the word “loneliness”; in neither of the excerpts quoted is there discernible any variation from the meaning usual at the present day. Again, the six examples illustrating the word “proud” yield the same result. There are many similar instances. By the judicious excision of words of this description the 735 pages in this volume would have been reduced to more reasonable proportions. It is only fair to add that much of the work would have been impossible without the help of the many who have gone before. Of these Schmidt is the most exhaustive and laborious, but his work is expensive, and has not been submitted to us for many years.

Proserpine: a Masque. By Maurice Baring. (Oxford, Blackwell; London, Simpkin & Marshall.)—This is more of a poetic drama than a masque, despite its choric interludes and its processions, and a very charming piece of fantasy it is. According to the classic legend, Proserpine was permitted by her lord of the under-world to return to her beloved earth in the spring, but was bound to rejoin him in the days of harvest and the falling leaf. It is in her double capacity of goddess of spring and queen of the dead that she is made to figure in Mr. Baring’s masque, the scene of which is laid in the Sicily of an undefined age. Thither she comes in the springtime, disguised as the maiden Rosemary, who acts as a kind of priestess in the goddess’s ruined temple; and there she meets a young prince who is out of love with life, and longs to escape to the “endless dream” of death. Death, however, as Proserpine reminds him, is for most of the dead a state of infinite heartache for the earth and earthly pleasures they can never again enjoy. The prince is on his way to wed the beautiful daughter of the king of the land, but it is the disguised goddess who wins his affections, and she promises him, if he can conquer Death in the lists, that he shall enjoy the vague privilege of being without regret in the world of shades and dwelling there for ever contented in the dream of her, though far removed from her throne; and with this fate, which is supposed to bring some sort of happiness to Proserpine, the dreamy, melancholy lad professes himself satisfied.

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Further particulars may be obtained from

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March 26, 1909.

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SATURDAY, APRIL 3, 1909.

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LITERATURE

The Origin and Development of the Moral Ideas. By E. Westermarck. Vol. II. (Macmillan & Co.)

PROF. WESTERMARCK'S indefatigable labours in the field of comparative ethics have at length drawn to a successful close, and it is possible to frame a general estimate of the value of his work. Perhaps one's first impression is of sheer massiveness. The bare titles of the authorities quoted cover 78 pages. We undergo the sensations described by Anatole France in a recent famous preface; whole libraries descend in an avalanche upon our heads. Now this power of encyclopædic research is given to few. Amongst English-speaking authors Prof. Westermarck need fear no rival unless it be Dr. J. G. Frazer. Until some millionaire endows a scheme for excerpting the whole of the good first-hand evidence relating to primitive man, and publishing it in a huge ethnographic dictionary with double columns and numbered lines, the ordinary student of limited range must be in the main content to work over selected portions of the ground surveyed by one or another of these rare purveyors of the wholesale. No doubt by thus concentrating on a section it is possible to improve details. The encyclopædist is bound to trust to his notebook overmuch. To lack of control on the part of the live memory is chiefly due that special fallacy of the compiler, *ignoratio contextus*. Facts are unwittingly divorced from their literary context, or, more fatal still, from their sociological context. Even Prof. Westermarck, we believe, who strives so hard to be critical in his use of his authorities, has occasionally included spurious, or at any rate wrongly labelled, specimens in his vast museum of anthropological materials.

But this drawback is as nothing

when compared with what appears on the credit side of the account. These feats of synthesis inspire the next generation of inquirers as no amount of minutely elaborated special studies can do. They kindle the imagination; they breathe the larger hope. Take, for example, Herbert Spencer's work in comparative ethics and sociology. Its quality was bad, for Spencer, unlike Prof. Westermarck, was building upon data which he had not himself checked. Even so he was invaluable as a pioneer. Like Columbus, he disclosed, even if he did not in strictness discover, a new world. Prof. Westermarck, on the other hand, fired, no doubt, by the example of his predecessor, has actually reached the promised land—nay, has crossed it from end to end. In his train, let us hope, other explorers will follow, and they can hardly help finding not a little that has escaped his careful scrutiny. But they will forge ahead, thanks to the constant use of a map, and the map will be the book before us.

To speak of Spencer in this context is all the more natural as Prof. Westermarck's outlook upon the history of human morals is primarily that of the biologist. Whenever he proceeds beyond description to explanation, it is to postulate the workings of an instinct. For him the moral ideas are little more than the direct outcome of certain emotions, and these, in their turn, of instinctive tendencies due to natural selection. It would seem to be at bottom the same line of thought as that which Mr. McDougall has recently worked out with so much subtlety and skill in his 'Introduction to Social Psychology.' The broad effect of such a method of interpretation is rather curious. Despite the evolutionary interest that is paramount throughout, there is a conspicuous lack of dynamic movement. Instincts, be it remembered, do not change rapidly. Indeed, with the growth of civilization, and the consequent sheltering of the individual from the incidence of natural selection behind the bulwark of his social inheritance, instincts are likely to fluctuate rather than to develop in a definite direction. Thus one rises from a perusal of Prof. Westermarck's two immense volumes with the reflection that, in its moral aspect at least, human nature is human nature from China to Peru, with perhaps a tendency to vary for the worse in the case of the less fortunately placed amongst the denizens of civilized society.

Yet is this truly so? After all, behaviour, not feeling, is the touchstone of morals. Perhaps in a given situation—and there is a strong family likeness between vital situations the whole world over—all men tend to display the same automatic response of emotion. But the real question for morals is: Do they yield to their emotion in the same way? Granted that the civilized man, considered in abstraction from his social inheritance—in a word, from his education—is the natural man or worse, does it follow that, when the results of the socializing process have been counted in, there will remain

any fundamental similarity in respect to ethics as tried by the test of conduct? It was Darwin himself who said that the difference between savage and civilized man is the difference between a wild and a tame animal. Had he laid greater emphasis on the part played in the moral life by social tradition, Prof. Westermarck might, we think, have done more to bring this difference out. We venture to suggest to him that he should some day compose a supplementary study with the object of showing how, under the influence of social forces such as law, religion, and philosophy, the moral ideas have become organized into systems, and, by such participation in a higher unity, have been radically transformed. With his vast knowledge of the facts he could not fail to do justice to a side of the subject on which his present method, which treats of the history of this and that virtue taken separately, is bound to show weakness.

It is impossible to attempt to examine here the specific findings of twenty-five full chapters. The earlier sections carry on from the first volume the account of the altruistic feelings. Prof. Westermarck is able to show that it is in extension rather than intension that primitive morality fails. It is true enough, as the traveller is fond of reporting, that savages are apt to be thievish, lying, and ungrateful in all that concerns the traveller in question. Amongst themselves, however, they behave otherwise. In treating of patriotism and cosmopolitanism the author shows that a curious contraction has taken place in the range of European morality within comparatively modern times. Nationalism may make for survival, or it may not, but it certainly narrows the sympathies:—

"But at the same time opposite ideals are at work. The fervour of nineteenth-century nationalism has not been able to quench the cosmopolitan spirit. In spite of loud appeals made to social instincts and the sense of national solidarity, the idea is daily gaining ground that the aims of a nation must not conflict with the interests of humanity at large; that our love of country should be controlled by other countries' right to prosper and to develop their own individuality; and that the oppression of weaker nationalities inside the State and aggressiveness towards foreign nations, being mainly the outcome of vainglory and greed, are inconsistent with the aspirations of a good patriot, as well as of a good man."

It will not, we hope, seem an impertinence to say that these dignified words carry all the more weight as coming from one who is himself both cosmopolitan and a true patriot.

Passing on to the self-regarding side of conduct—on which side, however, as it is justly argued, it remains none the less subject to moral praise and blame—we come first to the remarkably interesting topic of suicide, and then proceed to consider idleness, gluttony, uncleanness and their opposites. Next follows a review of the phenomena connected with the play of the sexual instinct. Here Prof. Westermarck is on familiar ground.

It is to be noticed that he consistently reaffirms the main contentions of his well-known 'History of Human Marriage.' Lastly, we are reminded that respect for one's neighbour and oneself is not the final word in morality. There is regard for the lower animals, regard for the dead, and, most important of all, for "gods" defined as supernatural beings with whom relations of a more or less permanent character are established. Prof. Westermarck's treatment of religion is, perhaps, somewhat coloured by his firsthand experience of its workings in Morocco. For instance, he is evidently impressed with the importance of *l'âr*, the conditional curse putting constraint on a man or a god, and would suspect something analogous to be at the back of many forms of primitive rite. This has still to be proved, and we wish he would set himself systematically to determine the range of this *motif*. For the rest, he seems a little heavy-handed in his treatment of matters full of infinite variety. But, if subtlety be not always apparent, there is at any rate never-failing strength. By dint of a singular combination of virile qualities—pluck, resolution, and common sense—Prof. Westermarck has accomplished a monumental work that places him in the first rank of living anthropologists.

Catalogue of Books printed in the Fifteenth Century now in the British Museum.
Part I. (British Museum.)

FROM time to time we have had occasion to call attention to the publications of the British Museum—sometimes intended for the general public, as, for example, the series of handbooks by which the Exhibition Galleries are explained and made interesting; sometimes for the librarian and journalist, as in the invaluable 'Subject Index,' which shows at a glance every important book in any language published on any subject for the last twenty-five years; sometimes for the student of art, history, or archaeology—of every one of the many branches of learning its collections illustrate. Students of literature throughout the world, and bibliographers in especial, are dependent on the great Catalogue of its Library; and the Trustees have now added to this debt by the issue of the volume before us, the first of six, describing with laudable completeness the *incunabula* or fifteenth-century books in the British Museum Library.

The difference between this Catalogue, dealing solely with blockbooks and the productions of the printers of four German towns, and such well-known works as Dibdin's, marks the growth of bibliography from a recreation of dilettanti to a science. It is a difference not only of end, but also of means: exact description, attention to minute points of detail, knowledge of methods of manufacture, are all pressed into service. The history of this progress is briefly told in the Introduction, and readers of this journal will not need to be reminded that much

of it is due to the extraordinary ability of Robert Proctor. His 'Index to the Early Printed Books at the British Museum, with Notes of Those in the Bodleian Library,' deals with close on 10,000 books. Now it is estimated that forty-five of every hundred fifteenth-century books bear no mark of place or printer, yet single-handed, after his day's work was over, he was able to classify these by country, city, printer, type, and date with such success that 955 books out of every 1,000 were attributed either to a named printer or a well-defined group. The mere recital of this achievement marks its importance; it revolutionized the methods of students of early printing, and the work of which this is the first part is a direct consequence of it—an examination, correction, and expansion.

The number of books printed before the year 1501 at present described seems to be about 25,000; and Mr. Peddie, in the exhaustive Author-Index to them he is now publishing in *The Library World*, seems likely to increase that number considerably. Dr. Fortescue estimates the final number as about 30,000, which we consider too low; and of these the British Museum possesses, excluding duplicates, over 9,000. Fortunately these include the greater part of the most desirable books of the period, and such a gap in its collection as that caused by the absence of any work of the first printer at Bamberg, Albrecht Pfister, is rare. Law books—a noteworthy proportion of early printing—do not seem to have attracted the attention of those who formed the collections of which our National Library is composed. In any case, before we can arrive at an accurate idea of the total volume of early printing, we must not only assign to every printer the known books he issued, but we must also be able to arrange these in the order in which they appeared, and thus get an approximate idea of his limit of production. It is in this direction that this Catalogue marks the highest point yet reached in bibliographical research. All known methods have been employed and focussed on each point as it came up for discussion, and the result is one of which all connected with it may well be proud.

Mr. Pollard's Introduction is not only a clear and ably written statement of the most advanced methods of modern bibliography, but also a fascinating account of the mechanism, materials, and difficulties of the primitive printer, and the means by which he overcame the last. Early printing presses were able to print only one page at a time, and as presswork was necessarily very slow as compared with composition, it was usual when a large work was being printed to have five or six presses at work on it. It thus became a matter of great importance to make each section of "copy" exactly fill a quire. In the case of the 42-line Bible an extra leaf was required in no fewer than seven of the quires, while smaller adjustments were made by increasing or diminishing the number of lines on a page, or the use of contractions.

But the difficulty of adjustment in works like the Bible, service books, Psalters, &c., seems to have been much increased in the case of secular books. Mr. Pollard quotes one case where

"at the end of four quires he [the printer] has to use extra lines, and the number of contractions to a page rises from 70 to 300. At the end of another quire contractions are used only when needed for spacing individual lines; and finally there is a blank half-page, and the first words of the next quire are printed as a catchword to show there is no omission—'sequitur scipio quoque.'"

One reason for this may have been that the "copy" for a Bible or service book would probably have been an old vellum MS. in which the writing and use of contractions would be fairly uniform, while a paper MS. would be written in a rougher and less regular hand, and be more difficult to estimate. As printers grew more expert, and no doubt as the use of something approaching the "galley" was introduced, these clumsy methods tended to disappear; but there is abundant evidence that down to the end of the century the comfort of having printed "copy" was appreciated, and "even when the original make-up was clumsy and complicated, it was slavishly followed." We learn to notice the adoption of improved methods—the increase of printed matter on the page, the introduction of printed signatures and guide-letters, the reduction in the number of pinholes used to fix the position of the print on the paper, and office usages like two compositors setting alternate pages; and we are warned against assuming, in the case of reprints, that the more correct is obviously the later in date.

After dealing with the methods of early printers we are led to consider the evidence obtained from their materials—paper, type, and ink. The last of these does not help us—we have no printed book in which printer's ink is not as good as it is to-day; but paper and type have their story to tell. M. Briquet's researches on watermarks were published too recently to be utilized throughout this book, but it is not without significance that the compiler of this Catalogue—one of the half-dozen leading bibliographers of the world—has adopted his system for the dating of some quartos. Type holds, of course, the first place among our means of identifying the work of different printers; and that it does so, owing to the amazing diversity of forms used by them, is to our mind absolute corroboration of the theory that the use of steel punches for preparing the matrices from which type was cast was not introduced till printing was comparatively well known. We must first congratulate the British Museum on its adoption of a natural classification of types. At present, if any one speaks, say, of Caxton's Type 6, it is impossible to know which type is meant unless the system the speaker has in mind is known, and any classification is liable to be thrown into disorder by the discovery of a new dated fragment. Mr. Pollard

classifies type according to the measure of 20 lines of unlead type. Thus "Eggestein 126" is a type in which 20 lines are 126 mm. deep. At the same time Proctor's classification is given in brackets for the sake of identification. This is a step in the right direction, which we hope will be universally followed, though 20 lines give a certain opportunity for error of measurement when it has to be calculated from a line or two, as in the case of larger types. The methods of early printers in dealing with the very soft types they used are extremely various. Some clung to the type as long as it could be used; others recast it frequently, from time to time using fresh bodies; others again, as the supply of any particular letter ran short, replenished it by castings from other matrices, till at last the whole character of the type was altered. Observations of this sort are employed for dating many Cologne books from 1470 to 1480, among which may be placed the 'Bartholomæus' on which Caxton learnt printing. The use of blocks and woodcuts in dating books is also exemplified. The collations of the books may be expected to stand on record as models for future work of this kind, and bibliographers will find much to study in the exposition of the reasons for adopting the forms employed.

The non-bibliographical reader may ask, What of the books themselves? The list contains the most venerable monuments of printing. The present reviewer has no doubt that the art found its birthplace in the Low Countries; the invention of printer's ink, which is an oil paint at bottom, seems to make it certain; but till a dated book is found earlier than 1454, Mayence holds pride of place. We have here books from the libraries of the Tudor, Stuart, and Hanoverian kings, and of those benefactors whose names will be preserved as long as England remains—Grenville, Cracherode, and the rest. Among them is Henry VIII.'s copy of the 'Summa de Potestate Ecclesiastica' with his annotations, one of them against the discussion whether a dispensation could be given for having several wives at once. The author remarks that polygamy in the patriarchs was not against the law of nature, on which the King comments, "Ergo nec in nobis." The choice of subjects partakes of the German character, solid, serious, improving, but wanting in the lighter graces. Grammars, histories, theology, divinity, law, are all represented, but literature is at a discount; it hardly exists. Fifteenth-century Germany was not in the Middle Ages, but in the Dark Age, as far as any question of culture was concerned.

In conclusion we may mention one or two unimportant matters that have struck us. For example, "Hain 2142?" demands a little fuller explanation; the advertisement on p. 54 is surely written by the printer, and should appear under his name; on p. 6 of the list of facsimiles there is a wrong reference to I.C. 537. A temporary author-index would have aided beginners. Trifles like these do not,

however, detract from the value of the most important contribution to bibliography since the death of Robert Proctor.

On the Tracks of Life. By Leo G. Sera. Translated by J. M. Kennedy. With an Introduction by Dr. Oscar Levy. (John Lane.)

SIGNOR SERA, like Prof. Westernmark, deals with moral ideas, but in a very different spirit. He is an up-to-date theorist who speaks with scant respect of sociology and sociologists, though the burden of his book is a theory of society. The theory takes its character from the well-defined bias, rather literary than philosophical, of the so-called immoralist writers, and seems a blend of the Nietzschean revolt from respectability and the Stendhalian preoccupation with sex. Recognizing two human types in eternal opposition—the strong and the weak, the rapacious and the submissive, the Aristocrat and the Plebeian—our author sees the second as eternally ruled, tasked, and exploited by the first. This, to be sure, is not very new, either in sociology or out of it. The secular conflict between the two races of mankind was clearly perceived long ago by an observer named Elia, who, quite in the spirit of modern thought, declared an immoral preference for the prevailing Bigod. What is new is that Signor Sera would have us believe that his Aristocrats are the depositories of race-fecundity as well as the spenders of other people's money. This is because perfect vitality—the mark of the organic Aristocrat—is associated with high sexuality, rapacity, and projectiveness. To begin with, indeed, he explains that there are Aristocrats in every class. That definition, however, is but waveringly maintained throughout the discourse, the general effect of which is to affirm that, but for the existence of ruling and indolent classes, aided by some auxiliaries from below, the great reproductive movement (slightly to adapt Arnold) would cease to go on. It would cease to go on because the majority of men in civilized society are condemned to work; and because work, being a deviation from the interests of "pure animalness," and therefore a violence done to the organism, deforms, devitalizes, and ultimately sterilizes the generations engaged in it. It is a resourceful enemy, this same work, and brings down with the javelin those who escape the sword. The javelin is morality (here enters Nietzsche), a projection of work which unmans those smitten by it as though the point were poisoned. The hopes of Nature, therefore, are finally staked upon that eternal individualist, the organic Aristocrat—who is known by his superiority to morals (so called) as well as to his fellow-men. By no means *l'homme moyen*, he is emphatically *l'homme sensuel*. He seems, indeed, a kind of human Bagheera in a perpetual love-mood, and a good many passages of the book appear to justify the surmise that his happiest hunting-grounds are

among Italian myrtles. It is true that not all members of the "parasitic" groups are worthy to be likened to Bagheera. Unto too many of them morality cleaves like the shirt of Nessus (only freezing instead of frizzling), so that toil could not make them tamer. But the favoured situation of such groups makes for the chances of physiological storage and recovery, and so ensures the production of true Aristocrats from time to time. Nevertheless, the process of moralization outstrips the rate of recovery (or return to natural integrity) so surely that

"the human race is slowly and with fatal progress withdrawing itself from the direct line of pure animalness, and from conditions of balance, to assume a position of relative non-balance."

In these words we have the author's final formulation of what, he assures us gravely, is a "true law"; nor do we believe that any one who has thoughtfully read his way as far as p. 298 will refuse his assent to at least part of it. Unfortunately, a theory of society is judged not by its final formula (which may be as ultimate and privileged as anything in metaphysics or theology), but by the amount of truth concerning man and the world which is taken up in its principles, and the method of applying these. Upon the whole, we have seldom read any writer who, with such a range of opinion and assertion, contrived to take up so little of the truth concerning most subjects of his discourse as Signor Sera does. One would think he had a special faculty of fragmentary perception, and could only catch sight of the edge of reality when he had passed the main bulk of it by. The lesser reason, or the remoter one, appears to attract him, though his preference seems sometimes given to the one which is no reason at all. For instance, the prevalence of "sport" among the English and other Northern peoples is explained as being due to the haunting power of the idea of work, and exists because these Northern peoples were, in the beginning, the groups of weak men who were driven into regions where only by work could a subsistence be wrested from the earth. The Latins, having escaped that evil lot, have not these cravings for exhaustion. Take, as another example, the reason why Germany is to-day "the most military nation." Some would opine that it is because Germany is stamped with the impress of Prussia, a Power which was created by a martinet and an army, and seems indeed, so military are its connotations, the name of a regiment rather than a country. Others, pointing to the map, would say off-hand that the German Empire, if it would hold together between the upper and the nether millstones of Russian encroachment and French *revanche*, has need to be as strong as steel. For such explanations Signor Sera has no use. The Germans are to-day "the most military nation" because they were formerly the most intellectual nation. That is to say, having (as a Northern people)

gone through the discipline of work, and having produced the fruits of that mortification of the flesh in an efflorescence of ratiocination and sentiment, they are now passing into "the second stage of the social rhythm," and reaching that fullness of life in which man is objective, aggressive, and diffusely preoccupied with sex. Our author seems to view the change as partly the reward of virtue and partly a repentance for sin, but many will be apt to regard the second state of that people as worse than the first.

The leading topics of the book, giving its chapter-headings, are Love, the Origin of Society, Work and Morals, North and South (the characteristics of peoples), Social Rhythms, the Creation of Genius, a Conception of Civilization, two disquisitions on Aristocracies, and a chapter each on Stendhal and Nietzsche. Upon hardly one of these themes has the author a thesis to advance which seems more integral or "originary" (to use one of the queer words with which the pages are strewn), or more satisfying, than the samples we have quoted. Yet we would not say that he is unworthy of critical notice. Despite his unfortunate immoralism, his dogmatism (as of a man who is unaccustomed to address his equals, or has a feud with them all), and the prolixity and confusion of his book, we neither dislike Signor Sera nor despair of him. We should expect him to have something to say yet, or at any rate a personality to express. He has gifts as a writer, though he wastes them through unrestraint from page to page. He also has a mind, if he could make it up; but the form he at present affects seems to us to forbid cohesion. He is not without imagination, nor (*pace* the Nietzschean plea) without sympathy for the suffering underworld of workers. To them, indeed, he traces all the intellectual, moral, and spiritual gains of humanity: elements which (we divine rather than learn) he wages war with only in so far as the forms which they create confine and kill. The chapters on Stendhal and Nietzsche, inconclusive as they are, display what is, upon the whole, his best qualification for literature: a considerable power of psychological analysis, and an intuition of mental states which are perhaps not of the healthiest kind. It is here that we arrive at the source of all the mischief. Signor Sera is an "immoralist," and only becomes a sociologist by the transference of his immoralist quarrel to a systematic theme with which he is not, we think, at present equal to deal.

The Religion of Babylonia and Assyria.

By Robert William Rogers. (Luzac & Co.)

THIS book, which is a reprint of a set of lectures delivered by Prof. Rogers to Harvard University, is, it seems to us, a fair sample of much American scholarship. Carefully and laboriously written, with a manifest desire to follow the lead of what appears to be the best accredited school of European thought, it lacks

something of originality, and appears to owe little to independent research. Yet Prof. Rogers has in most instances attained the not very high ideal he has set before himself; and it is probable that his view of the religious beliefs of the Babylonians and Assyrians is on the whole that which would be gathered by most moderate men from an unprejudiced study of the available evidence. For this reason we choose his book as a sound and not too technical exposition of the latest developments in this branch of learning.

Prof. Rogers begins his book with a history of cuneiform decipherment and of the excavations in Western Asia which have led to our recovery of the few documents of the Babylonian and Assyrian religions. Over this we need not linger, but may say that the authors on whom he principally relies are Prof. Sayce, Prof. Jastrow, and Mr. L. W. King, and that, in this respect, we have no quarrel with his choice of guides. Like them, he opines that the Babylonians worshipped a supreme triad consisting of the gods of the heaven, of the earth, and of the waters below the earth, under the respective names of Anu, Bel, and Ea, together with a secondary triad composed of Shamash the sun-god, Sin the moon-god, and Ishtar the goddess of the planet Venus. But even this amount of order was only brought into the popular creed as the result, according to Prof. Rogers, of "theological speculation"; and as each of the male gods of these triads was thought to be accompanied by a female consort, while Nebo and Adad (the Biblical "Rimmon") were sometimes represented as at least equal in power to the rest of the pantheon, it is plain that the "great gods" of Babylonia may just as well be described as a "company" of twelve as one of three or six. As to the Assyrians, all that we hear from Prof. Rogers of their deities is that Nebo, although originally a Babylonian god, was even more highly esteemed in Assyria than in his own country; and the same remark is made a little later about Nergal, the god of the planet Saturn, and Ninib, the god of Mars, as well as about Ishtar. Perhaps in this the author rather slurs over the predominant position that the Assyrian kings ascribed to their city-god Ashur, although some remarks of his in another passage show him to be by no means ignorant of it.

Having thus given his hearers some small insight into the form of the religions of Babylonia and Assyria, Prof. Rogers passes on to the obligation of the Hebrews to this source for what may be called the historical or mythological part of their beliefs. Thus he tells us that

"the Babylonian and Assyrian gods, from Anu, Bel, and Ea on down through the long list, have passed away from among men, and nowhere in all the world do men revere these names. But there was one divine name in Babylonia which has survived the crash of time, and as the climax of all this study of the names of the gods we must give due heed to it."

He then goes on to discuss the discovery by Prof. Sayce of the name Ja-u-um-ilu in a cuneiform text of the British Museum, and the use made of it by Prof. Delitzsch in what is generally known as the 'Bibel und Babel' controversy, and sums up the affair thus:—

"The matter has finally sifted down to very narrow limits of doubt indeed. There can be no doubt that Ja-u-um-ilu is to be read 'Jau is god'; it is exactly the equivalent of the Biblical name Joel. It may still be granted that a slight doubt exists about the first two of these names [!]. It has been attempted on several sides to show that the first half of these names may be a verb form, and the words therefore are interpreted as meaning 'God exists,' or 'God lives.' But there is no such personal name anywhere to be found among the northern Semites, and the explanation is without other support. By far the more natural explanation is that the name is to be interpreted as 'Jahweh is god.' Here, then, is the name Jahweh in use among the Babylonians, at the Hammurabi period, two thousand years before Christ."

In like manner, when he comes to compare the Babylonian and the Biblical account of the Creation, Prof. Rogers says:—

"How great are these resemblances! It is quite impossible to suppose that they are due to chance. These two stories did not arise separately in Babylonia and in Israel. The Babylonian story is older by centuries, and upon it the Hebrew story was founded. When the Babylonian narrative passed over to the Hebrews it is no longer possible to determine, but it was surely soon after the invasion of Canaan or earlier."

And in regard to the Babylonian story of the Flood:—

"What now is the relationship of these two narratives [i.e., the Babylonian epic and Genesis]? It seems to me quite clear that the material of the Hebrew narrative goes back undoubtedly to this Babylonian original."

This, with a kind of apologia to which we will return later, brings Prof. Rogers to the new theory excogitated by Prof. Hugo Winckler (of Berlin University), and made popular by Dr. Alfred Jeremias, "pastor of the great Luther-Church in Leipzig, and a Privat-Dozent in the University of Leipzig," which is generally known as the "Astrallehre" theory or Panbabylonism. This postulates that

"the Babylonians conceived of the cosmos as divided primarily into a heavenly and an earthly world, each of which is further subdivided into three parts. The heavenly world consists of (a) the northern heaven, (b) the zodiac, and (c) the heavenly ocean; while the earthly world consists of (a) the heaven, that is the air above the earth, (b) the earth itself, and (c) the waters beneath the earth...."

The rest of the Astrallehre theory Prof. Rogers sums up by saying that in it the Supreme Triad of Anu, Bel, and Ea rule, in that order, the three divisions of heaven and earth set out above, and that "everything which has happened is only an earthly copy of a heavenly original, and there it is still writ above, and still there to be read." He also holds that,

"according to Winckler, all the myths and all the legends of the ancient world are hereby [*i.e.*, by this theory] to be interpreted. Nothing even in history, properly so called, is to be understood otherwise....astrology is the last word of science in antiquity. There is no view of myth or legend of history to be taken without it. But it sweeps out far beyond Babylonia and Assyria. All peoples of antiquity come within its scope.The entire literature of Israel, all her history, all her theology, all her thinking, are, so this theory would have it, but the working of the Babylonian idea. Everything in Israel is Babylon, and Babylon is everything."

This theory—which, although he does not say so, in no way differs from the Cabala of the Middle Ages and the Renaissance—he rejects, because he says he can find no evidence for it among the original texts, and the arguments by which it is urged are inconsistent with one another; and in this we are inclined to agree with him.

We return to the apologia before mentioned, by which Prof. Rogers seeks to explain away the awkward fact that the Hebrew legends, hitherto thought by most European peoples to be in some sort "sacred," are copied from older and heathen ones which are not sacred at all. This he gets over in the only way, perhaps, open to him, by asserting that although what we have called the historical or mythological part of the Hebrew religion is derived from Babylonia, its ethics are its own. He tells us that

"the religion of Israel is not developed out of Babylonian polytheism....In Israel alone ethical monotheism arose, spread its wings, and took its flight over all the world. The religion borrowed indeed material things.Whatever Israel took it transformed."

This defence, several times repeated, is applied to all the legends before quoted in turn, and the author contrasts in several places the inbred polytheism and gross materialism of the Babylonian conception of the universe with what he considers the lofty and spiritual ideas of Hebrew theology. This is in some sort forced upon him by the conviction, which can be traced throughout the lectures, that the Bible is a necessary part of Christian belief, or that, in his own words, a religion may endure without a priest, but history affords no instance of a religion without a sacred book. A sceptic might reply that monotheism was not in itself a more lofty conception than polytheism, and that the monotheistic cosmology of the Hebrews only came to them in accordance with the Aristotelian maxim about religion, after they had learnt to crouch under the heel of a single master; while their ethics were, on their own showing, neither better nor worse than that of the nations around them. With such questions we have here nothing to do; but it would be impossible to give a fair account of the book without setting out what is avowedly the intention with which it was written.

It remains to be said that, in spite of his pains, Prof. Rogers has not always been able to avoid stating disputed points in Assyriology as if they were facts. It does not seem to us at all certain that

Bel of Nippur was "lord of the underworld" instead of lord of the air, that the legendary Oannes was really Ea, and that Adad was an importation from the Semites of Syria. In these matters he perhaps follows too closely Prof. Sayce, whose imagination is apt to run away with him, and the fact may give the measure of his critical faculty when he finds another author going the same way as himself. Nevertheless, the book is, as we have said, a clear and sound exposition of the moderate point of view in such matters, and therefore one to be commended. We can only wish in conclusion that the author could have seen his way to avoid such expressions as "Nobody will soon again be able," "glory" (for glorification), and "when so," besides those that appear sufficiently in the quotations given above. Other divergences from the English style of writing now seem too settled—for good or bad—to need comment.

NEW NOVELS.

The New June. By Henry Newbolt. (Blackwood & Sons.)

THE difficulties in the way of realizing a distant historical period have often been remarked; but Mr. Newbolt believes that there is very little difference in essentials between modern times and mediæval. No doubt if we are concerned with fundamental instincts this is true; but life is largely a matter of how these instincts are embroidered and exhibited. Certainly it is rash to assume that the fourteenth century spoke and acted and thought like the twentieth. Yet Mr. Newbolt makes it do these things. His system involves the use of modern colloquialisms, such as "before the row begins" in the reign of Richard II. This is free translation with a vengeance. In his gay preface Mr. Newbolt makes a spirited plea for his method, which, however, hardly convinces us. Human passions moved these people of Richard II.'s Court as they move people to-day, but it does not add verisimilitude to paint them in modern dress, any more than it added verisimilitude to the religious pictures of the Middle Ages that the characters should be invested with contemporary garments. Apart from this, Mr. Newbolt's slice from history is astonishingly virile and imaginative. It is full of knowledge of the times, and (Mr. Newbolt claims) contains only one invented character. Of the other characters we may say that they have been handsomely and vividly reinstated, if with rather a modern air. But the dominant feature of a strongly individual book is its vitality.

The Firing Line. By Robert W. Chambers. (Appleton & Co.)

MR. CHAMBERS performs in fiction the office that Mr. Dana Gibson performed with pen and pencil: he renders charming and entertaining pictures of smart American society as it would like to believe

itself. People in American society do not probably talk so gaily or brightly as Mr. Chambers's people do, any more than American men and women all look like Mr. Gibson's drawings; but the practical idealism has made both popular. This book of just 500 pages is a long-drawn-out account of an unhappy love-affair. We confess to being soon out of patience with the heroine and her follies and whims, which seem likely to ruin two men's lives, and do ruin one. The crux of the story is one which would not have troubled a true American for more than a few weeks. The real interest of the book lies in its atmosphere of brightness, of felicity, sunshine, pretty frocks, and "a good time." Mr. Chambers also is one of the few novelists who can render love-making interesting; and so he is sure of a large public. We make a mild protest against his habit of depicting Englishmen as either imbecile or bad

The Bishop and the Bogie-Man. By Joel Chandler Harris. Illustrated by C. Harding. (John Murray.)

JOEL CHANDLER HARRIS had the gift of writing about children with much the same freshness and charm that he displayed when writing for them; while his sympathetic character-drawing of those who remain young at heart in spite of the passage of years was admirable. The scene of this story is laid in Georgia, in an old-fashioned country town, and opens with the arrival of a little orphan girl at her elderly bachelor uncle's home. She is an imaginative, sensitive child, who enlivens her comparative loneliness with an invisible playmate, called Cally-Lou. But another and a more efficient playmate is "the Bishop," whose ecclesiastical calling is as mythical as Cally-Lou's existence—a middle-aged, warm-hearted lover of children with an infectious sense of humour; while the Bogie-Man is an amiable negro. In course of time Adelaide, the little girl, grows up, and the kindly "Bishop" uses his tact and good influences to bring her simple love-story to a happy conclusion, as, in past years, he had helped her mother before her. The atmosphere of the story is delightful, while the characterization and the illustrations are adequate.

My Lady of Shadows. By John Oxenham. (Methuen & Co.)

THIS is a well-told tale, though the mental cloud that envelopes the gentle Mary Dustan, and necessitates three ceremonies before she can believe she is John Gilbert's wife, seems rather a stretch of probability. In each case it is the result of a shock connected with her sister's children, who are from time to time kidnapped by their rascally father or his representatives. The scene—laid partly in Devonshire and partly in Italy—is true to nature; the characterization is good, and there is a wealth of incident and action. The two pairs of children, and their friend the doctor, are particularly well drawn.

The Yellow God. By H. Rider Haggard.
With Illustrations by A. C. Michael.
(Cassell & Co.)

MR. RIDER HAGGARD is in his element in this African story. There is a fell priestess, beautiful as sin, who has the pleasant practice, handed down from days of old, of marrying successive consorts, and disposing of them, spider fashion; there is a soldier-traveller, who, having broken the meshes of a firm of company-promoters, travels to Asika's Court to obtain gold and earn a winsome English bride; there is above all an African servant, who, having retained the knowledge which makes him a sure guide in the wilderness, has acquired a measure of English idiom and metaphor which makes him a diverting companion.

The Secret River. By R. Macaulay.
(John Murray.)

In this fantasy an attempt is made to keep "facts, actions, happenings," in the subordinate position of shadows. The principal character is a "sacramentalist," a man acutely and habitually observant of the life about him, and able at his highest to apprehend substances as translucent veils. In normal health his eyes have the faculty ascribed by Kingsley to water-babies, and by the "secret river" he listens to elfin songs and endeavours to transcribe them. Infatuated with an obtuse girl, he affects to despise the "golden harmony" to which she is deaf; and when she has jilted him he destroys his manuscripts, and invites evil sprites to be his companions. Love and hate being both extinct, he enjoys a glimpse of the power of intangible beauty; then an impulse of heroic politeness induces him to respond favourably to the overture of his former sweetheart, whom he marries and gratifies by a pretence of love. Death restores to him the vision which failed him during his married life. Though this little book imparts no thoughts which will be new to speculative readers, its atmosphere and feeling commend it to the sympathies of those who are weary of conventional fiction.

Within Four Walls. By J. Bloundelle-Burton. (Milne.)

THIS sensational romance deals with French history after the death of Henry IV. A maid of honour to the ex-Queen, Margaret of Valois, has overheard a compromising conversation between the conspirators who instigated Ravallac to the murder of the King. Falling into the hands of D'Épernon, she after many wanderings is shut up "within four walls" in a castle near the Jura, whence she is rescued in a marvellous manner by the hero, who becomes her lover. Mr. Burton has seldom written a better piece of description than the descent of Adrienne and Lagarde down the chasm of the castle rock. The flight from Geneva in the snow, too, is well done. A liking for the "split infinitive" detracts, in our view, from the author's style.

BOOKS OF TRAVEL.

THOSE of our readers who are interested in sport and enjoy good descriptions of its field work, lightened by entertaining episodes told with much humour leavened with a little malice, will, recollecting 'Two Dianas in Somaliland' (*Athen.*, Oct. 19, 1907), welcome *Two Dianas in Alaska*, by Agnes Herbert and a Shikári (John Lane). The lady writes:—

"Our little expedition to Alaska consisted at its onset of the cousin who shot over Somaliland with me, none the less a sportsman for all that she is a woman, and myself."

On the way thither they met, fortuitously or otherwise, a kinsman and his friend, and arranged matters:—

"We four would go together to Alaska, and yet not together.....Our camps should at times be one camp; at others, when it suited us, they should be distinct."

The kinsman's friend was elected commander-in-chief and Leader; and he, moreover, if we rightly understand, is the joint author of the present book—a sportsman of great repute.

As Miss Herbert's work, though freely mingled with chaff, has undoubted value for sportsmen, the battery selected is quoted: two small-bore magazine rifles, a .375, and a .256 Mannlicher; "our old 12-bores, a .35 Winchester, a .22 Winchester, and a .410-bore collector's gun." These were found sufficient for the game encountered, amongst which, bears, walrus, wild sheep, caribou, and the great Alaskan moose are mentioned.

The party chartered a schooner, the *Lily*, and sent her on to Kodiak, themselves following from Seattle by steamer. Their arrival, the Leader tells us, caused no small stir. The necessary arrangements having been made, and suitable garments having been procured, they set forth in search of bears, *Ursus middendorffi*, said to be the largest in the world, though there is little difference between them and *Ursus dalli* of the Alaskan peninsula. The ladies were successful; but correctly came to the conclusion that the beast, though colossal, was scarcely game.

Several chapters are contributed by the Leader, who has excellent descriptive powers, but, according to compact with his collaborator, is "excused from the recording of all sentimental episodes." His account of an expedition after walrus will be read with interest.

Miss Herbert describes the stalking of the wild sheep of Alaska, *Ovis dalli*; and graphically relates her descent of a cliff to recover a dead ram. Being the lightest of the party, she had to play the chief rôle. The rope available was too short, and another had to be got from camp after a weary wait in the cold.

"The rope came at last, and it was firmly knotted to our inadequate supply. Gummidge made a noose, and we adjusted it underneath my arms, gave the rope a turn round a convenient promontory, padding the parts where it rubbed; the two men and Cecily took hold of the line, taking up as firm positions as could be found, and with a tremor in my heart and a hope that it did not show outwardly, I crept to the edge of the crevasse, holding the rope in my hands. For a sickening second it seemed to me that I swung clear, the next I crept spider-wise against the face of the cliff, and all the while the rope paid out slowly and evenly. Not for nothing had I birds'-nested in the days of my youth on the great gaunt cliffs of Hall Caine's island."

The ram was reached, and brought to the top with undamaged horns.

In chap. xvii. the Leader gives a good description (though past and present seem

somewhat mingled) of moose-hunting, the *Alces gigas* or Alaskan moose being as much finer an animal than *A. americanus* as that in turn is greater than the elk of Norway.

In short there is much in the volume to interest and amuse; there are many illustrations, mostly good; and the general appearance of the book leaves nothing to be desired.

Country Walks about Florence. By Edward Hutton. (Methuen & Co.)—People who believe that, when they have visited the Florentine churches and galleries, they must go as far afield as Prato to find fresh works of art worthy of their attention, should read this little book, and learn what jewels lie hidden in the villages within an easy ramble of Florence. If their enthusiasm for the Tuscan genius is a true sentiment, they will become painfully conscious of a world of unused opportunities, and know no peace till they have made good their neglect of the chapel of St. Catherine at Antella, the buildings at Campi, and the beautiful contents of Sant' Andrea in the little straw-plaiting town of Brozzi; till they have at least seen the Luca della Robbia at Peretola, and the Agnolo Gaddi at San Giorgio a Ruballa. On all these things Mr. Hutton writes well—with an occasional suggestion, indeed, of that too curious straining after variety of epithet in describing similar things which Schiller condemned as a weakness in the writer of prose, but, on the whole, with a simplicity often lacking in his more ambitious work. Some of his wayside musings have both charm and fine critical quality. We should have liked his book, for the writing of which no excuse was required, better without its self-conscious preface. The little volume is of the right size to slip easily into a knapsack or coat-pocket. As Mr. Hutton is careful in his topography, and has the good sense not to shrink from instructing weary pedestrians at what points they can take refuge in trams or road railways, it should be very useful as a guide.

The photographs of pictures are particularly good, and the thirty-two illustrations of scenes and buildings described in the text, reproduced from pencil drawings by Adelaide Marchi, add greatly to the book's attractiveness.

Venetia and Northern Italy, by Cecil Headlam (Dent & Co.), is the first volume of a new series of "Travel Books," which we are told is "to do for countries what the 'Mediaeval Town Series' has done for cities." Some of the members of that series contained good and sincere work, but so much cannot, we fear, be said for this. To begin with, the volume can hardly help being superficial, for it deals with a vast country which is just a geographical expression, the various dominions and cities of which have had nothing or very little in common. Mr. Headlam makes no claim to have written a book of literature, but thinks to show us "how the history of each town is illustrated by its art and architecture," and he hopes that his book may be "of use on the spot." In other words, he has set out to write a sort of historical guide-book.

All sorts of books have been written in English on Milan, and Venice, and Ferrara, and Ravenna, but on Rimini Mr. Headlam had a chance to break more or less new ground. Instead of taking advantage of this chance, he has merely given us a réchauffé of the inaccurate essay of J. A. Symonds. He tells us very little of the history of Rimini, but he selects for comment the two things in the story of the city most likely to

interest the ordinary reader: the death of Paolo and Francesca and the life of Sigismondo Malatesta. Among other things he tells us that Paolo and Francesca were slain "in a house which was afterwards removed to make room for Sigismondo's castle." Hitherto no one has been able to decide where they were slain—whether in Rimini, or in Pesaro, or in S. Arcangelo. Nor is he more happy in dealing with Sigismondo. He tells us (1) that Sigismondo "murdered three wives in succession"; (2) that the church of S. Francesco was devoted to "the deification" of Sigismondo and his mistress Isotta; (3) that Alberti "dedicated a shrine Divæ Isottæ Sacrum"; (4) that there are certain chapels there in which "Sigismondo and Isotta are sanctified"; and lastly he suggests that the SI in Sigismondo's shield signifies Sigismondo-Isotta, talking of the "intertwined initials I and S." These five assertions repeat mistakes of J. A. Symonds. To begin with, Sigismondo could not have murdered three wives in succession, for he was married only thrice, and Isotta, his last wife, outlived him. If Mr. Headlam had consulted either Clemetini or Battaglini, he would have found that there is no evidence for any of these supposed murders beyond the assertions of Pio II., which one cannot admit. The tomb of Isotta bears the inscription "D'Isottæ sacrum," which means "Dominæ Isottæ sacrum." As to the intertwined initials I and S, they have nothing to do with Isotta. Sigismondo was christened Gismondo. It was the Emperor Sigismund who, passing through Rimini, knighted him, and gave him his name; and ever after, as we may suppose, though we know of no instance, at the moment, before 1445, Sigismondo, like his ancestors, placed the first two letters of his name in the second and third quarters of the family arms. S I, then, stands not for Sigismondo-Isotta, but for Sigismondo. More care and research are needed to make the volume satisfactory.

Mr. Gordon Home's twenty-five water-colours have been well reproduced, and, though far less happy than his drawings of Normandy, are better than most colour-prints of Italian cities and landscapes.

A Spanish Holiday. By Charles Marriott. (Methuen & Co.)—Chance rather than inclination took Mr. Marriott on a tour in Spain, but he made the most of his opportunities, and the result is an agreeable series of impressions. Like most writers on Spain, he cannot always resist the temptation to be humorous and to supply an imaginary demand for historical facts: the pranks of James are not amusing, and we seek elsewhere for information about the Cid and Edward I. at Burgos. This is not Mr. Marriott's calling: he is at his best on the road—describing a brush with a surly tramcar-conductor on the way to Portu-galete, an encounter with a delicate tramp at Amorebieta, a *pelota* match at Bilbao, a picturesque drive through the heart of the Basque country to Vitoria, and the streets of Madrid at dawn. These incidents and scenes are depicted with an unpretentious exactness which is very effective.

The Bridle Roads of Spain; or, Las Alforjas. By George J. Cayley. (Fisher Unwin.)—Lady Ritchie's pleasant sketch of Cayley's personality may easily lead readers to expect something more engaging than they will find in this reprint of travelling impressions, first published fifty-five years ago. The valetudinarian author visited Spain in the autumn of 1851, and from February to May, 1852, he rode about the country in company with a cousin, describing his experiences in the form of

letters which make up the greater part of his book. As he met with no exciting adventures, he drew largely on his imagination, represented himself as having killed a rogue in Seville, and eked out a volume with similar inventions, to which he confessed good-humouredly enough later. These flights of fancy seem to have irritated some of his critics, but irritation is out of place. Cayley as a traveller in Spain is not to be taken seriously. He was barely eight months in the country, knew little of the language, and was therefore not in a position to understand the national characteristics. But he is well-meaning, kindly, and readable. "Bandelero" (p. 11) in the Introduction is probably an oversight; and some of the misprints in the text might have been corrected: "buenos tardes" (p. 72), "adelantes" (p. 75), "panno" (p. 76), "cigarillos" (p. 100), "bandarilleros" and "bandarillas" (p. 113), and so forth. A note on Muñoz (p. 297) and the Duque de R— (p. 298) would also have been acceptable.

Special interest—personal, geographical, and political—attaches to *The Short Cut to India: the Record of a Journey along the Route of the Baghdad Railway*, by Mr. David Fraser (Blackwood & Sons). Personal, because of the very unpleasant adventure (recollection of which is still fresh) which the author had in the desert between Haran and Ras el Ain, when he was severely wounded and robbed. "One corner of the palm of his left hand was pretty well smashed, and the forefinger severed. There was a big bullet-hole in the right forearm, and an exit-hole in the wrist just below the pulse, evidently a near shave of the main artery." The story is told, simply but graphically, in chap. xi.; and in the following chapters the appalling treatment the wounds received from Arab hakims, which resulted in blood-poisoning, and the pain of travelling over rough roads in a country cart to Urfa, where there is a German mission hospital, in which Mr. Fraser was kindly treated, are set forth. The geographical interest of the book is considerable, for less is known of those regions in Asia Minor or Turkey in Asia, east of Aleppo and forming the northern part of Mesopotamia, than of the more remote deserts of Chinese Turkistan; whilst the description of the country passed through bears witness alike to the power of observation possessed by the traveller and his capacity for recording its results.

As usual, the political and financial aspects of the undertaking known as the Baghdad Railway are by far the most interesting, and the reader may learn the ways of the Teuton with the simple Turk. They seem to be as effective as they are surprising; but the scheme, which involves international interests, appears to be at present at a deadlock.

The book is throughout pleasantly written, and there is evidence of experience, military and other, as was to be expected from the author of 'The Marches of Hindustan' and 'A Modern Campaign': it is amply illustrated from photographs by the author, and there is an excellent map; but there is no index.

Some African Highways. By Caroline Kirkland. (Duckworth & Co.)—Miss Kirkland visited Uganda with her mother in 1905, and spent some weeks at Entebbe with a married sister. On their return to Mombasa the ladies took the German steamer down the coast to Delagoa Bay, where they landed for a short stay with another relative at Johannesburg, and then returned, as they had come, viâ Beira, Mozambique, Dar es Salam, Zanzibar, and Tanga. The book is chiefly made up

of contributions to *The Chicago Tribune*, but new matter has been added, and General Baden-Powell has contributed a Preface. There is nothing especially novel or striking in these pages, but they are pleasantly written, and will give the general reader, who has not devoted any special attention to the authoritative works on the subject, a fair idea of the countries dealt with. We must protest, however, against such assertions as that on p. 177 that there is in the natives of Africa "a certain profound racial hatred and antipathy" to Europeans as such. The remarks on Johannesburg life and society—coming, as they do, from an American—are well worth considering. Perhaps the most interesting passage in the book is chap. xvi., describing an eruption of Vesuvius.

Mr. Frank Roy Fraprie, an American writer, does not claim any originality for his *Castles and Keeps of Scotland* (Bell), though he is right in claiming to have furnished "a convenient collection of facts hitherto to be found only by much reading of books not easily accessible." There are naturally many omissions, for even in three trips the vigorous American cannot well cover all the ground that a more leisured historian would map out for himself. Several castles of notable interest (Drumlanrig for one) could be added to Mr. Fraprie's list; and in regard to some of those included, many outstanding events in their history are ignored. It is odd to read of Glamis Castle without coming upon a single reference to the "mystery." It is certainly startling to find certain castles, such as Dunnottar, on the southern side of the Dee, classed among those in the "Highlands." Surely Aberdeen is not in "the Highlands"! It would be unfair, however, to criticize a book of this kind in too much detail. It is avowedly a book for the tourist (chiefly the American tourist), and the best that can be said for it is that it is good and fairly trustworthy—as far as it goes. The illustrations reproduced from photographs are excellent; the same cannot be said for those in colour. The Index is remarkably complete, covering in all twenty-two pages.

The praise which we have always found to be due to Baddeley's "Thorough Guides" we are glad to be able to give to the new edition of his *Scotland*, Part I. (Nelson & Sons). This particular volume deals with Edinburgh, Glasgow, and Aberdeen, and with the Highlands as far north as Inverness, Gairloch, and Stornoway. It has been thoroughly revised by the Rev. A. E. Robertson of Rannoch, and is now as accurate as human fallibility can well make it. If we point out a few trifling slips, it is only because corrections are asked for by the publishers. The Aberdeen Post Office is not now in Market Street, but in the fine new building in Crown Street. "Last century," in reference to the Baird monument at Comrie (p. 81), should be eighteenth century. At p. 27 Fergusson the poet has his name wrongly spelt; and there is a bracketed reference to Byron on p. 104 which obviously needs correction. A Deeside village is at one place "Strahan," at another place "Strachan"; the former spelling represents more accurately the local pronunciation. We are inclined to question also the spelling of "Glentanner" (p. 107): the usual form is certainly "Glentanar." It seems curious to read of Walter Scott's creation as Abbotsford "House"; and as the restoration of the parish church of St. Andrews is expressly mentioned, we do not see why the more notable restoration of Dunkeld Cathedral should be ignored. Tomin-toul has not "several," but only two ex-

cellent hotels. In regard to the Innerpeffray Library (p. 81), was it not removed to Crieff some years ago? We may be wrong, but there was certainly a proposal to that effect. The bibliography of the Highlands (p. xix) is probably full enough for the tourist; but we doubt if the average person who is interested in Prince Charlie and his wanderings would not prefer Mr. Andrew Lang's book (unmentioned) to Mr. Blaikie's 'Itinerary.' The general accuracy and serviceableness of the book are unquestionable, and we have no hesitation in commending it as the best guide to the district which it covers.

South American Sketches. By W. H. Hudson. (Duckworth & Co.)—We are glad to welcome in more solid form a recast of the delightful little paper-backed book of South American stories by Mr. Hudson reviewed in these columns on May 17th, 1902, under the title of 'El Ombu.' As in the case of the original volume, the sketches are dedicated to Mr. R. B. Cunninghame Graham, who from his experiences of life among the horsemen of the Pampas, is said to be "alone" among European writers in having "rendered something of the vanishing colour of that remote life." Mr. Hudson is over-modest. There is finer stuff in his own writings of South America than we have found in any other work of the sort, though it may be less showy than some. His 'Green Mansions' was a wonderful study of wild life in South America; it was beautiful work rather than merely picturesque.

Mr. Harry de Windt has published many books in which his travels are recorded. In *My Restless Life* (Grant Richards) he gives us notes of his adventures at home and abroad, interspersed with anecdotes and reminiscences of various friends. The result is a bright and entertaining volume. Before he went to Cambridge and became an idle undergraduate our author had stayed in Sarawak, and his singularly varied life has been full of risks. His zeal for sport has introduced him to many amusing characters, as well as pleasant people of more distinction, such as Julius Beerholm. He has lectured a good deal, and tells how the astute Major Pond deliberately stole his MS. when he faced his first American audience.

An English Holiday with Car and Camera (Macmillan) is the latest of Mr. J. J. Hissey's books of travel in England, a pleasant, good-humoured record of a journey from Eastbourne to Nether Stowey, and thence through Bristol, Kidderminster, Abingdon, King's Lynn, Ipswich, St. Albans, and Dorking home. The route was more or less taken at random, and included many things worth seeing. It is somewhat surprising that a practised writer like Mr. Hissey should take so little trouble to find worthy information about the places he visits, and go on repeating casual conjectures, e.g., regarding "the Nunnery" at Dunster. There are two Sturminsters of interest near each other. His ideas of research are strange, as are some of his "discoveries." The book is not devoid of obvious "padding," including one of the oldest of old jokes from a "visitors' book." Mr. Hissey is too careless to please the real expert student of England, but we dare say his work is just what the ordinary public requires. The illustrations from photographs are good.

OUR LIBRARY TABLE.

IN connexion with the announcements of Mr. R. B. Cunninghame Graham's *Faith* (Duckworth & Co.) a good deal of publicity

has been given to a quotation from an *Athenæum* review of much earlier work by the same author, but there is nothing to show that this quotation does not refer to the present volume. The passing of the years seems to exercise no influence upon the author's vivid impressionability. He cracks his whip and lashes out at civilization—"defiled by pestilential and beneficent progress"—with the same picturesque frenzy that he was wont to use a number of years ago; and if, in fact, any of his more or less quixotic ideals have staled at all, there is the more credit due to the masterly craftsmanship which gives them still such reckless, gallant, youthful, freshness for the public view. His writing shows the old carelessness of technical accuracy and strong charm of picturesqueness. It is literary and it is picturesque; though the philosophy it embodies is wrong-headed and illogical. If only the authors' sketches were informed by a more mellow spirit, they might rival Stevenson's in popularity. But their raillery always has bitterness in it; their picturesqueness holds too much carping and sneering. The author does not laugh at Society's inconsistencies. Rather, he stabs at them, and delivers all his indictments with a scowl. The present book contains eighteen descriptive sketches—stories is hardly the word—and a preface.

Buddhist Essays. By Paul Dahlke. Translated from the German by Bhikkhu Silācāra. (Macmillan & Co.)—This book, which is evidently, as we are told in the Preface, "the outcome, not only of the study of books, but also of personal intercourse with native scholars both in Ceylon and Burma," deals exclusively with the Hinayāna, often called Southern Buddhism, that form of the faith which is established in Ceylon, Burma, and Siam, and the canonical Scriptures of which have been preserved in the Pali language. It consists of a series of twenty essays, the first two of which deal with 'The Life of the Buddha' and 'The Leading Doctrines of Buddhism,' while the others are devoted to special topics of religious, philosophical, or historical interest. As each essay is complete in itself and independent of the rest, the plan of the volume involves a certain amount of reiteration and restatement, but the result is undoubtedly a great gain in clearness and precision. To use the apt simile of the author, the object is photographed from every possible point of view, and, if some overlapping is inevitable, an adequate comprehension of the whole is certainly thus secured.

Dr. Dahlke rightly insists that the whole creed of Buddhism is contained in the four "holy truths" preached by Buddha in his first sermon at Benares: (1) that all existence is transient, and therefore full of sorrow; (2) that the continuation of this existence through a perpetual series of birth and rebirth is due to the thirst for life; (3) that with the removal of this thirst the chain of causation is broken; and (4) that this removal is to be effected by right knowledge and right action. This earliest form of Buddhism is best understood as a reaction against Brahmanism only in so far as the latter involved a belief in the supernatural and the practice of asceticism and religious ceremonial. It was occupied with things as they are, or rather as they appear to be; and it had a purely practical end in view—release from the misery of existence. Metaphysical speculation no doubt played an important part in the subsequent history of the religion, and was the cause of numerous divisions in the Buddhist church; but it was alien to the spirit of the founder, who offered

no solution to "the two riddles of the world—beginning and end," except in so far as these may be regarded relatively to the individual consciousness.

Dr. Dahlke's explanation of Buddhism, as thus conceived, is thoroughly well-informed; though whether the system itself is intellectually so satisfying as he contends may reasonably be questioned. The whole fabric of Buddhism rests on certain ideas which are specifically Indian, and not of universal acceptance—the belief in transmigration, and the doctrine of *karma* or retribution, which teaches that all existence is conditioned by the deeds performed in previous births, and that in like manner the deeds performed in the present will bear their fruits in future births. These ideas were common to the thought of India at the period when Buddhism arose in the sixth century B.C.; and it is therefore difficult to understand how Dr. Dahlke can maintain that Buddhism

"stands as strenuously opposed to Brahmanism as it does, for example, to Christianity or to Islam, out of which two it might equally as well have sprung."—P. 329.

It is historically unthinkable that Buddhism should have sprung from Christianity or Mohammedanism. It was possible only because its roots were planted in the same soil as Brahmanism and Jainism.

The absence, or the comparative absence, of the supernatural element in Buddhism accounts, no doubt, in a great measure for its adaptability to varying circumstances, and consequently for its wide extension in the East. To the same result contributed also the tolerant spirit and the freedom from persecuting bias, which are in accordance with its definition of right action. Its "Middle Path" avoids all extremes, and is, in fact, the practical application of the sage's *Μηδὲν ἄγαν*.

Dr. Dahlke's 'Brief Survey of the Historical Development of Buddhism' (chap. xix.) includes an interesting account of the religion as it appears at the present day in the life of the people in Ceylon and Burma.

The English translation by Bhikkhu Silācāra is intelligent and readable. Occasionally it seems to reflect the style or phraseology of the original, and there are indications that the translator has learnt English as a foreign tongue. "View-point" (p. 52) we do not like, although its formation may be justified on the analogy of "standpoint." Forms like "amissing" and "awanting" (pp. 52, 132, &c.) are not supposed to be correct in modern English, nor is "contact" (pp. 43, &c.) properly used as a verb.

The Woman and the Car. By Dorothy Levitt. Edited with Introductory Articles by C. Byng-Hall. (John Lane.)—To-day the motor-car is a matter-of-course and serviceable convenience, an accepted addition to the comfort and pleasure of modern life. But motoring for women—for unaided and solitary woman—cannot as yet be said to have reached the smooth level of everyday practice. So there is justification for this little book by an expert lady motorist. Its tone all through strikes the male reader as belonging to about 1904, when motoring was still an adventurous business, and we took our seat at the wheel, not at all primarily because we wished to go to a certain place—it was as well not to think too much of reaching one's destination—but for the pleasure and romance of motoring. But this is a book for women readers, and it may be that many of these have still to reach the stage just mentioned, without a good many of the penalties; for nowadays manufacturers have come

very near to the rudely expressed ideal embodied in the car they call "fool-proof." This is a practical little volume, yet not in the least degree technical. It might well be followed by an enlarged edition which should teach the lady aspirant a little more about different kinds of cars, and so forth. As Miss Levitt is described by her editor as being bashfully modest, she will probably find the "personal sketch" of herself rather painful reading. We doubt, further, if it will please the average reader.

SOME years ago Sir Harry Johnston (in 'The Uganda Protectorate') called attention to the peculiar and archaic character of the Bantu dialects spoken in the neighbourhood of Mount Elgon, some information as to which had been supplied to him by Mr. C. W. Hobley. The principal language of this district appears to be called Sokura, and is represented in Sir Harry Johnston's collection by vocabularies of two dialects: Gesu (or Gishu) and Masaba. Further work on the latter language was done by the Rev. W. A. Crabtree, whose translation of the Gospels was published by the British and Foreign Bible Society in 1904. Mr. Crabtree also made some grammatical notes which have been used by the Rev. J. B. Purvis, the author of *A Manual of Lumasaba Grammar* (S.P.C.K.). The special feature in Masaba which throws light on a hitherto obscure point in Bantu linguistics—the concords in *gu, gi* (e.g., in Luganda), with the first and second classes—is adverted to by Mr. Purvis on pp. 6-7, and had previously been discussed by Sir H. H. Johnston in the work above referred to. (We may add that Yao has preserved the *gu-* concord, in the form *ju*, in the *mu-*, or first class singular, and the *gi-* in the *mi-*, or second class plural.) The double system of possessive pronouns (the prefix agreeing with the thing possessed, the suffix with the possessor) is very fully worked out on p. 34. The class distinction in the second part of this pronoun has been lost sight of in some languages, but is kept up in Zulu, Luganda, Lunyoro, and other languages; perhaps also in some where it has not been noticed or recorded. The traditions mentioned by Mr. Purvis (p. 5) are interesting, especially in their reference to Lukidi and Kintu, the legendary heroes of Bunyoro and Buganda respectively.—*Bikulomba ne tsinyimbo* is the abbreviated title of a small book of prayers and hymns in this language.

THE S.P.C.K. sends several other volumes. The Rev. J. E. Beverley's *Gogo Hymn-Book*, noticed in these columns some years ago, has been issued in a revised and enlarged form. Ugogo is an inland district of German East Africa, about 200 miles west of Zanzibar. We have also received a Luganda version of St. Mark's Gospel with the notes of the "Cambridge Bible for Schools" (translated by the Rev. H. Clayton), and a Yalunka Reading-Book (*Yalunka Kharan Fanyi Kitabuna*), translated and compiled by H. Bowers, S. E. Marsh, and M. D. Showers, of the Church Missionary Society, Sierra Leone. Yalunka is a dialect of the important and widely-spread Mande or "Mandingo" language. The same Society has published *Portions of the Prayer Book* in two dialects of the Solomon Islands, Saa and Ulawa; and a similar book in Lengua, "spoken by a tribe of Indians in the Paraguayan Chaco." If this is really the name of the language, and not a current Spanish designation—*Lengua (de los Indios)*, or the like—the coincidence is curious.

Crockford's Clerical Directory for 1909 (Horace Cox) is just out, and wins, as usual, our admiration by its completeness and accuracy. The editor in the Preface has

to call attention to the delinquencies of some of the clergy who make unfounded claims to degrees or certificates. He also includes notes on Easter offerings and income tax, and the rating of churchyards—two subjects of considerable importance to the clergy.

APPROPRIATING TITLES.

1, Adelphi Terrace, W.C., March 24, 1909.

YOUR correspondence reminds me of two examples coming under my observation. In a recent issue I notice a review of a book entitled 'The End of the Middle Age,' by a lady; it is not many years since I published a book, also by a lady (Madame Duclaux), under practically the same title, 'The End of the Middle Ages.'

Then, again, a pamphlet has just been issued entitled 'The Hungry Forties.' Four years ago I published a book, when this now famous phrase was used for the first time as a title.

I am glad to note that a Government Copyright Commission has been appointed, and at least one publisher has been placed on that Commission. May I commend the subject of the duplication of titles as one worthy of consideration?

T. FISHER UNWIN.

Cuddesdon College, Wheatley, Oxon, March 29, 1909.

I AM sorry that Canon Vaughan should feel aggrieved at my choosing for a book the same title ('Life after Death') as one already borne by a work of his. Had he chosen some catch-title, and had I known of his book (which I did not) and chosen the title in order to profit by his success, he might have justly objected. But under the circumstances I do not think his objection is justified. Considering the multitude of books that have been written upon the subject, it would be difficult to select any title which had not been used before. I chose 'Life after Death' as being the most general title I could think of to describe the contents of the book. The name is so obviously one likely to be chosen that I have no doubt it has been given to many books: one at least is known to me, viz., Bishop Dahler's 'Life after Death,' which appeared in its English translation as far back as 1896. No one, I imagine, would quarrel with an author for calling his book, e.g., 'Inorganic Chemistry' or 'British Birds,' even if several books of the same title already existed. It is only when a title is peculiar that an author could be said to have a sort of moral "copyright" to it (there is no legal copyright in question). I do not think, then, that Canon Vaughan has sufficient ground to describe this accidental appropriation as "unfair" to himself. And surely the risk of annoyance to purchasers to which he alludes is very remote. Books are distinguished more by their authors than by their titles (particularly in a case like this, where the title is quite vague and non-characteristic), and a purchaser who does not know the name of the author cannot complain if he gets the wrong book.

S. C. GAYFORD.

'DORANDO: A SPANISH TALE,' BY JAMES BOSWELL.

3, Albany Road, Southport.

I HAVE read with much interest the letter of Mr. J. T. T. Brown on Boswell's anonymous novelette based on the Douglas Cause. The book is not quite so scarce as your correspondent supposes. Some years ago *The Athenæum* noted the discovery of a copy by that veteran and most skilful book-

hunter Mr. Bertram Dobell. A copy was included in the Maidment Sale.

There is a copy of the first edition in the British Museum; there is also a copy of the third edition in the Manchester Reference-Library. As the Glasgow University copy, of which Mr. Brown sends the welcome particulars, is of the second edition, we have a record that public institutions are in possession of a copy of each of the editions that came out in the year 1767.

I may perhaps add that in an article which appeared in *The Scottish Review* for October, 1908, I gave an analysis of the little story in which Boswell forecasted the result of the Cause. My interest in 'Dorando' is not of yesterday. I first read it more than thirty years ago, and my type-written copy has memoranda of all the variations—not at all important—between the first and the third issues.

WILLIAM E. A. AXON.

MR. J. T. T. BROWN is mistaken in supposing that no copy of this work has hitherto been discovered. In *The Athenæum* for October 29th, 1898, is an account of one found by Mr. Bertram Dobell, described as being in quarto.

I have a cutting from a catalogue in which is a copy in 12mo offered at 18s. 6d. This was "Maidment's copy, sold at his sale for 3l. 15s." It was afterwards sold at Sotheby's on April 26th, 1899, for 4l. 5s. A similar copy is in the British Museum, and another is in my own possession.

C. D.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Beer (A.), *Foreign Missions*, 2/6 net.
- Butler (Samuel), *God the Known and God the Unknown*, 1/6 net. First appeared in *The Examiner* of 1879.
- Church Pulpit Commentary: Acts XI. to Romans, Corinthians to Ephesians, 7/6 each.
- Conybeare (F. C.), *Myth, Magic, and Morals*, 4/6 net. A study of Christian origins. Issued for the Rationalist Press Association.
- Driver (Rev. S. R.), *Modern Research as illustrating the Bible*, 3/ net. The Schweich Lectures for 1908.
- Ferreres (J. B.), *The Decree on Daily Communion*, 2/6 net.
- Hayes (Rev. J. W.), *Tennyson and Scientific Theology*, 2/ net.
- Oesterley (Rev. W. O. E.), *Our Bible Text*, 1/6 net. Treats of some recently discovered Biblical documents, with 3 plates.
- Palmer (W. S.), *Studies in the Teaching of Religion*, 1/ net.
- Records of the Commissions of the General Assemblies of the Church of Scotland holden in Edinburgh in 1650, in St. Andrews and Dundee in 1651, and in Edinburgh in 1652. Edited from the original manuscript by James Christie, with an introduction by Lord Guthrie.
- Report of the Nineteenth Eucharistic Congress, held at Westminster from 9th to 13th September, 1908, 5/ net. Includes papers in French and English.
- Thomas (J. Evans), *The Old Testament in the Light of the Religion of Babylonia and Assyria*, 3/6 net.
- True Christian Religion. Abridged from the Latin work of Emanuel Swedenborg, originally published in 1771.
- Wilkinson (G. H.), *One by One*, 2/6 net. Counsels in retreat for those in priestly or episcopal orders.

Law.

- Copyright Law of the United States of America, in force July, 1909.
- Evans (L. W.) and Cooper (F. S.), *Notes on the Companies (Consolidation) Act, 1908*, with Forms, 12/ net.
- Law List, 1909, 10/6 net.

Fine Art and Archaeology.

- Bayley (Harold), *A New Light on the Renaissance*, displayed in Contemporary Emblems, 12/6 net.
- Calvert (Albert F.), *Royal Palaces of Spain*, 3/6 net. An historical and descriptive account of the seven principal palaces of the Spanish kings. Illustrated. In the Spanish Series.
- Classified Catalogue of the Works on Architecture and the Allied Arts in the Principal Libraries of Manchester and Salford, with Alphabetical Author List and Subject Index. Edited for the Joint Architectural Committee of Manchester by Henry Guppy and Guthrie Vine.
- Journal of the Royal Institute of British Architects, Vol. XVI, Third Series, 1/
- Parbury (Florence), *The Emerald set with Pearls: being Reminiscences of the Beautiful Land of Kashmir*, 21/ net. Illustrated from water-colour drawings.
- Selincourt (Basil de), *William Blake*, 7/6 net. With numerous illustrations after Blake's drawings.
- 'Studio' Year-Book of Decorative Art, 1909, 5/ net.
- Whithard (P.), *Illuminating and Missal Painting*, 4/ net.

Poetry and the Drama.

- Arthur (F.), *Rosemary*, 4/ net. A book of short poems.
- Campion (T.), *Complete English Works*, 2/6 net. Edited by A. H. Bullen. Pocket Edition.

Early Christian Hymns, 6/ net. Translations of the verses of the most notable Latin writers of the Early and Middle Ages, by Daniel Joseph Donahoe.
Fletcher (Giles and Phineas), Poetical Works, Vol. II., 4/6 net. Edited by F. S. Boas.
Hollins (D.), Poems, 2/6 net.
Lute of Jade, 2/ net. Selections from the classical poets of China, rendered with an introduction by L. Cranmer-Blyng. In the Wisdom of the East Series.
Tabor (R. Montagu), Odds and Ends, 5/. Miscellaneous verses.
Vie de Saint Patrice. Mystère Breton, en trois actes. Texte et traduction par J. Dunn, 5/ net.

Music.

Bath (H.), The Wedding of Shon Maclean, 2/6 net. A Scottish rhapsody for chorus, soli (soprano and baritone), and orchestra, poem by Robert Buchanan. In Chappell's Choral Library.
Gilman (L.), Edward Macdowell, a Study, 5/ net.
Hofmann (Josef), Piano Playing, 2/ net. A little book of simple suggestions, illustrated.
Puget (Paul), Ulysses and the Sirens, 2/6 net. Dramatic cantata for soli, chorus, and orchestra. Words by F. E. Weatherly, translated from the French of Paul Collin. Also in Chappell's Choral Library.

Bibliography.

Jaggard (W.), Index to 'Book-Prices Current' for the Second Decade, 1897-1906, 42/ net. A key to the ten volumes, and incidentally to anonymous, pseudonymous, and suppressed literature, with a supplement of bibliophiles and bibliopoles.
Margoliouth (Rev. G.), Catalogue of the Hebrew and Samaritan Manuscripts in the British Museum: Part III. Section I. Kabbalah, 24/

Philosophy.

Urban (W. M.), Valuation: its Nature and Laws, 10/6 net. An introduction to the general theory of value.

Political Economy.

Beanland (W.), The Case against Socialism, 1/. A plain statement for the man in the street.
Price (L. L.), Money and its Relations to Prices, 2/6. In the Social Science Series.
Steele (F. E.), Present-Day Banking: its Methods, Tendencies, and Characteristics, 5/ net.

History and Biography.

Avery (Elroy M.), A History of the United States and its People, from their Earliest Records to the Present Time, Vol. V., 28/ net.
Calendar of Inquisitions Post Mortem and other Analogous Documents preserved in the Public Record Office: Vol. VII. Edward III., 15/
Colonial Office List, 1909, 12/6
Denison (Col. G. T.), The Struggle for Imperial Unity: Recollections and Experiences, 8/6 net. A political volume ranking with the author's military recollections, 'Soldiering in Canada.'
Flete (J.), The History of Westminster Abbey, 5/ net. Edited by Dean Armitage Robinson.
Grant (Mrs. C.), Brittany to Whitehall, 12/6 net. Life of Louise Renée de Kéroualle, Duchess of Portsmouth, with photographic portrait and other illustrations.
Irshād al-Arīb Ilā Ma'rifat al-Adīb, or Dictionary of Learned Men of Yāqūt, Vol. II. Edited by D. S. Margoliouth. Part of the E. J. W. Gibb Memorial.
Lucy (H. W.), Sixty Years in the Wilderness, 10/6 net. Reminiscences, with a portrait of J. S. Sargent.
Maxwell (Sir Herbert), The Story of the Tweed, 6/ net. Illustrated.
Parkin (G. R.), Sir J. A. Macdonald, 12/6 net. Makers of Canada.
Robertson (J. G.), Milton's Fame on the Continent, 1/ net. From the *Proceedings of the British Academy*, Vol. III.
Robinson (J. A.) and James (M. R.), The Manuscripts of Westminster Abbey, 5/ net. First of a series on Westminster Abbey.
Tajārīb al-Umam, or History of Ibn Miskawayh (Abu 'Ali Ahmad B. Muhammad), Vol. I. To A.H. 37 (Tabari I. 3300). Reproduced in facsimile from the manuscript at Constantinople, with a preface and summary by Leone Caetani, Principe di Teano. Another Part of the E. J. W. Gibb Memorial.
Ten Years After: a Sequel to the Autobiography of George Müller, 3/6 net. An account of the work at the Ashley Down Orphanage, Bristol, for the ten years following the death of Müller.
Wagner: Richard to Minna Wagner, 2 vols., 24/ net. Letters to his first wife, translated by W. A. Ellis.
Williams (Bransby), An Actor's Story, 6/. The author's reminiscences, with numerous portraits and other illustrations.

Geography and Travel.

Goodliffe (W.), Littlehampton, Arundel, and Amberley, with their Surroundings, 1/. One of the Homeland Handbooks.
Gwynn (S.), A Holiday in Connemara, 10/6 net. With 16 illustrations.
Harper (C. G.), The Somerset Coast, 15/ net. Illustrated.
Imperial Gazetteer of India: Vol. XXV., Index; Vol. XXVI., Atlas, 26 vols., 100/ net. New Edition.
Natal Directory, 1909, 10/6 net.
'Queen' Newspaper Book of Travel, compiled by the Travel Editor, 2/6 net.
Voyages of Drake and Gilbert, 2/6. Select narratives from the 'Principal Navigations' of Hakluyt. Edited by Edward John Payne, with additional notes, maps, &c., by C. Raymond Beazley.

Sports and Pastimes.

Dudley (G.) and Kellor (F. A.), Athletic Games in the Education of Women, 5/ net.
Gould (Nat), The Magic of Sport, 12/6 net. Mainly autobiographical, with photographic portrait and 50 illustrations.
White (Eustace E.), The Complete Hockey Player, 5/ net.

Education.

Gould (F. J.), Stories for Moral Instruction, 2/. Supplementary volume containing stories illustrative of the topics treated in the four volumes of 'The Children's Book of Moral Lessons.'

Philology.

Classical Association Proceedings, 1908, Vol. VI., 2/6 net. With rules and list of members.
Evenkel (A.), A New Dictionary of the English and Italian Languages, 6/. Revised by J. McLaughlin.
Fursdon (F. R. M.), French and English Parallels, 3/6 net. Treats of idioms, metaphors, and maxims and proverbs.
New English Dictionary: Ribaldric—Romanite, 5/. Edited by Dr. W. A. Craigie.
Redhouse (J. W.), The Turkish Vade-Mecum of Ottoman Colloquial Language, 6/

School-Books.

Balzac (H. de), César Birotteau, 2/6. Edited by W. E. Delp. One of the Oxford Modern French Series.
Hugo (Victor), Préface du 'Cromwell', 2/6 net. Edited by Edmond Wahl. One of the Oxford Higher French Series.
Sismondi (J. C. I. Simonde de), Pavie et le Sac de Rome, 2/. Edited by A. Wilson-Green. One of the Oxford Modern French Series.
Somerville (A. A.), Grammaire française élémentaire, 1/6. One of the Modern French Series.
Stories from Keating's History of Ireland, 2/6 net. Edited with notes and glossary by Osborn Bergin.
Webster (A. W.), Simple Eye Teaching for Class and Platform, 1/6 net. With diagrams and illustrations.

Science.

Barton (Frank Townend), The Stock-Owner's Manual, 10/6 net. Illustrated.
Berkeley (Comyns), A Handbook for Midwives and Maternity Nurses, 5/. Illustrated.
Bölsche (Prof. Wilhelm), Haeckel: his Life and Work, 6d. With introduction and supplementary chapter by the translator, Joseph McCabe, and has 4 illustrations. New Edition.
Book of Nature Study, Vol. III. Edited by J. Bretland Farmer, assisted by a staff of specialists. Fully illustrated. For notice of Vol. I. see *Athen.*, Dec. 12, 1908, p. 765.
Buckland (F.), Notes and Jottings from Animal Life, 3/6. New Edition, with illustrations. In the Waterloo Library.
Groom (P.), Trees and their Life Histories, Part I., 1/ net. Illustrated from photographs by Henry Irving.
Hedge I Know, 8d. Edited by W. P. Westell and H. E. Turner, with 13 coloured and many black-and-white illustrations. One of Dent's Open-Air Nature Books.
Hulme (F. E.), Familiar Wild Flowers, Part I., 6d. net. New Edition, with coloured illustrations.
Keane (C. A.), Modern Organic Chemistry, 6/. With 29 figures in the text.
Manual of Electrical Undertakings and Directory of Officials, 1909, compiled under the direction of Emile Garcke, 21/ net.
Muir (R.) and others, Studies on Immunity, 7/6 net. In the Oxford Medical Publications.
Munby (A. E.), Introduction to the Chemistry and Physics of Building Materials, 6/ net. The author's aim is to enable any one with no knowledge of natural science to appreciate something of the chemical and physical principles which underlie the use of building materials.
Owen (J. A.) and Boulger (G. S.), The Country Month by Month, 6/ net. Illustrated.
Railway Year-Book, 1909, 2/6 net.
Reinheimer (Hermann), Nutrition and Evolution, 6/ net.
Renwick (W. G.), Marble and Marble Working, 15/. Illustrated.
Salter (M.), The Physical History of the Universe: Christ in Chaos, Part I.
Seaton (A. E.), The Screw Propeller, and other Competing Instruments for Marine Propulsion, 12/6 net.
Self-Instruction for Students in Gas-Supply: Advanced, by "Mentor," 3/6 net.
Somerscales (A. N.), Mechanical and Marine Engineering Science: Essays, Problems, and Demonstrations, 12/6 net.
Stitt (E. R.), Practical Bacteriology, Blood Work, and Animal Parasitology, 6/6 net.

Juvenile Books.

Rowell (M. C.), France, 1/6 net. Part of the Children's Study.

Fiction.

Brémont (Anna, Comtesse de), Mrs. Evelyn's Husbands, 6d. A problem in marriage. Cheap Edition.
Brooke (Emma), The Story of Hawksgarth Farm, 6/. A story of Cambrian fell-folk, and life and character on a moorland farm.
Clouston (J. Storer), The Lunatic at Large, 1/ net. Cheap Edition.
Danby (F.), An Incomplete Etonian, 6/. A story of incident and characterization.
Everett-Green (E.), The Cossart Cousins. A story for girls.
Garvie (C.), Queen Kate, 6/. A present-day romance.
Graham (W.), Mayfair, 1/ net.
Gould (Nat), The Chance of a Lifetime, 6d. New Edition.
Hamilton (Cosmo), Keepers of the House, 1/ net. Cheap Edition.
Inchbold (A. C.), The Road of No Return, 6/. The story opens with some dramatic incidents of the Russian Revolution woven round a young couple who are united in a "Nihilistic marriage."
Isham (F. S.), The Lady of the Mennt, 6/. A tale of Northern France at the beginning of the Revolution, with illustrations by Lester Ralph.
Layard (G. S.), Wax, 6/. A novel in which the heroine is left alone at Madame Tussaud's, cut off from the rest of the world by a London fog.
Le Feuvre (Amy), The Making of a Woman, 3/6
MacGrath (H.), The Lure of the Mask, 6/. Tells of the pursuit of a disguised singer, with illustrations by Harrison Fisher and Karl Anderson.
Methley (A. A.), The Key of Life, 6/. A lover given up as dead returns ten years later, blind after imprisonment in an Arab village.
Miller (Elizabeth), Saul of Tarsus, 6/. A tale of the early Christians, with illustrations by André Castaigne.
Munro (Neil), The Daft Days, 1/ net. Cheap Edition.

Orczy (Baroness), The Old Man in the Corner, 6/. Tales of crime and criminals told in an A.B.C. shop, illustrated by H. M. Brock.

Sims (G. E.), The Social Kaleidoscope, 6d. Cheap reissue.

General Literature.

De Quincey's Literary Criticism, 2/6 net. Edited with an introduction by H. Darbishire.
Dudley Book of Cookery and Household Recipes, collected and arranged by Georgina, Countess of Dudley, 7/6 net.
Haldane (R. B.), Army Reform, and other Addresses, 2/6 net.
Kutze (E.), The Humours of a Bohemian Sketching Club. Recollections of a club "born and reared at Athenaeon-Forth."
O'Donnell (C. J.), The Failure of Lord Curzon, 1/ net. A study in "Imperialism," and an open letter to the Earl of Rosebery. New Edition.
Schreiner (Olive), Closer Union, 1/ net. A letter on the South African Union and the principles of government.
Statistics of the Dominion of New Zealand for the Year 1907, Vol. I.
Wilkinson (W. C.), Some New Literary Valuations, 1 dol. 50 net. Deals with Matthew Arnold, Tennyson, and others.

Pamphlets.

Alexander (J.), Ecclesiastical Finance Reform and City Churches, 2d. Second Edition. Illustrated.
Neligan (Right Rev. M. R.), Bible Teaching Church Teaching, 1d. One of the Churchman's Penny Library.
Rogers (Rev. E.), The Puzzle of Prayer, 1d. A talk to boys. One of the Churchman's Penny Library.

*FOREIGN.**Fine Art and Archaeology.*

Aubert (M.), La Cathédrale Notre-Dame de Paris, 2fr. 50.

History and Biography.

Dahlgren (E. W.), Les Relations commerciales et maritimes entre la France et les Côtes de l'Océan Pacifique: Vol. I. Le Commerce de la Mer du sud jusqu'à la Paix d'Utrecht.
Gailly (E. G.), Bussy-Rabutin: sa Vie, ses Œuvres, et ses Amies, 6fr.

Geography and Travel.

Sautter (E.), Ziggags asiatiques: cinq Mois en Extrême-Orient, 3fr. 50.

Education.

Witt-Guizot (F. de), Les Réflexions de Monsieur Houlette: Notes sur l'Education, 3fr. 50.

Philology.

Cauer (P.), Grundfragen der Homerkritik, Second Edition, 12m.

Gonser (P.), Das angelsächsische Prosa-Leben des hl. Guthlac, 6m. With 9 full-page illustrations, Part of the Anglistische Forschungen.

Fiction.

Margueritte (V.), Le Talion, 3fr. 50.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MESSRS. DENT & Co. are publishing in about a fortnight an edition of Marlowe's 'Hero and Leander,' which is to be printed in a new fount of type, and form the first volume of their "Renaissance Library." The design of the publishers is to print in a worthy style the rarer pieces of verse and prose, which lovers of the by-ways of literature alone know and care for. The Jenson type has been taken as the basis for the new "Library."

AMONG the April books published by Mr. Murray will be 'Six Oxford Thinkers,' by Mr. Algernon Cecil. It is an attempt to trace, somewhat in the manner recommended by Acton, the origin and development of certain ideas of history bearing upon the Christian religion by means of studies of representative men. The six are Gibbon, Newman, Church, Froude, Pater, and Lord Morley.

A VOLUME of poems by the late J. M. Synge will shortly be published by the Dun Emer Press. Many of these poems are written in a spirit of tragic irony, and are in the nature of a farewell to the world. The late author's 'Deirdre,' a prose play in three acts, which was almost completed at his death, will probably before long be produced by the Abbey Theatre Company.

MR. EVELEIGH NASH will publish in September a book on Jane Austen by Mr. W. H. Helm, the author of 'Aspects of Balzac.'

'GERMAN LYRISTS OF TO-DAY,' a selection of lyrics from contemporary German poetry done into English verse by Daisy Broicher, is a forthcoming addition to the "Vigo Cabinet" Series. The poets represented are Stefan George, Hugo von Hofmannsthal, Karl Gustav Vollmoeller, Karl Wolfskehl, Ernst Hardt, Leopold zu Andrian-Werburg, Friedrich Gundolf, Richard Perls, and Georg Edward. Mr. Elkin Mathews will be the publisher.

THE same publisher will issue shortly Mr. Maurice Hewlett's forthcoming volume 'Artemision: Idylls and Songs,' and Miss Laurence Alma Tadema's 'The Meaning of Happiness: a Discourse,' and 'A Few Lyrics' by the same writer.

FROM *Notes and Queries*, which will reach its sixtieth birthday in November next, a volume of gleanings by its veteran publisher, Mr. John C. Francis, is to appear shortly. The title will be 'Notes by the Way,' and it will be issued jointly from the *Notes and Queries* office and that of Mr. Fisher Unwin. The book, which will have several illustrations, opens with a sketch of Joseph Knight, for many years editor of *Notes and Queries*, and closes with a memoir of the Rev. Joseph Woodfall Ebsworth, well known for his untiring labours on the ballad history of Great Britain. In addition, a variety of information will be given on the history of English publishing and journalism, centenaries of famous authors, literary recipients of Civil List pensions, &c.

AMONG the spring list of books to be issued by the Walter Scott Publishing Company are 'The Life and Works of Ruskin,' in the "Great Writers" Series, by Mr. Ashmore Wingate, and a new and illustrated pocket edition of Wilson's 'Tales of the Borders.'

MR. JOHN LONG's spring announcements include 'The Real Francis Joseph: the Private Life of the Austrian Emperor,' by Henri de Weindel, translated by Mr. Philip W. Sergeant; and 'The Secret History of the Court of Spain, 1802-1906,' by Miss Rachel Challice, with numerous portraits by Juan Comba.

THE Index to the second ten volumes of 'Book-Prices Current,' forming a key to the contents of the volumes for 1897-1906, by Mr. W. Jaggard, is announced by Mr. Elliot Stock for immediate publication. The volume contains over 1,000 pages, embodying 100,000 distinct entries. An exceptionally long sub-alphabet of books on Americana is included.

THE 'Historical Catalogue of Printed Editions of Holy Scripture,' which Messrs. T. H. Darlow and H. F. Moule have been engaged for nearly ten years in compiling for the Bible Society, is now approaching completion. Vol. I., containing the English section, was published at the close of 1903. Vol. II. will embrace (a) polyglots, and (b) editions in all languages other than English, arranged in

alphabetical order. The languages and dialects included in this second volume exceed 500. It will contain over 1,400 pages, and may be expected at the beginning of next year. Only 450 sets of the Catalogue are printed for sale in England and America. 250 have already been subscribed for, and the price of the remainder has been raised.

IN *The Scottish Historical Review* for April Mr. W. B. Laikie edits a series of letters from Macclesfield during the Jacobite army's advance and retreat through the town in December, 1745, and Prof. Firth an anti-Covenanter ballad of 1684. Other papers are a baronial sketch of the Hays of Delgaty by Mr. J. Ferguson; a life of Maolrubha by the Rev. A. B. Scott; and a portion of the 'Lanercost Chronicle,' englished by Sir H. Maxwell. There is also a skirmish of correspondence about the contribution of the Highlands to the victories of Bruce.

THE April number of *The Journal of the African Society* will contain, among others, the following articles: 'The Oil Palm and its Uses,' by Mr. J. M. Sarbah of Cape Coast Castle (author of 'Fanti Constitutional Law'); 'Some Notes on the Baoulé Tribe,' by Mr. T. H. G. Brisley of Grand Lahou (Ivory Coast); 'The Konnoh People,' by Major Willans (Sierra Leone Protectorate); 'The Prevention of Malaria,' by Prof. Minchin; and a paper based on General Gallieni's 'Neuf Ans à Madagascar,' by the Rev. J. Sibree, author of 'The Great African Island.'

AT a sale of autograph letters and books which took place on Wednesday of this week at Messrs. Christie's there was an interesting crumb for Shelley students—a tattered letter, or portion of a letter, from Shelley to his friend Graham, embodying a fresh and fuller text of the fourth poem in 'St. Irvyne, or the Rosicrucian' (Eloise's Song, "How swiftly through heaven's wide expanse," &c.). This is the piece to which Mr. Rossetti gave the name of 'St. Irvyne's Tower.' The autograph does not yield either a complete letter or a complete poem; but there are some new readings—for what readings are worth in so boyish a composition—and also some poor stanzas not apparently known to Shelley's editors.

THE LONDON LIBRARY has had the good fortune to receive a presentation copy of the fine English edition of 'The Wartburg,' recently issued by the Historischer Verlag Baumgärtel of Berlin. It is probably the most sumptuous book ever issued, in English, on the Continent, and contains 54 special plates, some of which are in colour, and 706 original illustrations in the text. The English translation is by Dr. G. A. Greene, through whose influence and that of Herr Max Baumgärtel, one of the few copies in this country has been given to the London Library.

THE death of Mrs. R. A. M. Stevenson on Thursday week last, after long and painful illness, will be deeply regretted by many friends. Her fortitude and the brightness which endeared her to all who knew her never left her. Mr. D. S.

MacColl in the address he delivered at her funeral did not overrate her powers when he said:—

"We are all going over separate memories of her, of meetings cheered, interests made more vivid, of burdens lightened by her wonderful spirit. Like her husband, she seemed to hold a clue to life, to have a genius for its enjoyment; she was able to help blunders and the depressed. Like him, she despised a great deal that most people prize, such as money and social rank, and with these the formal habits, the mean ambitions, that paralyze and waste. She shared his passion for the arts, but also his chief delight in free and ardent speculation, in the stream of talk with congenial and intimate companions." Such rare and admirably diffusive spirits do more than many makers of books, though the "world's coarse thumb" smears them with no recognition of their work.

IT was announced at the end of last week that Mr. James Fitzmaurice-Kelly had been appointed to the Gilmour Chair of Spanish at Liverpool. The choice will cause general satisfaction, for the new Professor combines extensive learning with the power of literary expression.

A NEW firm of publishers, Messrs. E. Woodhouse & Co., are starting their career at 133, Salisbury Square, Fleet Street, with 'Inez, the King's Page,' a novel by Mr. Arthur Maltby. It deals, like his 'Queen, but no Queen,' with the time of Philip and Mary.

DR. RALPH LEFTWICH writes regarding a Shakespeare Memorial in Southwark Cathedral:—

"A recumbent figure of the poet in alabaster, with Tudor Gothic canopy and screen, is to be erected in a recess in the south aisle, where it will form a pendant to the beautiful tomb of Gower opposite. Shakespeare was a parishioner of St. Saviour's for several years at a time when regular attendance at church was absolutely compulsory, and Southwark Cathedral, as St. Saviour's is now called, is the one building remaining in London with which he was intimately connected. The total cost will be about 650*l.*, and the Chapter appeal for this comparatively small sum before the commemoration service is held on April 23rd. Cheques should be made payable to the Shakespeare (Southwark) Memorial, crossed London and Westminster Bank, addressed to Canon Thompson or to me, and sent to the Cathedral, London Bridge, S.E."

WE are sorry to notice the death of Mr. Charles John Whittingham, second son of the late Charles Whittingham of the Chiswick Press. He died at Tunbridge Wells on March 19th, aged sixty-eight.

RECENT Government Publications of interest are: Charity Commissioners for England and Wales, Report, (3*d.*); Friendly Societies, Reports by Chief Registrar, Part C. Trade Unions (4½*d.*); Calendar of Inquisitions, Vol. VII. Edward III. (15*s.*); Durham University, Draft Proposed Statutes (1*s.*); and Aberdeen University, Statistical Report (1½*d.*).

NEXT week *The Athenæum* will be published on Wednesday.

SCIENCE

Life of Admiral Sir Leopold McClintock, K.C.B. By Sir Clements Markham. With an Introductory Note by the Archbishop of Armagh. (John Murray.)

SIR CLEMENTS MARKHAM, whose services to Polar exploration have been great, is an ideal biographer of the discoverer of the fate of Franklin and the creator of Arctic sledge-travelling. That he should regard the writing of his friend's life as a "grateful task" is natural; and his modest description of himself in the Preface as "a midshipman who served under Sir Leopold McClintock" foreshadows the many touches of dry humour which abound throughout the volume.

McClintock entered the Navy at twelve years old, in the first year of William IV., when steam-power was in its infancy; and he had completed his training before the screw-propeller was introduced. The account of those early days is short, but most interesting, and could scarcely have been written by a sailor of this generation. It is as the foremost of the Paladins in the romantic search for Franklin that Sir Leopold will be remembered; and here his biographer is on still more familiar ground, for he was himself a member of the second Government expedition (from the Greenland side) in 1850-51. He is one of only six surviving officers of the principal search-parties, and treats the whole subject with a wealth of knowledge and an enthusiasm that fire the reader to-day as the memorable quest fired the hearts of Englishmen half a century ago. To Sir Clements the crews of the relief ships—the humblest seamen as well as the officers—are not mere names, but distinct characters, who are vividly described, and whose exploits are remembered and cherished. Of all the Government expeditions, he considers that Capt. Austin's, with which he served, was "the happiest, the healthiest, the best administered, and the most successful." McClintock was first lieutenant of the Assistance under that commander, and in the spring of 1851 he made his great sledge-journey to Melville Island, on which he was absent 80 days. His next journey, from Capt. Kellett's ship *Resolute* in 1853, was even longer, for he was out 105 days, travelled 1,408 statute miles, and discovered 768 miles of new country. In these famous journeys, of which the second stood unrivalled till Lieut. Shackleton's recent exploit, his sledges were drawn by sailors, and not by dogs; and the skill and care needed to provide for everything and avoid a break-down amounted to genius. Sir Clements tells us how much the Nares Expedition of 1875-6 was indebted to McClintock's preparation of the sledging outfit; but he does not relate how other explorers received help from the same generous source—how Payer attributed his success in Franz Josef Land to following the Admiral's advice, and how Mr. Jackson constructed

sledges from a model supplied by him. In his 'Farthest North' Dr. Nansen says:

"Reading the various English stories of the search for Franklin, I am filled with admiration for these men and the amount of labour they expended....Most of what I prided myself upon and what I thought to be new I find they had anticipated; McClintock used the same thing forty years ago....No one has surpassed, and scarcely any one approached them."

With the help of McClintock's journal and notebooks, which have never been published, Sir Clements is able to give a far more complete account of these journeys than has yet appeared, at least in any popular work. The delightful volume in which the Admiral relates the voyage of the *Fox* (1857-9), when the Franklin record was discovered, is well known, having run through seven editions. Yet even here Sir Clements is able to relate two noteworthy facts which McClintock's remarkable modesty impelled him to suppress. He jumped overboard to rescue a sailor who had fallen into the icy "sludge" of Lancaster Sound; and when he had lost by death the only two men who understood the engines, he took off his coat and added the duties of engineer to his responsibilities as commander. In all the chief expeditions from the east between 1848 and 1859 he took a leading part, and he spent six winters within the Arctic Circle. Sir Clements explains, as few other men could, the enormous addition to geographical knowledge which was the result of the search; and his map of the coast-lines known before Franklin sailed illustrates admirably the large area covered by the relief ships, and the consequent difficulty of their task. In his 'Voyage of the *Fox*' Sir Leopold prophesied that if the North-West Passage were ever accomplished by a ship, it would be through the narrow channels to the east and south of King William Land; and he lived long enough to know that the Norwegian Amundsen, by following this hint, fulfilled his forecast to the letter.

The highest aim of a biography is not merely to relate the famous deeds of its subject, but to give a clear and convincing presentation of his character. In this Sir Clements, by his personal intimacy and the help of others who knew McClintock well, has succeeded to admiration. The Irish Primate, who is a kinsman, has contributed a foreword, in which he finely says of him:—

"The approach of an emergency, possibly not without indications of danger, seemed to inspire him with the lofty touch of exhilaration which is the peculiar gift of the bravest alone."

Another witness, who worked with him in a specially arduous, but later service, writes:—

"I could not have conceived so much calmness to have been the property of any one man....No one could have passed the same time with him [as myself], on similar occasions, without gaining confidence in him week by week, until the pinnacle of confidence that man can place in man was reached."

The source of this moral strength is indicated in some closing words of his biographer's testimony:—

"Every act of his life was governed and inspired by an abiding sense of the presence and providence of God, and his work was always done as for God, and not for man."

In claiming for the Admiral that the length both of his general and active service was unique, Sir Clements has forgotten the late Sir Provo Wallis, who exceeded him in both respects. He has also committed a slight error in attributing to him the discovery of "the strait between Boothia and King William Island," which was really made by Dr. Rae in 1854. This channel has always been called "Rae Strait," and it so appears in McClintock's own map. Sir Clements makes just complaint of the many errors committed during the relief expeditions; but on one point his strictures are unjust, and may cause pain (which we are sure he would regret) to the widow of one of the leaders. He says that Mr. Kennedy of the *Prince Albert*, by turning north instead of south, disobeyed his orders, and so missed the chance of discovering Franklin's fate. But Lady Franklin directed him expressly to be guided by circumstances when he reached the sea west of Boothia, and the circumstances were adverse. The weather was so misty as to deceive him into thinking that there was no passage southwards from Cape Walker. Besides this, his compass, being close to the Magnetic Pole, would not act; and an instrument for ascertaining the longitude had been accidentally broken. It is evident from Bellot's charming journal that at this juncture the party did not know where they were, or even sometimes whether they were on sea or land.

With this reservation, we think this book by far the best ever written on the Franklin Search. The story groups itself naturally round the discoverer of the record; the style is lucid and vigorous; and the illustrations and maps are well chosen.

OUR LIBRARY TABLE.

The Fijians. By Basil Thomson. (Heinemann.)—Nobody could be better qualified than Mr. Thomson for the writing of such a study of the Fijians. His book must long remain an indispensable storehouse of materials for students of the subject. His position as magistrate and administrator has given him unusual opportunities, and forced him to master an intricate system of law and custom which hardly any one else would have had the patience to investigate in detail. His book is very readable moreover, and abounds in common sense; and with discreet candour he imparts the more intimate minutiae, but veils them in Latin. He need not have taken Fornander quite so seriously with his "Cushites," his Ark-myth, and all the rest of the old-fashioned paraphernalia. There is an error of editing in the repetition of medical details on p. 26 and in chap. xvi.

He underlines the important truth that the decay of native races in presence of the whites is only temporary. We have reached and passed the turning-point. The

blacks and the browns have recovered from the destruction of their customs, adapted themselves to new conditions, and established durable systems of life, half-European, half-native.

The anthropological cream of the book is the chapter on cousin-marriage, in which Mr. Thomson publishes statistics of great value. The children of two brothers and of two sisters are forbidden to marry in Fiji; but the children of a brother and a sister are not only not forbidden to marry, but are actually compelled to do so. They are "born married," as Mr. Thomson says. And the statistics which he gives at pp. 196-7 show not only that this apparent inbreeding has no bad results, but also that these cousin-marriages have a higher birthrate and a lower infant mortality than any other marriages. The whole chapter acquires an overwhelming interest when we compare it with Mr. Rivers's chapter on the same institution among a very different people, namely, the Todas of Southern India (W. H. R. Rivers, 'The Todas,' 1906) with which Mr. Thomson is apparently unacquainted. Not only does the same custom of cousin-marriage exist among the Todas, but the spontaneous reasoning of two primitive peoples has arrived at the same details with extraordinary unanimity, because both are founded on the same biological theories. In both nations the cousins are regarded as bride and bridegroom from their birth; a maternal uncle is always called "father-in-law," a paternal aunt "mother-in-law," and the ceremony of marriage is commonly performed in infancy; while in both nations the children of two brothers or of two sisters use the words "brother" and "sister" to designate each other.

Waterloo Museum, Liverpool: History of the Echalaz Collection. By Lieut.-Col. Echalaz. (Croydon, Roffey & Clark.)—When the late Mr. E. T. Booth compiled the descriptive catalogue for his famous collection of birds at Brighton, he remarked in the brief Introduction:—

"The few notes and facts I have recorded are solely the result of personal observation, and with two or three exceptions (all noted) not a book of reference has been opened."

Almost the exact converse of this is presented by Col. Echalaz in the methods he has adopted. He has the merit, at any rate, of not pretending to knowledge which he lacks, and is probably well advised in the circumstances in relying implicitly on Howard Saunders or some other trustworthy cicerone on almost every occasion. The assistance, too, of Mr. Henry Scherren in preparing his manuscript for the press was a sound precaution against accidents. In this respect there is not much fault to be found, though on p. 266 we think that for "sanderlings" should be read "ringed plovers." Throughout his book Col. Echalaz ranges himself "on the side of the angels." His veneration for the whole race of gamekeepers is, indeed, overdone. Every now and then on some safe point he ventures to endorse the opinion of his authorities. Thus of the pld wagtail he writes:—

"From my own observations, and from ornithological books, I should say that this is a much more common and widely distributed species than either the grey, or even the yellow wagtail, for I have come across it almost everywhere."

On the opposite page we find the frank admission that he has "little or no knowledge" of the yellow wagtail. "I am sure," he says, "I have met with it, but generally when I have been merely on a walk without a gun." Col. Echalaz is surely unconscious of the satire underlying his explanation,

betraying, as it does, the mental attitude of the collector whose outlook on bird-life is along the barrels of his gun. The song of the willow-warbler he knows nothing about, but gathers from the "books" that it is far superior to that of the chiffchaff. He dubs the buzzard a "contemptible coward" for long declining to return to a trap at its nest: the bold peregrine, however, does not disappoint him, earning his warm commendation by coming promptly to be killed. A collector whose cherished specimens find their way eventually to a public museum may, perhaps, plead that the end has justified the means, but a harrowing description of the killing (and wounding) of some of our finest birds at their breeding quarters is never particularly edifying. As to the manner of the telling, Col. Echalaz has cultivated a style which he would, perhaps, call conversational. He is often sadly ungrammatical. No detail is too trivial, no digression too irrelevant, when once he is launched on a story. For his facts he has apparently relied upon his memory. Several specimens are described as having been shot "either in Surrey or Radnorshire." One interesting piece of information he records about the oyster-catcher, giving fairly strong evidence that this bird will on occasion borrow the device of certain gulls and crows, and drop mussels from a height upon a hard surface to break their shells.

As to the collection itself, judging from the illustrations prepared from photographs of some of the cases, we may accord unstinted praise to the majority, especially to the beautiful series of divers. The appearance of the family of coots possibly belies the original, for it is rather ludicrous. It is curious to note how many easily obtainable species are unrepresented.

Sylva; or, A Discourse of Forest Trees. By John Evelyn, F.R.S. A Reprint of the Fourth Edition. With an Essay by John Nisbet. 2 vols. (Doubleday & Co.)—We hear a great deal nowadays about the need for afforestation, and in some villages Arbor Days have been recently instituted. The reissue of Evelyn's 'Sylva' takes us back to the time when the need for tree-planting in England was first adequately brought to public notice. For hundreds of years before the sixteenth century, man's energies had been devoted to the subjugation of the primæval forest, and tree-felling to provide land for the cultivation of agricultural crops had been practised in much the same way as it is in unopened districts in the Colonies at the present time. But the balance had been reached long before Evelyn was born; sufficient land was enclosed for agricultural purposes, and the tree-felling then carried on was solely for economic reasons, one of the chief being the shipbuilding trade. The number of oaks by this time was continually and seriously decreasing, and there is every reason to suppose that this fact exercised the minds of the Navy Commissioners some time before Evelyn wrote in 1662; indeed, treatises on the subject had been published many years earlier—for instance, one by Arthur Standish in 1615. In 1662 the Royal Society was in its infancy, but, notwithstanding considerable opposition, it had already attracted the sympathetic attention of responsible people, and it was to this Society that the Commissioners of his Majesty's Navy addressed their inquiries in regard to maintaining a sufficient supply of oak and other trees for timber. It was on October 6th, 1662, that Evelyn read an essay on the subject before the Fellows of the Society, which he describes in his

'Diary' as a "Discourse concerning Forest trees."

The first public appearance of 'Sylva' occurred in 1664; the fourth edition, which is now reissued, appeared in 1706, the year of Evelyn's death; and a fifth was published in 1729. Four more editions appeared between 1776 and 1812, and these included notes by Dr. Hunter of York. The last of these editions, as Dr. Nisbet points out, served as the text for a celebrated article on forestry which appeared in *The Quarterly Review* for March, 1813, and exercised an influence in favour of planting trees almost equal to that of 'Sylva' itself. A later issue of Hunter's edition appeared in 1825, and the only one which has been published since that date until the present was issued by James Mitchell in 1827. In this Evelyn's classic was "revised, corrected, and abridged."

The practical man of the twentieth century, after a careful study of the elaborate directions given in 'Sylva' for planting and propagating the various species, is impressed by the author's power of observation and love of experiment. The 'Sylva' was perfectly fitted for serving in its day the purposes of a forester's manual, and although its value now depends mainly upon its literary character, the reader with an intimate knowledge of present-day practice will find in its pages an infinite amount of suggestion.

Dr. Nisbet contributes a long introductory essay. This contains an interesting biographical sketch of Evelyn's career and a review of his literary productions.

This new edition is printed in large, bold type and on excellent paper. It is likely to meet with considerable appreciation.

Holly, Yew, and Box, with Notes on other Evergreens. By W. Dallimore. With 175 Illustrations. (John Lane.)—The value of this book centres chiefly on the reproduction of a unique series of illustrations of holly leaves published by the late Thomas Moore in *The Gardeners' Chronicle* in the years 1874-6. Moore wrote on the varieties of *Ilex aquifolium* at great length, and produced full and carefully drawn descriptions of each variety. These descriptions, together with the excellent illustrations of single leaves, furnish the best means available, now as then, for the identification of particular kinds. In Mr. Dallimore's work we not only find Moore's illustrations, but also the descriptions of the varieties of the common holly are based on his monograph. Mr. Dallimore has further got together a large number of original illustrations, most of them being photographs of specimens now growing at Kew. The chapters on the propagation, general cultivation, and uses of hollies, also upon hollies as specimen plants, as town trees, and for hedges, contain trustworthy information, for Mr. Dallimore's experience at Kew, and other places, gives him the right to speak with authority.

The holly is one of the most hardy of evergreen trees, succeeding in conditions of very varied nature. At the same time, certain soils and localities are remarkable for the fine hollies they produce, and the author refers to some of the famous instances, including those of Bagshot, but no mention is made of the holly hedge in Keele Hall gardens, Staffordshire. This hedge is formed of a double line of hollies which meet at about 8 ft. high, producing a dense screen. A few years ago the hedge was 27 ft. high, 33 ft. wide at the base, and something like 200 yards in length.

The holly occupies 149 pages in the present work; then follow 53 upon the yew, and

20 on the box. There are further chapters upon heaths, ivies, and other plants; but they are too concise to be of much value, and it almost looks as if they had been added as an afterthought.

Scottish Gardens, by the Right Hon. Sir Herbert Maxwell (Arnold), is packed with interest throughout its 250 pages. But the interest is not strictly, or even mainly, of a horticultural character. Many fine houses in Scotland have associations worth recalling; and Sir Herbert has adopted the style of the historian, although it is veiled somewhat by his well-known enthusiasm for gardening. In one instance, Dunrobin, the description of the garden occupies scarcely more than a twentieth of the space awarded to historic associations. He appears to have thought that Miss Wilson's drawings sufficiently illustrate the horticultural side, and that it chiefly remained for him to tell the reader all about the noble families and estates which have given rise to the gardens.

In an introductory chapter the author explains the climatic conditions in Scotland. He rightly states that, for horticultural purposes, these islands should be divided into East and West, rather than North and South. He shows that it is possible to cultivate successfully in some Scottish counties on the western side a large number of plants that cannot be grown out of doors in the North Midlands of England. This is perfectly true, and well known to most experts. The fact is that in Scottish gardens there is greater diversity than in English, for the conditions represent greater extremes.

We wish that this had been adequately shown in Miss Wilson's coloured drawings: some of them are charming pictures, such, for instance, as that representing the rhododendrons and azaleas at "The Hirsell," the rockery borders at Barberton, and the snowdrop mound at Ardgowan; but they depict isolated features in these gardens rather than convey an idea of their general character. The picture of the rock gardening at Corrour, with its surroundings, fulfils the latter object best, for it is almost the only one in which the environment can be studied. An exception may be made in favour of the Princes Street gardens, Edinburgh, which include the Scott Memorial. The authorities are to be congratulated on their management of these gardens.

Those who consult this book for gardening hints will be thankful for the Appendix containing lists of rhododendrons and other plants suitable for cultivation in Scotland, for in this matter Sir Herbert Maxwell may be taken as a trustworthy guide. The whole is well got up, the paper and printing being excellent. Misprints are few in the body of the book, but there are some errors in the plant-names that need revision, and there is no index.

Systematic Anatomy of the Dicotyledons. By Dr. Hans Solereder. Translated by L. A. Boodle and F. E. Fritsch. Revised by D. H. Scott. Vol. II. (Oxford, Clarendon Press.)—The first volume of this important work contained the sections Polypetalæ and Gamopetalæ. The second volume begins, therefore, with the natural Order Nyctagineæ, the first of the Monochlamydeæ. Under each natural Order is given a review of the general anatomical features, followed by a description of the structure of the leaf and axis, and concluding with a citation of the literature dealing with the subject so far as it refers to the particular Order. This portion of the book occupies 158 pages. Then follow Addenda which fill 266 pages. Here the natural Orders are brought again

under review, beginning with the Ranunculaceæ. Information is given that was not available at the earlier stage; therefore, whilst there is not much to add in the case of some Orders, in others the later information recorded is more valuable than that in the earlier part of the work. The Addenda are followed by 'Concluding Remarks,' which occupy 98 pages. The Remarks are devoted to the anatomical characters which have proved to be valuable for classification, and attention is drawn to their occurrence in particular Orders, genera, and species. They are intended to serve both as an aid in the determination of a plant by means of its anatomical characters, and, in conjunction with the Introduction at the beginning of the first volume, as a guide to the anatomical method. The Remarks are divided into seven chapters, as follows: I. Structure of the Lamina of the Leaf; II. Structure of the Petiole; III. Secretory and Excretory Receptacles; IV. Hairy Covering; V. Normal Structure of the Axis; VI. Anomalous Structure of the Axis; VII. Structure of the Root. Under each heading the ordinary structure is described, and afterwards the modifications characteristic of particular Orders, genera, and occasionally species.

The work is essentially one for use in the laboratory, and for advanced students generally. For such it is well fitted and instructive.

There are 36 valuable figures in the text, some of them original, whilst others are after those of various authors whose investigations have been the means of gaining original information on the subject.

THE INDIAN SANITARY REPORT.

THE Annual Report of the Sanitary Commissioner with the Government of India for the year 1907 has just been received from Calcutta. In addition to the history of the chief diseases among the general population, it gives appendixes and returns of sickness and mortality among European troops, native troops, and prisoners in India. We notice several improvements in the form of the Report, notably a tabular statement showing at a glance the mortality from the five most deadly diseases. Among these, "fevers" come first with a total number of deaths of 4,464,881, which is more than half the grand total. The saddest and most striking return is that relating to plague, which swept away 1,315,707 human beings, the highest number on the record. This total is so appalling that the reporter takes an anticipatory peep into his figures for 1908, and gives the assurance that that year has proved comparatively mild, and that the figures of his next report will show a marked decrease. The fever mortality appears to be a permanent factor in the situation, upon which medical science and improved sanitation make little or no impression. The death-rate was higher than in the two previous years, working out at the high ratio of 37.18 per thousand. Many special investigations have been instituted into the causes of the most fatal diseases, but the results are shown in special reports upon which the Sanitary Commissioner does not conceive it proper to trespass.

The health of the European troops shows an improvement, there being a considerable decline also in the invalids sent home. The returns for the native army are rather misleading, owing to the number of deaths which occur while the men are on furlough, or absent through sickness in their own homes. It is, however, admitted that

diseases are far less virulent among native than European troops; and another circumstance which is made clear by the statistics is that suicide is less rife among the Indian troops than our own. For the first time the total death-rate is apportioned among the religions, and it is curious to note that in all parts of India the Mohammedans furnish the highest rate in the bill of mortality.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—March 18.—Sir Richard Holmes, V.P., in the chair.—Reference was made to the loss which the Society had sustained by the sudden death of the Director, and the following resolution was unanimously adopted: "The Fellows of the Society of Antiquaries of London have heard with great regret the unexpected announcement of the death of Mr. Frederick George Hilton Price, who had for fifteen years filled the important office of Director, to the great advantage of the Society. His devotion to its interests, the courtesy and geniality of his character, and the leading part taken by him in the promotion of many branches of antiquarian research endear his memory to the Fellows: The Society desires to convey to Mrs. Hilton Price and the family of the deceased an expression of deep sorrow and sincere condolence with them in their irreparable loss."

A letter was read from Mr. A. T. Martin, Local Secretary for Somerset, calling attention to a proposal to destroy part of the north side of Bath Street, Bath, in order to enlarge the Grand Pump Room Hotel. Protests had been made to the Corporation, who had replied that the matter was settled a year and a half ago, and could not now be reopened. It was suggested, however, that, in view of the general interest taken in the preservation of old Bath, a resolution of the Society might be of service in preventing further destruction. The following resolution was accordingly adopted: "The Society of Antiquaries of London, feeling that the eighteenth-century architecture of the city of Bath is of a special character, and therefore well worthy of preservation where possible, hears with regret that there is danger of the destruction of the colonnade on one side of Bath Street, and expresses the hope that it may be preserved."

Mr. C. R. Peers, Secretary, read a paper on Basing House, Hampshire, the ruins of which have been most carefully and methodically excavated during a series of seasons by the owner, Lord Bolton. The remains of buildings belong almost entirely to the house built about 1530 by the first Marquess of Winchester, with a few later additions, and some slight remains of earlier work; but the main earthworks are doubtless those of the castle of Hugh de Port, the first Norman owner of Basing. They consist of a great circular citadel with a ditch and rampart, belonging to a type which must be considered a development of the normal earthen mount of late eleventh-century date, and two courts or baileys, to the north and north-east of the citadel. The circular earthworks of Old Sarum and Castle Rising are of the same class as that of Basing. Mention in a twelfth-century grant, and again in the fourteenth century, of the "old castle" of Basing seems to imply the existence of a "new castle"; but there is no evidence of more than one fortified site. The ditches which surrounded the citadel and both courts are still intact for the most part, and have always been dry: there is, however, a good supply of water some 40 ft. below the general ground level, and three wells have been cleared in the castle.

The house built by the first Marquess was very magnificent, according to contemporary witness, and was in two parts—one called the Old House, occupying the circular citadel, and the other the New House, which seems to have been a later work, and occupied the north-east court. The north court contained no buildings except a gatehouse by which it was entered on the west; and other gatehouses stood at the entrance to the Old and New Houses, all three being defended by ditches. The principal buildings—those of the Old House—follow no conventional plan, owing to the exigencies of the site; but a certain degree of symmetry is yet apparent. A fan-shaped court opens from the gatehouse at the north-east, having the great hall on the west, and turrets for staircases at intervals round the court. Behind the hall is a hexagonal kitchen with three fireplaces, and two more large fireplaces are in a room adjoining; while at the south end of the hall is a block, belonging in part to the earlier mediæval work, which must have contained a great chamber; and perhaps the

chapel of St. Michael was in this part of the house. The plans of several other courts are to be seen, and the buildings near the gatehouse are all provided with cellars, and were probably bakehouses, brewhouses, provision stores, and the like. A large masonry-lined pit near the south end of the hall, looking like that of a large garderobe, contained none of the black soil found in such places, and may perhaps have been for cold storage, like similar pits still in use in Holland and elsewhere on the Continent. There was a second entrance to the citadel—over the earthen rampart, and not through it—by a drawbridge crossing the ditch on the south-west.

Though the Old House was a strong place and easily defensible, it is probable that the site alone is responsible for this; and the other buildings, and the walled terraces and gardens, were certainly laid out for beauty and pleasure, and not for strength. The New House, which eventually proved the weakest point in the sieges of the seventeenth century, was built round two courts, and had tall turrets with domed pinnacles and two fine gatehouses, and seems to have been the most splendid part of the buildings.

Evidences of the hasty strengthening of the buildings by earthworks and additional masonry are to be seen in several places, as recorded in the contemporary accounts of the siege; and considerable remains of the outer lines of earthworks thrown up at this time exist. The well-known view by Hollar gives a good idea of the appearance of Basing House after the two sieges of 1643 and 1644; and another drawing, of which several fanciful copies exist, seems to show the New House after a breach had been made in it, before the final assault of 1645. The different accounts of the siege are very useful in determining the topography of the site.

Mr. H. J. L. J. Massé exhibited two early pewter plates lately found in Kennington, one bearing a crowned R characteristic of the reign of Richard II., the other a similar device but probably *temp.* Richard III.—Mr. J. E. Pritchard exhibited a silver-gilt and enamelled badge of the end of the sixteenth century, with the armorial ensigns of the Bakers' Company of Exeter.

BRITISH NUMISMATIC.—*March 24.*—Mr. Bernard Roth, V.P., in the chair.—The following were elected to membership: the Library of Congress, Washington, Harvard University, Brooklyn Public Library, and Messrs. E. H. Adams, J. W. Haarer, H. H. King, A. T. Nation, H. Niklewicz, S. F. Simons, F. B. Vrooman, and W. H. Wells. Two papers were read: 'Some Medals and Tokens connected with the London Stock Exchange,' by Mr. J. B. Caldecott; and 'On a Parcel of Stycas from the York Find of 1842,' by Mr. Nathan Heywood.

Mr. Caldecott touched upon the history of the stockbrokers of London in the seventeenth century and the early part of the eighteenth, and exhibited a facsimile of a certificate of freedom of the City of London granted seventy years ago to a broker of the time, upon being sworn. The medals issued to sworn brokers by the City Corporation from the reign of Anne were described, and specimens and photographs exhibited by the lecturer and Mr. Lionel Fletcher. From 1814 to 1834 the medals issued to London brokers bore upon the obverse the figure of a bull, and on the reverse that of a bear, equipped, in the first case, with the head of N. M. Rothschild, and in the second with that of M. Mocatta. The Stock Exchange at Bristol *temp.* William III. also received a share of attention.

Mr. Nathan Heywood's paper dealt with the Stonyhurst College collection of stycas, 376 in number, comprising 47 of Eanred, 229 of Ethelred II., 49 of Wigmund, and smaller lots of Eardwulf, Hoaurh, Elfwald II., Redwulf, Osbercht, and Wulfhere. The question of leaden stycas was considered by the lecturer, and their exclusion from the cabinets of collectors was deprecated.

In addition to the medals already referred to, there were exhibited: By Mr. Carlyon-Britton, the only penny of Ethelbert of East Anglia known besides the specimen in the British Museum; by Mr. O. S. Horn, four coins of independent kings of Bengal ruling in and between 1493 and 1532; and by Major Freer, a photograph of a gold wire ring attached to a gold bangle found on West Beacon Hill, Leicestershire, in 1838, and supposed to be representative of the earliest form of money used in Britain, and two private medals of the 38th Regiment and the 43rd Regiment.

ENTOMOLOGICAL.—*March 17.*—Dr. F. A. Dixey, President, in the chair.—Capt. E. Bagnell-Purefoy, Mr. S. A. Blenkarn, Mr. L. Box, Mr. H. Britten, and Mr. W. A. Rollason were elected Fellows.—Mr. H. Rowland-Brown exhibited two

extreme forms of *Rumicia (Chrysophanus) phlaeas* from Alten, Norwegian Finnmark, and the Mediterranean region. He drew attention to the apparent identity of the form from Arctic Europe—*hypophlaeas*—with the species described as *americanus* from North America. He also showed series of *Plbeius argyrognomon*, Brgrstr., taken by him in Northern Scandinavia; *P. argus*, L., var. *corsica*, from Corsica; and *P. argus*, approaching var. *bella*, H. S., from the Besses-Alpes. Mr. H. Hamilton Druce also brought for exhibition examples of *P. argus*, L., taken by him in various localities in Russia.—Mr. G. Meade, Waldo exhibited a gynandromorphous example of *Euchloe cardamines*, bred from a larva found at Hever, Kent.—Mr. H. M. Edelsten brought for exhibition a stereoscopic photograph of the anal segments of a female *Canobia rufa*, showing the spines used for ovipositing, and driven into the dead stems of *Juncus lamprocarpus*.—Mr. W. Schmassman showed a curiously marked female of *Chrysophanus hippothoe*, caught on July 22nd, 1908, at Goeschenen, Switzerland.—Mr. C. O. Waterhouse sent for exhibition living males and immature females of the mammoth scale insect which infests the M'sasa tree in Rhodesia.—Mr. E. A. Butler exhibited one species of Coleoptera, and five of Hemiptera, recently added to the British fauna.—Mr. E. J. Arrow exhibited examples of a Cetoniid beetle, *Dicronorrhina* (subg. *Neptunides*) *manovensis*, Moser, to show injuries of a remarkable character which he was at a loss to explain. In all, the marks were perfectly symmetrical and occupied exactly the same position.—Dr. K. Jordan exhibited the polymorphic *Papilio lysithous* and *P. hectorides* from Brazil, and the models which they imitate. The exhibit illustrated a phenomenon observed in various groups of butterflies; that a mimetic species is broken up into a number of very different-looking individual varieties, which are all specifically the same, while the imitated models are specifically distinct from one another. He also exhibited both sexes of the peculiar Peruvian butterfly *Styx infernalis*, described by Staudinger as a Pierid. The insect is, however, decidedly an Encyminid in the structure of the antenna, thorax, legs, neuration, and the egg. Dr. Jordan also showed, on behalf of the Hon. N. C. Rothschild an *Aerotylus* which Mr. Rothschild observed in some numbers in the desert on the Upper Nile. The colour of these small locusts so closely agrees with that of the sand and the pebbles (also exhibited) that, when settled, the insects disappear entirely from view.

Mr. J. W. Tutt then opened a discussion on the affinities of the two Palearctic butterflies *Plbeius argus*, L. (= *agon*, Schiff.; *argyrotoxis*, Brgrstr.), and *P. argyrognomon*, Brgrstr. (*argus*, auctorum). After explaining the great confusion which exists in the nomenclature of the respective species, he drew attention to the remarkable distribution and local races of our British *Plbeius argus* (*agon*), pointing out that in Britain we have three distinct forms—a chalk-hill, a heath, and a moss or moorland form. Both species appeared to show a parallel range of variation in the mountain, plain, and southern forms respectively; but structurally and superficially considered the two species presented several marked differences. Dr. T. A. Chapman then gave a demonstration with the lantern, illustrated by many slides, of these structural differences of the two species in the larval and imaginal stages, and criticized the opinion expressed by Staudinger that *argus* and *argyrognomon* have not yet entirely developed into separate species.

At this point the discussion was adjourned, owing to the lateness of the hour.

MICROSCOPICAL.—*March 17.*—Mr. E. J. Spitta, V.P., in the chair.—The Chairman said that Mr. Leitz had sent him one of the new $\frac{1}{2}$ -inch objectives for examination, and he had subjected it to some very severe tests, and found it to be an excellent lens.—Mr. C. Lees Curties exhibited C. Baker's New Model D.P.H. Microscope, two forms of which were shown: one having the mechanical stage built on to the instrument, and the other with plane square stage.—Dr. J. W. Evans gave a lecture on 'The Optical Examination of a Crystal Section in a Rock Slice.'—Mr. C. F. Rousselet read a paper 'On *Synchaeta jennica*, sp. n., and on the Resting-egg of *S. pectinata*.'—The following were elected Ordinary Fellows:—Messrs. A. H. Wyld Cleave, F. H. Dodd, A. P. Porter, and D. L. Zook.

INSTITUTION OF CIVIL ENGINEERS.—*March 23.*—Mr. J. C. Inglis, President, in the chair.—The paper read was 'Construction and Wear of Roads,' by Mr. H. A. R. Mallock.

MEETINGS NEXT WEEK.

- Mon. Royal Institution, 5.—General Monthly.
— Society of Engineers, 7.30.—'The Corrosion of Steel-Reinforcement in Concrete,' Mr. E. R. Matthews.
— Aristotelian, 8.—'The Mutual Symbolism of Intelligence and Activity,' Dr. H. Foston.
— Society of Arts, 8.—'Steam Turbines,' Lecture III., Mr. G. G. Stoney. (Cantor Lecture.)
— Geographical, 8.30.—'The Scenery of Cuba, Haiti, and Jamaica,' Sir Harry Johnston.
Tues. Society of Arts, 4.30.—'Ceylon: its Industries and Material Progress,' Hon. John Ferguson. (Colonial Section.)
— Colonial Institute, 8.—'Greater South Africa,' Sir L. L. Michell.
— Institution of Civil Engineers, 8.—Discussion on 'Construction and Wear of Roads'; Paper on 'The "New York Times" Building,' Mr. C. T. Purdy.
— Zoological, 8.30.—'Notes on an Ichthyosporidian causing a Fatal Disease in Sea-Trout,' Miss Muriel Robertson; 'A Collection of Fishes made by Dr. C. W. Andrews at Christmas Island,' Mr. C. Tate Regan; 'Description of a New Form of Ratel (Mellivora) from Sierra Leone,' Mr. R. I. Pocock; 'On some New and Little-Known Hesperidae from Tropical West Africa,' Mr. Hamilton H. Druce.
Wed. Archaeological Institute, 4.30.—'On Excavations at Haughmond Abbey in 1906,' Messrs. W. H. St. John Hope and H. Brakspear.
— Astronomical, 5.
— Entomological, 8.—'On Reciprocal Mimicry,' Mr. G. A. K. Marshall.
— Geological, 8.

Science Gossip.

EASTER DAY falls this year on the same actual day in the Eastern and Western Churches, though the former reckons it as March 29th, and the latter as April 11th. This coincidence between the cycles formed from the Julian and Gregorian calendars occurred also in 1906.

THE moon will be full on the 5th inst. at 8h. 28m. (Greenwich time) in the evening, and new on the 20th at 4h. 51m. in the morning. She will be in perigee on the evening of the 18th. An occultation of ν Virginis will take place this evening: disappearance at 9h. 55m., and reappearance at 11h. 5m. Mercury will be at superior conjunction with the sun on the 21st, and will scarcely be visible this month. Venus may be seen about sunrise at the beginning of the month, but she also will be at superior conjunction with the sun on the 28th inst. Mars rises earlier each morning, passing from Sagittarius into Capricornus; he will be near the moon on the 14th. Jupiter is still bright the greater part of the night, situated near the star ρ Leonis, and almost stationary. Saturn was in conjunction with the sun this morning, and will not be visible this month.

ONE of the bodies announced as a new small planet photographically discovered by Prof. Max Wolf at the Astrophysical Institute, Königstuhl, Heidelberg, on January 28th, turns out to be the seventh satellite of Jupiter, which was discovered by Prof. Perrine at the Lick Observatory little more than four years ago.

HERREN H. LAU AND C. LUPLAU-JANSSEN publish in No. 4315 of the *Astronomische Nachrichten* the results of a large number of observations of double stars obtained last year at the Urania Observatory, Copenhagen.

PROF. H. G. VAN DE SANDE BAKHUYZEN has retired from the directorship of the observatory at Leyden, which he had held since 1872. He is to be succeeded by Herr E. F. van de Sande Bakhuyzen; and there are to be two professors of Astronomy at the University, of whom the latter is one, the other being Dr. W. de Sitter of Groningen, who will devote himself specially to theoretical astronomy.

THE second number of Vol. XXXVIII. of the *Memorie della Società degli Spettroscopisti Italiani* has been received. The principal contents are a second paper by Prof. Bemporad on the results of the photometric observations of variable stars obtained at the Royal Astrophysical Observatory at Catania in 1907; a note by Father Chevalier, giving an account of the solar protuberances (one of which gave a continuous spectrum) seen on the 30th and 31st of July; and a

series of images of the solar limb as observed at Catania, Kalocsa, Madrid, Odessa, Rome, Zö-sö (China), and Zurich from February to April, 1906.

FINE ARTS

Notes on the Science of Picture-Making.

By Prof. C. J. Holmes. (Chatto & Windus.)

PROF. HOLMES has done a remarkable and original thing: he has applied common sense to the arts of design in an appropriate way. The dealings of common sense with the art of painting have not, as a rule, been of much value. Its logic may have been impeccable; it has nearly always started from incorrect premises. Common sense of the Herbert Spencerian type has taken it to be axiomatic that the art of painting aimed at imitation, and has deduced therefrom disastrous conclusions. In short, the Philistine has hitherto felt confident that common sense was on his side. He can do so no longer. Prof. Holmes shows that, so far from being the result of incalculable caprice, a good picture is a reasonable and logical performance, in which the artist is at the utmost pains to reject any means which do not conduce to a perfectly definite end.

Prof. Holmes starts with a preliminary definition of the art of painting as "Personal experience emphasized by Emotion in flat decoration," which, if it is not fundamental, is at least serviceable. "Experience" is here made to do duty both for the knowledge of some aspect of life of the same kind (though differently directed) as that possessed by the man of science, and for the technical knowledge which enables the artist to record his experience. This record is constantly controlled and modified by the emotion which accompanied it in the artist's mind:

"When a painter has adequate technical equipment, the mental images which he forms will insensibly be refined and made emphatic by the keenness of feeling with which he treats them, and this process of refinement and emphasis will continue so long as the feeling lasts."

That is well said, but we should like to learn rather more about the nature of this emotion. Prof. Holmes tells us that it is an "artistic emotion," and is "a very different thing from the emotions of everyday life, from joy, sorrow, anger, and the like." It would seem, then, that if this is so the definition of the painter's art from which we started ought to be emended: it should be "personal experience emphasized by artistic emotion," and then we have the terrible word "art," the *x* of the whole problem, turning up on both sides of the equation.

The problem of these "artistic emotions" is one of the greatest difficulty, and perhaps scarcely affects the practical ends Prof. Holmes has in view. At any rate, the question is irrelevant to the succeeding portion of the book, in which the author shows how the "artistic emotion," whatever its true nature may be,

controls the artist's expression by giving emphasis. The emphasis of emotion is divided into headings: Emphasis of symbol, of plan, of recession, spacing, shadow, colour, and material. Each of these modes of emphasis is subject to four necessary conditions—unity, vitality, infinity, and repose. By multiplying the modes by the conditions we get a rather formidable schedule of no fewer than twenty-eight qualities which a picture should possess.

Here, again, we feel that the system is rather of practical use than of absolute philosophical value. To the young artist who has been in the habit of thinking of his picture-making in a helpless sort of way, as mainly imitation of what he sees modified by something which he never clearly understands, it should be a most valuable training thus to disengage the various qualities which his design ought to possess. And Prof. Holmes gives here and there hints as to the mode of application of his scheme which show how thoroughly he himself understands the practical business of design.

We can best give an idea of the masterly treatment of this part of the work by a quotation:—

"Lastly, the perfect pictorial symbol will suggest life and vigour by the seeming ease and swiftness of its execution. I say *seeming* ease, because an appearance of facility may often have to be attained with great labour, and is generally obtained only by long practice. The fluent sweep of Rubens's brush, the caressing touch of Gainsborough, and the slashing strokes of Sargent, convey alike to the spectator an impression of power and liveliness which enhances immensely the effect of their work....Is it always recognized that this swiftness is admissible only in treating essentials, that if these essentials are not grasped by the artist the result is an advertisement of unessentials—in other words a shallow mannerism that has nothing solid behind it?"

In the final section of this part of his book Prof. Holmes boldly attacks the question of colour. We say boldly because hitherto hardly any one has ventured to investigate colour in a methodical way—we refer, of course, to colour as a means of expression, not colour as it appears in nature, to which ample attention has been devoted.

We doubt whether, in spite of much that is pertinent and suggestive, the author has yet established a philosophy of colour. In the first place, he talks of the psychological effect of various colours, finding red irritating, yellow fresh and exhilarating, blue fresh and tranquil, and so forth. Now Dr. Denman Ross, whose colour-scales are, we think, the only serious attempt yet made to induce method into the practical study of colour, has already seen that it is no use to talk of colour unless at the same time we define both the degree of its intensity and the tone-value that accompanies it—how light or dark it is. Red, for instance, has infinitely diverse effects, not only in proportion as it verges towards blue or yellow, but according to its intensity and tone. In certain circumstances it is so far

from being "irritating and unsuitable to be the dominant hue," that it forms the basis of the colour-schemes of many of the primitive Flemish paintings—paintings which have a sober and suavely dignified effect.

Prof. Holmes has, however, recognized one truth of the greatest importance with regard to colour, which we do not remember to have seen stated before, namely, that fine or subtle colour is never associated with strong relief or great roundness of modelling.

Having discussed twenty-four out of the twenty-eight possible qualities of a picture our author proceeds, under the heading of 'Emphasis of Material,' to discuss in brief all the possible mediums of graphic design. Here again he shows the width of his practical knowledge of the arts and his extreme sanity of judgment, no less than the clearness of his exposition and the pregnancy of his hints to the student. It is impossible in a review to discuss the innumerable interesting questions which his all too brief survey raises. We might perhaps question whether any artists, with the exception of our own Pre-Raphaelites, ever used oil paint quite in the way described as the transparent method; but the general idea underlying his account of it, the use of the light transmitted from the white of the ground, is undoubtedly correct.

Finally, under 'Emphasis of Character' we come to a discussion of the painter's aims and ideals. Here Prof. Holmes investigates the different kinds of emotion which are to be conveyed by means of all those different kinds of emphasis which he has set out. His classification is based rather on the social and political conditions under which different kinds of art have been produced than on the fundamental modes of the human imagination. Thus the heroic and hieratic styles are called by him "Despotic art," and are explained as due to the desire of tyrants and priests to impose themselves on their subjects by impressing the popular imagination. Such a theory savours too much of early nineteenth-century methods of conceiving history. It assumes conditions altogether too simple and a psychology too schematic.

The rest of art is the art of the free citizen, or individual art, and is divided into Dramatic, Lyrical, Narrative, and Satiric. Prof. Holmes discusses very briefly the kinds of emphasis proper to each of these modes of imagination. An example of his acute observation is seen in his discussion of the relative position of chiaroscuro and colour in producing dramatic effect:—

"In Constable's sketches, as the engravings by Lucas prove, a dramatic scheme of chiaroscuro underlies colouring which is frequently the reverse of dramatic."

Once more, by analyzing the different aims which artists have proposed to themselves, and confronting them with an analysis of the means of expression, he has furnished a whole new series of criteria for the judgment of works of art, and one which seems capable of indefinite extension and refinement.

Prof. Holmes then discourses on the painter's training, which enables him to speak of tradition, which he defines (in the Preface) as "the body of principles which secure conformity between art and its contemporary environment"—a definition which seems to us illuminating. It allows him, methodical and precise as he is, to find a logical justification for the revolutionary and rebellious artists of modern times. This serves to show how wide are his sympathies, and how seriously he has endeavoured to make his system no merely arbitrary code of academic rules, but one that admits the freest expression of individual feeling, while excluding what is merely capricious or the result of pretentious unreason.

Our author keeps constantly before him the painter's actual problem; almost all that he says is for use in the studio, and we may fairly add that since Reynolds's discourses the student has never had put before him such a fruitful and suggestive guide to his endeavours. Prof. Holmes has done well to publish, in the form of a book, lectures given at Oxford, where the practical problem is not, perhaps, so pressing as elsewhere. Certainly no student of painting can afford to neglect the opportunity for improvement here offered.

OUR LIBRARY TABLE.

The Loeb Collection of Arretine Pottery. Catalogued, with Introduction and Descriptive Notes, by G. H. Chase. (New York, Laurentian Press.)—A class of antique ceramic art, of which the remains may still be found buried beneath the soil throughout the territories once included in the Roman world, must have possessed merits of no common order to obtain such extended appreciation; for it was certainly not to mere chance or luck that the red Arretine pottery (once termed Samian ware) was indebted for its widespread popularity in the first century of our era. Its success was entirely legitimate and well deserved, resulting from its sound manufacture, its adaptability—it was intended for daily use—and the delightful character of its ornamentation. As for its fabrication, the potting was first-rate; the body was close and compact, hard, light, and extremely durable. A fragment which may have lain in the earth for some nineteen centuries or so will show a fracture sharp and clean as that of a piece of Chinese porcelain, and the thin, fine glaze will have retained its original lustrous brilliancy. The shapes of the vases, drinking-cups, plates, &c., have evidently been the subject of careful consideration in every particular. Precisely fitted for their purposes, they are yet, withal, comely and even elegant. The decoration of the vessels is especially agreeable, and the favour with which the ware is regarded by the connoisseur of to-day is, doubtless, mainly due to the charm of its dainty Hellenistic ornamentation. The motives of this refined ornament, whether naturalistic or conventional in treatment, reproduce the style of design which is best known in the stucco reliefs discovered in excavations at Rome, in the wall-paintings at Pompeii, and in the relief decoration on the metal bowls and cups exemplified in the Bosco Reale and Hildersheim finds, and these also in the Naples Museum. So likewise the prototypes of the figure motives are found in the marble reliefs of the same

Alexandrian art of the ripe Augustan age. Sometimes single figures in the compositions are so plainly reminiscent of well-known statues of the period, and even occasionally, but more rarely, of those belonging to an earlier time, as to leave no question as to their derivation.

The favourite subjects of the figure decoration on the Arretine cups are inspired by the same joyous themes treated in the other forms of the facile, though polished Hellenistic art in its brightest moods. There are scenes of symposia, Bacchic festivals, dancing satyrs and mænads, Kalathiskos dances, and the like, whereof all find admirable illustration in the scholarly volume before us. Especially characteristic of the art is a vintage scene in which the grapes are being gathered and trodden out by sprightly figures of satyrs, redolent of "jest and youthful jollity," the whole composition being full of life and movement. Another interesting example is composed of several distinct scenes pointing to the subject of the Dionysiac mysteries. They include a sacrifice; Silenus carrying a veiled child, a bearded satyr bearing a wine-skin, and a woman with a basket of fruit on her head and holding an oinochoe; and a third group showing a seated satyr playing a double flute, a woman offering a garland, and a woman partially hidden behind a curtain. The scenes are described in detail by Mr. Chase, and thus discussed by him:—

"Dragendorff calls the subject 'Dionysisches Opfer.' The recovery of a complete mould seems to show that the subject is rather a scene connected with the mysteries of Dionysus. Many of the details are such as regularly appear in representations of mystic ceremonies—the veiling of the child, the figure behind the curtain, the torch in the hands of the satyr behind Silenus. The sacrifice of a pig as a means of purification is a familiar feature of scenes of initiation. Above all, the liknon, or winnowing basket, on the head of the woman suggests a connection with mystic rites. As a symbol of purification, the liknon frequently appears in scenes of initiation, and often, as here, it contains fruits and other symbols of fertility. It has a special connection with Dionysus, since it was in a liknon that the infant Dionysus, whose annual rebirth symbolized the coming of spring, was believed to have been cradled. At Delphi Dionysus was called Liknites, with reference to this phase of his worship, and Plutarch records that 'the Hosioi make a secret sacrifice in the sacred precinct of Apollo when the *Thyiades* raise up Liknites.' All this suggests that we have here some scenes from mysteries of Dionysus."

The author proceeds to suggest that the subject may possibly be a representation of the birth of Dionysus itself.

Selecting its decorative motives from subjects like the above, the art of the Arretine potter can scarcely be charged with frivolity. Even when the element of dramatic action is absent, the simple representation of figures moving in rhythmic measure is not necessarily trivial. And, after all, the execution, the craftsmanship of the work of art, enters largely into our estimate of its intrinsic quality. In the present case, taking the best examples of the ware, we find in their execution the clear definition and masterly design one is accustomed to admire in a fine antique cameo. Hence we should hardly be inclined to subscribe to a classification of the art proposed by a French writer, who would bracket it with that of the *mythologie galante*. The epithet may be appropriate when applied to much of the Pompeian art, as it certainly is in relation to many eighteenth-century classical compositions.

A more serious indictment of the pottery, however, is one affecting its status from the point of view of sound ceramic art. This refers to the well-known canon that the vase

decoration shall not be a mechanical copy of some other form of art. In the present instance the decoration reproduces that on contemporary vessels in gold and silver—in some cases the entire vase, in others casts of single figures have been pressed into the moulds. Therefore it follows that the decoration of the Arretine vases is based on the goldsmith's art, and not that of the potter. As the materials of the two forms of art are different, the one plastic clay and the other solid metal, the manipulation is of necessity different in method, with a corresponding diversity of aim and quality. That the Arretine potters found means to reconcile the two technical processes says much for their native skill and dexterity. The result may not have been the production of a great ceramic art—no one would compare it with that of the Athenian potters of four centuries earlier—yet that work of such sterling excellence should be forthcoming at a period of decline is in itself a striking testimony to the greatness of the traditions it inherited.

Mr. Chase states that the Loeb Collection, which is included in the Fogg Museum of Art at Harvard University, is a fairly representative series of moulds and fragments of Arretine pottery. The more important specimens are reproduced by photogravure in the present volume. The objects have been catalogued in a workmanlike manner by the author, and are preceded by an intelligently written history of the art, compiled from the writings of Gamurrini, Fabroni, and other authorities. Nothing but praise is due to all connected with the publication of the book. The illustrations are admirable, the typography is good, and the paper especially grateful to the eyes, a fact which is accounted for when one finds that it bears the watermark of "Fabriano."

Sir Christopher Wren. By Lena Milman. (Duckworth & Co.)—In many ways this is, we think, the best popular account of the life and work of the great architect that has yet been written. Miss Milman has brought together all that is known of his childhood and youth, and furnishes an excellent account of his multifarious scientific interests and the leading part he played in the foundation of the Royal Society. The portrait that emerges is that of a man gentle yet strong, and of a singularly attractive nature.

There is nothing to prove that Wren had given any consideration to architecture before his appointment by the King to the post of Assistant to the Surveyor-General. It must therefore be accounted a piece of political favouritism, as Webb certainly, and perhaps others, had a prior claim, even though Wren eventually more than justified his selection. The author, who throughout writes frankly as a partisan of King and Church, does not refer to this; but it is well to bear it in mind when we consider the injustice of Wren's supersession by Benson in 1718. His only foreign tour was a visit to Paris in the year of the Great Plague, the whole of which he spent in studying architecture, having, apparently, by then decided to devote himself to its practice. Before this he had completed little except Pembroke College Chapel at Cambridge, though the author states that a doorway in Ely Cathedral was actually his first work, and he had made a start with the Sheldonian Theatre. It was, however, as the "astronomy professor" that he was still generally known, and the author, rightly attaching great importance to this visit, is justified in saying: "If Wren went to Paris an astronomer, he may be said to have returned an architect," even though he retained the

Savilian chair until 1673. His work for some time afterwards exhibited traces of French influence, but this eventually disappeared, and in his maturity he reached the most distinctively English type achieved during the Renaissance.

In dealing with buildings the author tempers her enthusiasm with a sense of proportion, and the descriptions are generally satisfactory. The illustrations, mostly from photographs, are fairly numerous, and it would have been worth while to include more. For instance, in the well-written account of Wren's experiments in dome design, as exemplified in the five existing City churches roofed in this way, only two are illustrated. This makes the description difficult to follow, and the majority of readers will probably not make the attempt, which is unfortunate, as this somewhat technical subject is treated very skilfully. We also regret that there are no illustrations of Wren's plan for rebuilding London, and his rejected design for St. Paul's, or St. Vedast's spire, in our view the most beautiful of the whole series.

Miss Milman, though critically sound as a rule, does not write exactly from an architect's point of view, such terms as "cantilever cornice" and "banisters," each recurring several times in place of "modillion cornice" and "balusters," are proof of this, as is the use of "architrave" for "entablature," and "sloping" for "curved." Mansard is a term applied to a particular form of roof, not to the windows in it. The late Mr. Garner's name is misspelt "Garnier." We noticed, too, some uncertainty as to dates and numbers: the date of Wren's commission to design the Sheldonian is given alternately as 1662 and 1663 on pp. 56 and 126; the number of churches destroyed by the Great Fire as 86 and 90, on pp. 222 and 240 respectively; while 6 churches are said to be domed; and in the same paragraph 7 are named.

The Index is so incomplete as to be virtually useless, while from the chronological list of Wren's works the Honywood Library, Lincoln, is omitted, as are Wolvesey Palace and Groombridge Place, both sometimes attributed to him, and with as good reason, we think, as others here included. In the absence of documentary evidence it is difficult to decide such questions. His influence on contemporary work was great, and in addition it is probable that he was consulted as to a large number of buildings for which he either prepared preliminary drawings, taking no further part in their erection, or was asked to advise upon and correct the work of others.

The volume is throughout well written and full of interest, and especially good in its presentment of the central figure in relation to the contemporary social and religious conditions.

'THE ART TREASURES OF LONDON: PAINTING.'

49, Upper Baker Street, N.W., March 17, 1909.

I AM very sensible of the compliment your reviewer pays my book by devoting to it such a long and detailed notice, and I must thank him for his admission that much of the information given is exceedingly useful. At the same time I think I may be reasonably pardoned if a few errors have crept into a volume cataloguing about 4,735 pictures, quoting some 2,981 dates, and including over 10,000 references.

The name of the book can hardly be called "misleading" for the title-page explicitly states that it is "a chronological guide to the schools of painting as represented in

the public galleries." Windsor Castle, the Foundling Hospital, and Lincoln's Inn Hall are private or semi-private collections. Bethnal Green Museum is omitted for reasons given on p. xv, which your reviewer has overlooked.

If the reference to Cimabue is read with its context, no "wrong impression" can be conveyed. The dates of Duccio are given by me "? 1260—? 1339," and it might have been juster to refer to the qualification which applies equally well to the suggested correction. During the last few years the death of Duccio has been given by various authorities as 1313, 1319, 1320, and 1340. (See the 1903 edition of Bryan, and Messrs. Douglas and Strong's edition of Crowe and Cavalcaselle).

With regard to the birth of Titian, my error is a transposition of two figures. I have passed "1498" instead of 1489, but in this case too I have queried the date. I have not been misled by the reference in the National Gallery Catalogue, as I had Mr. Cook's article and the series in *The Athenæum* by me when I wrote. As for the birth of Botticelli, Mr. Horne, in the magnificent biography which was published after my early sheets had passed through the press, gives good reasons for 1444 instead of 1446. But he is not dogmatic, and, if I remember correctly, your own review published last August did not fully accept the date. Nearly all Italian dates form subjects for virulent controversy.

Piero di Cosimo's 'Death of Proteus' is, I admit, an odd blunder—more curious because I have had its photograph on my walls for years. Procris is given correctly on other pages. My authority for the suggestion (against which I place a query) that No. 222 in the National Gallery is perhaps a portrait of the painter is given in Mr. Weale's recent biography of the brothers Van Eyck. He refers to a statement made by Durand (is it Jean?) in 1905 in 'Les Arts Anciens.'

That Hoppner was born in 1768 can hardly be correct. Hoppner died in 1810 in his fifty-first year, and his birthday could only have been in 1758 or 1759. I do not think the date I give, 1759, can be altered for that proposed by your reviewer. Surely he was more than seven when he entered the Academy Schools in 1775, and he married in 1782.

If 1814 be correct with regard to Richard Wilson, that fine painter was born thirty-two years after his death. As for the so-called "misprints," of the seven cited in the review two at least must stand.

The "wrong title" under the illustration of Crome's 'Windmill' can be explained by a reference to the frame of the picture; and the birth-year of Alfred Stevens follows the usually trustworthy Catalogue of the Tate Gallery.

The sentence, "The reader might have been warned against accepting as absolutely authentic some pictures that pass under the names of Fra Bartolommeo, Botticelli, Titian, Albrecht Dürer, Vigée Le Brun, Richard Wilson, Gainsborough, and J. S. Cotman," cannot (in two instances certainly) be justified. I suggest doubts as to five out of nine Botticellis and twenty-one out of thirty Titians. The remaining names in the list have not been seriously assailed.

I am further charged with the "notable omissions" of Lawrence's portrait of Mrs. Siddons, and Downman's 'Lady Clarges,' both in the National Gallery. The 'Lady Clarges' I have no present knowledge of, unless it is in one of the Octagon Rooms. It is not in the Catalogue. As for the 'Mrs. Siddons,' reference to p. 118 proves that I

have not only included the portrait in the National Gallery, but also one in the National Portrait Gallery. The remaining "notable omissions" belong to semi-private collections not covered by the scheme of my volume.

Your reviewer complains that "the parentheses denoting the room in which a particular picture is to be found are often left empty." At the head of the explanatory list of abbreviations on p. vi the explanation is given that when "the bracket is empty the picture was not on exhibition at the time this work was compiled, or is only shown by request."

There are other corrections I should like to refer to, but my letter is already long.
HUGH STOKES.

* * We are not concerned with the fact that in past years various critics have incorrectly dated the death of Duccio; and the wrong date given in the current edition of Bryan is inexcusable, as it was conclusively shown in 1900, in *Repertorium für Kunstwissenschaft*, xxiii. fasc. iii. 314, that Duccio died on August 3rd, 1319. The date was also correctly given in *The Athenæum* as recently as April 25th of last year. Mr. Langton Douglas certainly does not countenance the wrong date in his 1908 edition of Crowe and Cavalcaselle as in vol. iii. p. 16 he discards Della Valle's date, 1339, and endorses that of the *Repertorium*. In fact, the correct date has repeatedly been used by Mr. Douglas, notably in his 'History of Siena,' 1902, p. 337, and in the catalogue of Sienese pictures compiled by him for the Burlington Club in 1904.

Mr. Stokes is also at fault in regard to the birthdate of Botticelli. His having passed the early sheets of his book before Mr. Horne's 'Botticelli' was published a year ago does not affect the question, as Mr. Horne had indicated nearly eight years ago (*Revue Archéologique*, 3^e Série, xxxix. July, 1901, p. 13) that, according to the "Denunzia" of 1457, Botticelli was then thirteen years of age. This date has ever since been generally accepted, and Mrs. Ady in her 'Life and Art of Botticelli,' 1904, p. 9, referred to Mr. Horne's discovery. It is not Mr. Horne's habit to be "dogmatic," but in his book (p. 6) he shows that in all human probability the artist was born "in the twelve months which began on the 18th February, 1444," and not in 1446, as Mr. Stokes still maintains. Moreover in our review of Mr. Horne's book on August 15th last, if we did not fully accept the year 1444, we expressed the opinion that that year, although "not certainly established," had "every probability in its favour."

With regard to the 'Man's Portrait' by Jan van Eyck in the National Gallery (No. 222), Mr. Weale himself does not support the contention. He has never, in the sixty years that he has been studying Van Eyck, made the untenable suggestion that the picture represents the painter himself. Mr. Weale in his 'Hubert and John van Eyck,' p. 69, in the short bibliography he appends to the 'Man's Portrait,' merely points out that "Durand" (which should be M. Durand-Gréville) in an article in 'Les Arts anciens' (really 'Les Arts anciens de Flandre': see *Athenæum*, No. 4199, p. 485) "takes this to be a portrait of John van Eyck by himself when about forty-seven years of age." If Mr. Stokes had tested the reference on p. 69 to Mr. Weale's own article in *The Burlington Magazine*, vi., 1904, p. 249, he would have seen what that eminent critic's opinion really is, viz., that the portrait "apparently represents a well-to-do merchant of about sixty-five

years of age." In last month's *Burlington Magazine* Mr. Weale wrote a note volunteering the suggestion that the portrait represents Margaret van Eyck's father. If the portrait was painted in 1433, it could not possibly represent Jan van Eyck as Mr. Stokes still suggests, because he was at the time between forty-two and forty-eight years of age.

We are still of the opinion that Hoppner was born in 1758 (not 1759, as Mr. Stokes's book states), and our reviewer regrets that he allowed the obvious mistake of 1768 to pass, as well as the still more obvious error which placed the year of Wilson's birth in 1814.

The birth of Alfred Stevens used to be given in the official Catalogue of the National Gallery of British Art as 1817, but we long ago (*Athenæum*, No. 4222) drew attention to its having been corrected in the current edition of the Catalogue to 1818.

We are aware that Mr. Stokes has inserted in his book the generally accepted re-attributions of certain "Botticellis" and "Titians," but we had others in mind, notably the 'Smeralda Bandinelli' in the Ionides Collection and the 'Death of Lucretia' (No. 77, not No. 777) at Hampton Court; they generally pass under the name of Botticelli and Titian. We cannot here point out which are the doubtful pictures by the other artists we named, but, to give only one instance, no responsible critic now accepts the 'Galiot in the Gale' which was purchased by the National Gallery (No. 1458) as a Cotman in 1895 for a large sum.

We are a little surprised that Mr. Stokes is evidently not aware of the fact that there are two portraits of Mrs. Siddons by Lawrence in the National Gallery: the one to which he refers (No. 785) on p. 118, and the one (No. 2222) which, together with Downman's 'Lady Clarges' (No. 2233), has long hung in the West Octagon Room. Neither of these pictures is, however, included in the official Catalogue. It is always as well to supplement the perusal of an official catalogue with a little personal knowledge of the collection in question.

Mr. Stokes's suggested explanation of the empty brackets is not very convincing; we could fill at least a score of these brackets placed opposite to pictures which have never left the Gallery, and must therefore have been on exhibition when Mr. Stokes's book was compiled.

THE ROYAL SOCIETY OF BRITISH ARTISTS.

MORE careful hanging in the large room gives to the present exhibition an appearance of better quality than some of its predecessors. As a matter of fact, however, its average merit is about as usual, and interest centres in the work of three or four painters. Of these Mr. Joseph Simpson is the most noticeable, a portrait called *Reska* (32) being his best work, a painting of considerable charm, if somewhat slight in structure for its scale. This slightness is clearly intentional, but is as doubtful in policy as was Whistler's handling of similar themes. The painter selects a subject in which the contrasts of broad light and shade are very discreet—the contrasts of local colour very trenchant. Except for a few incisive spots of dark (admirably selected), the picture thus resolves itself into a number of broad surfaces of colour brilliantly contrasting one with the other, and possessing only the slightest of internal modelling—that flutter of surface variety which depends on actual handling, on the modulated pressure of the

brush into fluid paint. The unity of illumination which bridges the obvious gulfs that divide these sharply separated tones has to be inferred from the nicely regulated degree with which each is modelled by the light, and by the manner of its emergence from the gloom. But here Mr. Simpson has somewhat less than perfect control in this rather slippery sort of painting. Whistler's example has shown us that unity, even when so gained, is still precarious from the tendency, in the process of drying of the picture (a process which continues for years), for the variety of tone which comes of handling to flatten out, while that which depends on differences of pigment remains. Mr. Simpson's picture, charming as it is, suggests that already something of this sort has happened. Probably when he had just painted it the superficial modelling of the planes of the face seemed a little stronger, and the dark chiselling of the features (the holes, so to speak, tucked away from the light) was thus better supported. The *parti pris* of the painter makes for brilliant colour, but not for solidity. Playing in slender modulations in the highest registers with a setting of black monotone, his painting has affinities with the music of a drum-and-fife band, and wants ease and fullness and substance. His little still life, *The White Lady* (3), shows the same want of some stable, preconcerted middle tones, which Mr. Simpson seems to avoid lest they should arrest the continuity and suddenness of his plunge from light to dark; yet had he permitted himself one or two such connexions, he would have avoided painting his figurine (which from its general aspect we take to be of porcelain) with an edge to her skirt suggestive of muslin.

Mr. J. D. Fergusson, whose work is unavoidably recalled by the picture just mentioned, is unfortunately not represented in the present show, and Mr. William Wells, another of the pillars of the Society, fails on this occasion. In the absence of the latter the best landscapes are by Mr. Alfred East, Mr. Gardner Symons, and Mr. A. Streeton. Mr. East's *Valley of the Wye* (56) is an excellent example of his work, the interest being distributed with considerable adroitness, and (except for a slight want of subtlety in the drawing of the descending slopes as they vanish behind the foreground ridge) with not a little feeling for the plastic possibilities of the theme—and this in a narrow range of pale colour very pleasantly handled. Gainsborough might have been the inspiration of a picture which at a near view is undeniably attractive. At longer range, however, it lacks the pictorial consistency necessary for effectiveness, and we become conscious of repetitions in the design. In his desire to insist on the openness of his foliage throughout, the painter has pierced his masses too frequently, breaking up characteristic forms with smaller detail, more mechanical though introduced at the call of naturalism. Thus broken up, the number of tones at his disposal seems too few, and the picture lacking in depth, because, the forms parallel to the picture plane being elaborately modelled, we naturally ask for a similar elaboration of projection. This fundamental weakness is very cleverly masked, the lightness and confidence of the handling seeming to guarantee for the picture a structure more homogeneous than it actually possesses.

The work of Mr. Symons (35, 139) argues sounder training, but less individual ability. It reflects the better side of current Continental landscape painting, such as, for instance, that of the late Fritz Thaulow. Actually competent within the measure of

his ambitions, Mr. Symons will have to introduce additional elements into his art if he is to be differentiated from many others, and of this original research he shows no signs. He is thus a less hopeful phenomenon than Mr. East, whose work, without being very deep, shows a restless activity of mind which still keeps the future to some extent open for him. He has climbed out of such deep ruts that his picture provokes curiosity.

Mr. Arthur Streeton is a new-comer, and the smaller of his contributions, *Midday, Grand Canal* (21), is a compact and luminous work, nicely related in colour, and pleasantly suggestive in form. His picture of the *Salute* (19) pretends to greater realization, and shows his deficiencies as a draughtsman. 'The Salute' may belong to a decadent period of architecture, but it is a highly successful and imposing piece of rhetoric, and Mr. Streeton's version of it is wooden and unsympathetic. Of the other landscapes, *Mists and Dews of the Morning* (8), by Mr. T. F. M. Sheard, achieves actuality at the expense of very unpleasant paint.

The water-colours alternate between a thin and papery particularization of detail which has no relation to art, and the slipshod repetition of current generalization which is only at many removes founded on nature. Amongst such the comparatively logical technique of Mr. Fox Pitt's rough sketch *Battersea* (275) or Mr. Geoffrey Birkbeck's equally slight *Harvest* (199) is distinctly refreshing. Mr. Arthur Ellis's *Sussex Fold* (180) shows some observation of sheep, but is marred by a passage of gaudy colour out of key with the rest of the picture.

PAINTINGS BY MR. ARTHUR STREETON.

NOTHING in this collection at the Alpine Club Gallery is noticeably superior to the better of Mr. Streeton's works already noticed; but the large view of *The Rialto* (41), if less perfectly balanced, strikes a fresher and stronger note of colour, and displays more forcible handling. Abundant confidence is apparent throughout the exhibition, which shows a painter who is master of an obvious and as yet slightly "painty" brilliance casting on his canvas great surfaces of somewhat monotonously gleaming light, with which his few rich-coloured passages of darker tones contrast harshly, lacking intermediate tones to give variety and subtlety. These dark passages, as in No. 7 or the foreground of No. 14, offer the best fragments of painting on the walls. Venice is shown through the eyes of a sort of modernized Ziem (No. 34 may be mentioned as a typical example). In a sense the result is like the city, but not in the aspect by which we should prefer to remember her. For many tourists, however, the undoubted brightness and confident execution of these sketches may offer the very illusion of Southern sunlight.

JAPANESE COLOUR-PRINTS AND SIR CHARLES HOLROYD'S ETCHINGS.

AT the galleries of the publishing house of Messrs. Goupil & Co. in Bedford Street (not to be confounded with the Goupil Gallery) is a collection of eighteenth-century Japanese prints of great charm and variety. By the enlargement of our European outlook these prints are becoming gradually less exotic, less the affair of specialists. British colour-printing is, alas! untouched by their influence, but the better class of painter is by degrees attaining to a wider conception of pictorial vision, which may in a few years permit us to criticize them

as we should contemporary European work, by the nature of their artistic merits, not by their rarity or as curious representations of an alien civilization.

The fact is that for the ordinary visitor of exhibitions the time for detailed analysis is hardly come. The absorbing superiority, in certain directions, of the whole of such a collection as this over anything our own artists accustom us to prevents our distinguishing clearly the internal differences of rank and variety of intention. It is only after some study that there emerges from the mass a type of print of unusually inventive colour, by a designer who treats groups of figures with the fine sense of rhythmic form common to the earlier artists of his race, but with something in his colour of the allusiveness of French impressionism (witness the brilliant rendering of a lamplit balcony against a sunset of the sea in No. 8); and we are thus taught to recognize Harunobu. Certain pictures (14, 16, 19) of extraordinary fairness, like that of spring blossom, in which, as against Harunobu's large feeling for proportion, we are offered surfaces stiff with embroidery, furnish the most characteristic note of Shunchō; while Utamarō—more promptly recognizable with his usually narrow range of subject, his severe restrictions of colour, and a line as generalized as any one's, but of extraordinary swiftness—claims kinship more definitely than the rest with the finest Greek vase painters, whose work has only of recent years been properly appreciated. Toyokuni handled similar themes in less hierarchical fashion—his portraits are more *chargés*, more things of the theatre; while in some of the work of Yeishi shown in this on the whole excellently selected exhibition we may notice the difference between the virtues of the school and its greater masters. Yeishi displays a line fluent as ever, but a little slippery and merely stylistic, wanting in the tense, momentous quality which the best Japanese work has, and which bespeaks a close and particular study of nature, if different in kind from that to which Europeans are accustomed. In the case of two masters we have no hesitation at all; we can appreciate without any special study of Oriental standards the variety and lavish picturesqueness of the genial Hokusai, and the landscape charm of Hiroshigé, both copiously and splendidly represented in the present exhibition.

But while we establish these elementary distinctions, the work of each master is so various that we are perpetually modifying them, and there is much in Japanese art that is undeniably obscure to us—passages of draughtsmanship (hands above all) which appear freakish, and contrary even to Oriental standards of beauty or expressiveness as we conceive them. If this were not the case, our artists would rival these on their own ground, for after all a man cannot be said to understand the nature of an art if it is beyond his powers to practise it. We therefore welcome such exhibitions as this as offering a much-needed opportunity for studying an art which has long been exploited and catalogued, but as yet hardly understood.

In the gallery adjoining a collection of Sir Charles Holroyd's etchings surprises us by the extent and variety of his work in this medium. It is probable that his best work is still to come, as his development seems to have been delayed by a constant strife between his instincts and his education. The latter has been perhaps as severe and favourable for style as any education obtainable in this country in our day. Sir Charles has benefited by it, but it has,

we think, been strongly at variance with a native impulse not, in its raw state, particularly distinguished. This breaks out even now occasionally in a taste for obvious prettiness oddly dissonant with the ecclesiastical subjects, and sometimes wooden heaviness of drawing, imposed upon him by his duty and admiration. Such are the extremes between which he seems to have oscillated throughout his career, with nevertheless a fair proportion of happier intervals when natural powers and training reinforced instead of combating one another. *A Secret Society* (13) is an early example; the *Torre dei Schiavi* (48), *Adam and his Wife Hid Themselves* (63), *Dr. Daniel* (143), *The Gesuati, Venice* (91), and *The Campanile of S. Pietro in Castello* (95), along with sundry studies of trees, may be mentioned as later examples of the fine things which have rewarded an artist to whom the path of well-doing was not always easy. Had he given free rein to his temperament, successes would doubtless have been more frequent; but it is questionable if they would have reached the same level, and certainly by now the artist would have been in full decadence instead of in his prime.

THE RIDLEY ART CLUB.

At the Grafton Galleries an accomplished piece of still life, *Roses in Bowl* (15), by Mr. E. H. MacAndrew, is the first work that attracts us. Mr. Anning Bell's water-colours (230 and 231), the pastel portraits of Mrs. Helen Bedford (151 and 152), and a dainty invention by Mr. F. Newton Shepard, *The Harvest* (164), are among the best works. Mr. Dacres Adams draws animals cleverly (186 and 187), but would be better for leaning less heavily on an outline too imitative to bear such conventional stress; and Mr. Norman Garstin sends a picture, *The Day after the Dance* (49), of some delicacy as to tone values, which we suspect to date from a day when such matters were studied with the fine enthusiasm which attends a new gospel.

SALE.

MESSRS. CHRISTIE sold on March 27th the following pictures. R. Ansdell, *The Rescue from the Coming Storm*, 115*l.* Vicat Cole, *Pangbourne on the Thames*, 141*l.* T. S. Cooper, *Cattle, Evening*, 299*l.*; *Approaching Storm*, *Canterbury meadows*, two cows and six sheep by a stream, 152*l.* H. W. B. Davis, *Evening Light*, 236*l.*; *Spring-Time*, 157*l.* W. P. Frith and R. Ansdell, *The Gamekeeper's Daughter*, 189*l.* P. Graham, *A Summer's Day in the Highlands*, 210*l.*; *The Spate*, 110*l.* J. F. Herring, *The Interior of a Stable*, with a white horse, a goat, a dog, a cat and ducks, 189*l.* J. C. Hook, *Stand Clear*, 141*l.* J. Macwhirter, *A Highland Harvest*, 147*l.* P. Nasmyth, *A Woody Road, near Epping*, with a house on the left, peasant and donkey in the foreground, 105*l.* S. E. Waller, *Flown*, 141*l.* H. Woods, *A Venetian Chair-Mender under the Loggia*, 120*l.* P. J. Clays, *Dutch Fishing Craft*, 110*l.* Birket Foster, *Crossing the Brook*, a view in Surrey, 126*l.* Erskine Nicol, *Donnybrook Fair*, 399*l.* Sir A. W. Calcott, *A View in Holland*, with peasants and white horse on a road by the side of a river, 110*l.* W. Collins, *Blackberry Gatherers*, 126*l.* Constable, *Hampstead Heath*, 378*l.* J. Holland, *The Piazzetta of St. Mark's, Venice*, looking across to Santa Maria della Salute, 178*l.* Lawrence, *Portrait of a Lady*, in red velvet dress trimmed with fur, lace head-dress, 252*l.* E. Blair Leighton, *The Foreign Bride*, 147*l.* J. Linnell, *Returning to the Homestead*, 262*l.*; *A View in Sussex with a woodman and his family*, 336*l.* W. Müller, *Carrying the Hay, Showery Weather*, valley of Gillingham in the distance, 336*l.*; *A River Scene*, with a cottage, punt, and figures, 178*l.* Romney, *Portrait of a Lady*, in white dress and cap, with blue sash, 105*l.*

Among the water-colours sold were Birket Foster, *St. Andrews*, 131*l.* Copley Fielding, *A Coast Scene*, with fishing-boats off a harbour, a shrimp in the foreground, 100*l.*

Fine-Art Gossip.

THE art of Charles Conder receives a double appreciation in *The Burlington Magazine* for April—first in an illustrated tribute by Mr. Charles Ricketts, and then in the course of a notice of the "Fair Women" Exhibition by Mr. Roger E. Fry. Two fine Persian portraits by Behzad, one of which forms the photogravure frontispiece, are described by Dr. F. R. Martin; Mr. R. L. Hobson begins an elaborate study of the porcelain of the Sung and Yuan dynasties; and Mr. G. F. Hill discusses the wax models for medals in the Rosenheim and Oppenheimer collections. 'Engravings and their States,' by Mr. A. M. Hind; 'The Golden Fleece,' by Mr. A. Van de Put; 'Trecento Pictures in American Collections,' by Mr. Osvald Siren; 'A "Concert at Asolo" after Giorgione,' by Mr. Herbert Cook; and 'A High German Painting at Richmond,' by Mr. Hermann Voss, are other papers of some length; while the contributors of shorter articles and letters include Mr. Weale, Mr. Leveson Gower, Mr. Chamberlain, M. Henry Hymans, and Mr. Andrew Lang (the last replying to the strictures of M. Salomon Reinach in the March number).

A 'CLASSICAL LANDSCAPE' (No. 2287) by George Smith (of Chichester), which has been bequeathed to the National Gallery by Mr. George Derwent Radclyffe, has recently been hung in the West Octagon Room.

GAINSBOROUGH'S 'Portrait of David Middleton,' Surgeon-General to the Army and Surgeon to the Household of George III., has been lent to the Edinburgh Gallery. Another addition to the same Gallery is the 'Albrecht Dürer of Nürnberg' by W. Bell Scott.

THE FINE-ART SOCIETY proposes to hold in July next in New Bond Street an exhibition in connexion with the centenary of Tennyson. It will consist of portraits, MSS., books, relics, views of places connected with Tennyson, and illustrations of his poems. The Society is receiving the support of Lord Tennyson and many others, and will be glad to hear of any of the above objects which owners or artists would be ready to lend.

WE regret to learn that Prof. Aloys Hauser, the well-known picture restorer, died at Munich on March 7th at the age of seventy-eight.

PROF. FRANZ VON REBER, for many years Director of the Munich Gallery, is retiring from that post. It is rumoured that Dr. von Tschudi, Director of the National Gallery at Berlin, is likely to succeed him, though no official announcement on the subject has as yet been made.

A WRITER in the *Cicerone* (Heft 6) draws attention to the increasing importance of some of the smaller museums in the Rhenish provinces, and reproduces an interesting 'Crucifixion' in the Gallery at München-Gladbach, near Düsseldorf, formerly in the Kramer Collection at Kempen, and ascribed to a Cologne painter of about 1480. The composition certainly recalls the Meister des Marienlebens, but in other respects the writer shows that it is more closely connected with painters of the Netherlands. He dates it about 1500, but points out that in part it appears to have been inspired by the compositions of Rogier van der Weyden, and in part by a group of works which pass under the collective name of Hendrik Bles.

THE sudden death, at the age of fifty-six, of the distinguished architect Prof. Alfred

Messel, which is announced from Berlin, inflicts a serious loss on that city. He had been entrusted with the building of the Berlin Museum on the so-called Museumsinsel, and his plans were complete as far as the chief features of the building are concerned.

THE Corporation of Newcastle-on-Tyne has purchased the picture 'Winter Twilight,' by Mr. A. K. Brown. This is the third of his works purchased by English corporations within a year.

A REPLICA of the portrait of Mr. Robert Stewart, Lord Provost of Glasgow 1851-4, by Sir Daniel Macnee, is to be placed in the Glasgow Corporation Art Gallery.

THE death at Meulan is announced of the well-known French landscape painter Victor Vignon, at the age of sixty-one. A conscientious artist of considerable talent, he was at one time popular, but had of late years fallen out of public notice. He was an exhibitor at the Salon of the Société Nationale des Beaux-Arts, and last year sent 'Portraits des trois Demoiselles V.'

DR. DAVID MURRAY delivered yesterday at Edinburgh the first of the Rhind Lectures in Archæology, his subject being 'The Occupation and Use of the Land in Scotland in Early Times.'

THE STOKES MEMORIAL LECTURES delivered last week in Alexandra College, Dublin, by Prof. William Ridgeway, dealt with the early history and archæology of Ireland down to the year 900 A.D. Prof. Ridgeway expressed his belief that in the manufacture of implements Ireland at no time during the Bronze or Iron Age had been dependent upon Britain. All the evidence went to show that the Irish had always had direct relations with the Continent, particularly with Spain and France.

THE CONNOISSEUR PUBLISHING COMPANY will shortly issue a book on 'British Military Prints,' by Mr. Ralph Nevill, author of 'Old Sporting Prints,' and 'French Prints of the Eighteenth Century.'

MUSIC

THE WEEK.

QUEEN'S HALL. — *Symphony Concerts.*
Queen's Hall Choral Society.

LAST Saturday afternoon M. Vincent d'Indy conducted his Trilogy for Orchestra (after Schiller's 'Wallenstein') at the Symphony Concert at Queen's Hall. The work we noticed a fortnight ago was composed recently, the greater part of the one now in question in 1880, and the earlier tone-poem is the easier to grasp. Each section has a brief superscription: 'Wallenstein's Camp,' 'Max and Thekla,' and 'The Death of Wallenstein.' The first part gives a graphic tone-picture of the general's camp, especially of the bustle and excitement, though little is made of the theme presenting the sermon of the Capuchin friar. In the second section there is some clever and effective writing, though lacking in strong feeling. There are, too, many impressive moments in the final section, which, however, is not entirely convincing. The composer, an excellent conductor, gave, with the help of the Queen's Hall Orchestra, a most successful interpretation of his clever work.

Madame Schumann-Heink sang with skill the recitative and rondo "Non più di fiori" from Mozart's 'La Clemenza di

Tito,' the obbligato part for corno di bassetto being well played by Mr. F. Gomez. She was also afterwards heard in Schubert's 'Die junge Nonne,' 'Der Tod und das Mädchen,' and 'Der Erlkönig,' the accompaniments of which were scored by Liszt, Mottl, and Berlioz respectively. The colouring in all three was good, especially in the first; but, after all, the original pianoforte accompaniments are more effective.

A first concert was given by the new Queen's Hall Choral Society on Tuesday evening. This choir, 250 in number, has been formed and trained by Mr. Franco Leoni, and the voices are of good quality and well balanced. The programme included three novelties: a cantata 'Ulysses and the Sirens,' for soli, chorus, and orchestra, by the French composer M. Paul Puget; a 'Scottish Rhapsody,' for chorus, soli, and orchestra, by Mr. Hubert Bath; and a smoothly written 'Forest Song,' for chorus and soprano solo, by Mr. Erik Meyer-Helmund. In the first the music, though for the most part conventional, is gratefully written for the voices, and reflects the spirit of the poem by M. Paul Collin, of which an English version by Mr. F. E. Weatherly was used. Mr. Bath's setting of Robert Buchanan's humorous poem 'The Wedding of Shon Maclean' proved extremely clever. In the opening symphony, in the delicate poetical treatment of Shon's theme, and in other passages, a fine contrast is obtained to the humorous music, in which there is plenty of Scotch colour. An admirable rendering was given of the work under the composer's direction. The soloists were Miss Agnes Nicholls and Mr. Peter Dawson.

Laurent de Rillé's unaccompanied male quartet 'The Retreat' was most effectively sung. In the Puget work both choir and Mr. Leoni as conductor seemed over-anxious, but this was only natural. We hope that this new choir will revive many neglected choral works, and also introduce judiciously selected novelties.

ALBERT HALL.—*Bach's Mass in B minor.* THE programme of the final concert of the Royal Albert Choral Society last Thursday week was devoted to Bach's Mass in B minor, and in many respects an impressive performance was given of that wonderful work, under the direction of Sir Frederick Bridge. The high notes of the sopranos were somewhat thin, also in passages to be sung softly there was not always sufficient delicacy; on the whole, however, the choral singing was very fine. The "Sanctus" (not taken at a rate robbing it of its grandeur) and the choruses which follow were admirably rendered. Praise, too, must be given to the soloists, Misses Gleeson-White and Maria Yelland, and Messrs. Lloyd Chandos and Charles Knowles, although—partly owing to the huge building, partly to insufficient rehearsal—most of the solos did not produce their full effect. The same minute attention to phrasing, expression, and balance of tone between voice and instruments ought to be paid to

these solos as is given to those in modern works; but for that there cannot be sufficient time at ordinary rehearsals. As matters now stand—and we are speaking not only of the performance in question, but also of the general style of interpreting Bach's solos—one feels that a conductor is largely occupied in preventing a misunderstanding between the singer and the frequently complex accompaniment.

OUR LIBRARY TABLE.

Reminiscences of my Life. By Charles Santley. (Pitman & Sons.)—Sir Charles Santley in the course of a long life must have seen and heard much well worth recording, yet we confess that his reminiscences are somewhat disappointing. They are lively, and often amusing; but for the most part not quite what one would expect from so distinguished an artist. His remarks about the Pyne and Harrison English Opera Company, and some of his references to musicians who are mere names to the present generation, have a certain quaint interest; but we find no references to Verdi, Brahms, or Liszt, to name three important men of the second half of the nineteenth century. Then, as Santley sang in the first London performance of 'The Flying Dutchman,' he was bound to say something about Wagner's operas; but one would have liked something more serious than he supplies. His impression of Wagner is that "his evil genius led him down to the musical Styx instead of up to the region of Celestial harmony."

Our author possesses a notebook which belonged to Mendelssohn, containing water-colour and pencil drawings, sketches of songs, &c. Of a song, and a pencil drawing of Ludgate Hill from that book, facsimiles are given among the numerous illustrations in these 'Reminiscences.'

Musical Gossip.

THE first performance of a new amateur operatic society took place in Dublin on Monday, under the conductorship of Dr. Esposito, when Verdi's 'Ernani' was given with great success. The orchestral music was finely rendered by the band of the Dublin Orchestral Society.

JOSEPH JOACHIM's letters are to be published next year under the editorship of his son, Dr. Johannes Joachim, and his old friend Prof. Andreas Moser. All who possess letters written by Joachim are requested to communicate with the firm of Julius Bard at Berlin.

IN connexion with the Mendelssohn Centenary, the correspondence between the composer and his friend Karl Klingemann has been published by the G. D. Baedeker firm at Essen. We may also mention the humorous 'Musikantenprugelei' for two choirs of male voices, and the 'Diogenes' Canon, which Prof. Dr. Albert Kopfermann found in one of the fifty volumes in the Berlin Library which contain Mendelssohn's compositions, nearly all in his handwriting. The above-mentioned musical jokes were published in the February "Mendelssohn" number of *Die Musik*.

ON March 19th, 1859, Gounod's 'Faust' was produced at the Paris Théâtre Lyrique. The work has since been performed at Paris, 1,336 times. The jubilee of the production was celebrated at the Opéra on March 12th, the work being given with the following cast: Mlles. Brozia, Courbières, and Goulan-

court, and MM. Muratore, Journet, Rigaux, and Chappelon.

MR. ROBERT ARTHUR will begin a four weeks' season of Italian opera at the Coronet Theatre on April 26th.

THE Dresden String Quartet (MM. Emil Steglich, Bruno Eichhorn, Arthur Eller, and J. Fleischer) will give two chamber concerts at Bechstein Hall on April 30th and May 3rd, at which works by Prof. Felix Draeseke and Mr. A. M. Barton will be produced.

PERFORMANCES NEXT WEEK.

Sen.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
Wed.	London Symphony Orchestra, 3, Queen's Hall.
—	New Symphony Orchestra, 9, Queen's Hall.
Fri.	Queen's Hall Orchestra, 3, Queen's Hall.
—	Concert, 3.30, Crystal Palace.
—	Royal Choral Society, 7, Royal Albert Hall.
—	Sacred Concert, 7.30, Queen's Hall.

DRAMA

THE WEEK.

KING'S, HAMMERSMITH. — *Ibsen's 'Master-Builder.'*

It needs the crispest acting to prevent 'The Master-Builder' from depressing the spirits or provoking the ridicule of an English audience. We as a people are not fond of symbols in the theatre, or, if we are to have them, they must be at once transparent and sublime, and in this particular piece Ibsen has employed symbolism of a crude and exasperating sort. Yet there is a curiously impressive quality about the drama which can scarcely be defined except by detail. 'The Master-Builder' is the oddest mixture of fantasy and parochialism, of consummate characterization and violent melodrama, of sound thought and pretentious cant. This is the play which contains the fine phrase about "the younger generation knocking at the door," and embodies the idea expressed by that phrase. In this play also is to be discovered one of the most vital of Ibsen's feminine creations—Hilda Wangel, of the restless energy and "robust conscience," who is so ardent in her youthfulness, so exacting in her idealism. Nowhere else does the playwright contrast more forcibly the confidence and cruelty of the young and the disillusionment and timidity of their elders. Yet at the same time it is in this drama that a heroine finds the misfortunes of others "frightfully thrilling," and raises a pæan of joy over the death of a man whom she has goaded into undertaking a task beyond his powers; it is here that a mother can refer philosophically to her loss of two children in a fire, and be inconsolable over the simultaneous destruction of "nine lovely dolls."

A play so full of *naïveté* requires not only vigour, but also inspiration, from its interpreters, if it is to make a strong appeal. Hilda must be presented as a magnetic personality; Solness, the master-builder, must take himself with infinite seriousness. When Miss Elizabeth Robins and Mr. Herbert Waring assumed these parts years ago, they were able to secure such an effect. It cannot be said that their success was repeated by Miss Jessica Solomon and her colleagues in the revival

given last Tuesday afternoon at the King's, Hammersmith. Here we had good intentions and moderate achievement, acting that never created illusion. Miss Solomon's performance was intelligent, Mr. Rathmell Wilson's diction evinced a feeling for rhythm; but neither player carried us out of ourselves, or could make us forget that we were inside a theatre. So Ibsen did not get his due.

Dramatic Gossip.

THE only licensed version of 'Salome' will be seen at the Coronet next Monday. Written by the Hon. Eleanor Norton, with music by Mr. Robert Hilton and Mr. Granville Bantock, it will be played by the same company that appeared in it for a six months' run in Berlin. It will follow a revival of Lytton's 'Richelieu,' with Mr. Robert Hilton as the Cardinal.

FOR their six weeks' Shakespearean season at the Court Theatre (which opens on Easter Monday with two performances of 'As You Like It') Mr. Gerald Lawrence and Miss Fay Davis have engaged a strong company. Mr. William Haviland will play Touchstone, Shylock, Mercutio, Malvolio, and Don Pedro; and Mrs. E. H. Brooke the Nurse in 'Romeo and Juliet.' The company also includes Miss Esmé Hubbard, Miss Viola Holland, and Miss Esmé Beringer. Sixteenth-century Flemish tapestries will enclose the stage, while the incidental music will be under the direction of Mr. W. Bell-Porter, late musical director at the Shakespeare Memorial Theatre, Stratford.

R. C. CARTON'S new play, which is to be produced by Mr. Weedon Grossmith at the Criterion Theatre on the 13th inst., is to be called 'Mr. Preedy and the Countess.' Mr. Grossmith will represent a partner in an emporium, Miss Compton a countess, and Mr. Vane-Tempest her second husband. The scene is laid throughout in a flat at South Kensington.

TO CORRESPONDENTS.—B. M.—C. J.—W. L. M.—W. J.—W. T. L.—Received.

G. M. P.—See notice above.

WE cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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The FRIDAY EVENING MEETINGS will be resumed on APRIL 23, at 9 p.m., when Mr. ALEXANDER SIEMENS will give a Discourse on 'Tantalum and its Industrial Applications.' Succeeding Discourses will probably be given by Dr. EDMUND GOSSE, Major RONALD ROSS, C.B., Prof. G. E. HALE, Hon. IVOR GUEST, M.P., Dr. J. EMERSON REYNOLDS, Prof. J. A. FLEMING, Prof. Sir JAMES DEWAR, and other gentlemen. To these Meetings Members and their Friends only are admitted.

Persons desirous of becoming Members are requested to apply to the SECRETARY. When proposed they are immediately admitted to all the Lectures, to the Friday Evening Meetings, and to the Library and Reading Rooms, and their Families are admitted to the Lectures at a reduced charge. Payment: First Year, Ten Guineas; afterwards, Five Guineas a Year; or a composition of Sixty Guineas.

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President:

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THE LONDON AND WESTMINSTER BANK, LIMITED.

OBJECTS.—This Institution was established in 1839 in the City of London, under the Presidency of the late Alderman Harmer, for granting Pensions and Temporary Assistance to principals and assistants engaged as vendors of Newspapers.

MEMBERSHIP.—Every Man or Woman throughout the United Kingdom, whether Publisher, Wholesaler, Retailer, Employer, or Employed, is entitled to become a Member of this Institution, and enjoy its benefits upon payment of Five Shillings annually, or Three Guineas for life, provided that he or she is engaged in the sale of Newspapers, and such Members who thus contribute secure priority of consideration in the event of their needing aid from the Institution.

PENSIONS.—The Annuitants now number Thirty-six, the Men receiving 25l. and the Women 20l. per annum each.

The "Royal Victoria Pension Fund," commemorating the great advantages the News Trade enjoyed under the rule of Her late Majesty Queen Victoria, provides 20l. a year each for Six Widows of News-vendors.

The "Francis Fund" provides Pensions for One Man, 25l., and One Woman 20l., and was specially subscribed in memory of the late John Francis, who died on April 6, 1882, and was for more than fifty years Publisher of the *Athenæum*. He took an active and leading part throughout the whole period of the agitation for the repeal of the various then existing "Taxes on Knowledge," and was for very many years a staunch supporter of this Institution.

The "Horace Marshall Pension Fund" is the gift of the late Mr. Horace Brooks Marshall. The employees of that firm have primary right of election to its benefits.

The "Herbert Lloyd Pension Fund" provides 25l. per annum for one man, in perpetual and grateful memory of Mr. Herbert Lloyd, who died May 12, 1899.

The principal features of the Rules governing election to all Pensions are, that each Candidate shall have been (1) a Member of the Institution for not less than ten years preceding application; (2) not less than fifty-five years of age; (3) engaged in the sale of Newspapers for at least ten years.

RELIEF.—Temporary relief is given in cases of distress, not only to Members of the Institution, but to News-vendors or their servants who may be recommended for assistance by Members of the Institution. Inquiry is made in such cases by Visiting Committees, and relief is awarded in accordance with the merits and requirements of each case.

W. WILKIE JONES Secretary.

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SEVENTH. All these are available not for Members only, but also for their wives or widows and young children.

EIGHTH. The payment of the subscriptions confers an absolute right to these benefits in all cases of need.

For further information apply to the Secretary Mr. GEORGE LARNER, 28, Paternoster Row E.C.

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The EASTER TERM BEGINS on THURSDAY, April 22, 1909. Lectures are given in preparation for all Examinations of the University of London in Arts, Science, and Preliminary Medicine for the Teachers' Diploma, London, the Teachers' Certificate, Cambridge, and for the Cambridge Higher Local Examination.

Six Laboratories are open to Students for practical work. There is a Special Course of SCIENTIFIC INSTRUCTION in HYGIENE, designed to furnish Training for Women, Factory and Sanitary Inspectors, and Teachers of Hygiene.

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Full particulars on application to the Principal at the College.

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THE ATHENÆUM is published on FRIDAY AFTERNOON at 2 o'clock.

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THE UNIVERSITY OF SHEFFIELD.

PROFESSORSHIP OF ECONOMICS.

The COUNCIL will shortly proceed to the ELECTION of a PROFESSOR OF ECONOMICS in the UNIVERSITY.—Applications must reach the Registrar, from whom further particulars may be obtained, not later than MAY 12, 1909.

W. M. GIBBONS, Registrar.

UNIVERSITY OF BIRMINGHAM.
(FACULTY OF ARTS.)

PROFESSORSHIP OF FRENCH LANGUAGE AND LITERATURE.

The COUNCIL invites applications for the CHAIR OF FRENCH LANGUAGE AND LITERATURE. Stipend 500l. per annum. The successful Candidate will be required to enter on his duties on OCTOBER 1, 1909.

Applications, accompanied by not less than three References, should be sent to the undersigned on or before MAY 8. Sixty-five copies should be sent.

Testimonials are not required.

Further particulars may be obtained from GEO. H. MORLEY, Secretary.

UNIVERSITY OF BIRMINGHAM.
(FACULTY OF ARTS.)

PROFESSORSHIP OF HISTORY.

The COUNCIL invites applications for the CHAIR OF HISTORY. Stipend 600l. per annum. The successful Candidate will be required to enter on his duties on OCTOBER 1, 1909.

Applications, with full particulars of Academic distinctions and appointments, and published work, together with the names of not less than three References, should be sent to the undersigned on or before MAY 8. Sixty-five copies should be sent.

Testimonials are not required.

Further particulars may be obtained from GEO. H. MORLEY, Secretary.

UNIVERSITY OF MANCHESTER.

PROFESSORSHIP OF FRENCH.

The COUNCIL is about to appoint a PROFESSOR OF FRENCH. Salary, 600l. per annum.

Applications should be sent not later than MAY 22 to the REGISTRAR, from whom further particulars may be obtained.

APPLICATIONS are invited for the post of **PROFESSOR of ENGLISH LANGUAGE and LITERATURE** in the **MAHARAJA'S COLLEGE, MYSORE, SOUTHERN INDIA**. The Candidate selected for the post will be on probation for two years, at the end of which period the Government of H.H. the Maharaja of Mysore will be at liberty to terminate the contract. Candidates should be distinguished University men who have taken first-class honours in Classics and made a special study of English Language and Literature, or taken the M.A. Degree with first-class Honours in English Language and Literature in a Scottish or British University. Those who have in addition received training in the Theory and Practice of Teaching, or have had experience of professorial teaching in a University College will be preferred. The terms of pay, leave, and pension will be the same as those allowed to members of the Indian Educational Service. The initial salary will be Rs. 500 a month, the salary for the second year Rs. 550, and thereafter, if the selected Candidate is confirmed in his post, his salary will be Rs. 600 at the end of the second year of service, rising by annual increments of Rs. 50 to Rs. 1,000 a month. Free first-class passage to India, also back to England if the contract is terminated at the end of the second year of service. Candidates should love educational work among natives of India, and be fond of outdoor games. Applications will be received by the **INSPECTOR GENERAL OF EDUCATION IN MYSORE**, Bangalore, South India, up to **JUNE 10, 1909**. The selected Candidate will be expected to join duty as early as possible.

VICTORIA UNIVERSITY OF MANCHESTER

FACULTY OF TECHNOLOGY.

DEPARTMENT OF PURE AND APPLIED CHEMISTRY.

The **MANCHESTER EDUCATION COMMITTEE** and the **UNIVERSITY** invite applications for the position of **PROFESSOR OF PURE AND APPLIED CHEMISTRY** in the **SCHOOL OF TECHNOLOGY**. Applications, addressed to the Dean of the Faculty of Technology (Mr. J. H. REYNOLDS), should be sent in on or before **MAY 1, 1909**. The salary is 550*l.* per annum. The successful Candidate will be required to take up his duties about the **MIDDLE OF SEPTEMBER NEXT**. Further particulars may be had on application to the **Municipal School of Technology**, Sackville Street, Manchester.

COUNTY BOROUGH OF DUDLEY.

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Education Offices, Batley.

ART MASTER.—The **COUNCIL** of the **REDRUTH SCHOOL OF ART** invite applications for the position of **ART MASTER**.

Candidates are desired to forward particulars of their qualifications, together with copies of recent Testimonials, to the Secretary, from whom further information may be obtained, not later than **APRIL 14**.

JAMES A. WINN, Secretary.

March 26, 1909.

The **COUNCIL** of the **TEACHERS' GUILD** are about to add to their Staff a **GENTLEMAN** as **OFFICE SECRETARY**, to enter on his duties in June if possible. Moderate salary. Attendance daily except Saturdays.—Particulars (List of Duties and Form of Application) can be obtained (after Easter Monday) from the **ORGANIZING SECRETARY**, 74, Gower Street, W.C.

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On **FRIDAY, April 16**, **PORCELAIN, OBJECTS of ART, and DECORATIVE FURNITURE** from various sources.

On **SATURDAY, April 17**, **MODERN PICTURES and DRAWINGS**.

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MESSRS. SOTHEY, WILKINSON & HODGE will **SELL** by **AUCTION** at their House, No. 13, Wellington Street, Strand, W.C., on **MONDAY, April 19**, at 1 o'clock precisely, **WORKS of ART**, comprising the **COLLECTION** of W. CAREW HAZLITT, Esq., of Barnes Common, including fine Specimens of Oriental, Continental, and English Porcelain; other Properties, including Silver Plate—old Furniture—Oriental and Continental Porcelain—a few Pieces of old English Pottery, &c.

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LITERATURE

George Selwyn and the Wits. By S. Parnell Kerr. Illustrated. (Methuen & Co.)

MR. PARNELL KERR'S new book on George Selwyn is by no means a mere réchauffé of preceding works. He acknowledges his obligations to Jesse, "our principal authority upon the friendships of Selwyn," and has not neglected the Carlisle correspondence brought to light by the Historical Manuscripts Commission; but he has also had the good fortune to obtain access to new material in the form of letters written to Charles and Mary Townshend, relatives of his subject. These letters fill a gap in existing sources, whilst they increase our opportunities for gauging Selwyn's character. The book shows, we are glad to note, an adequate knowledge of the period, and is written in an easy, though not a careless style.

After a well-informed sketch of eighteenth-century England, and the usual "Birth and Parentage" chapter, we are given a full account of Selwyn's school and university career. The latter terminated in a solemn decree of expulsion, provoked by a piece of childish blasphemy. The author, though indulging in some comments upon the evidence, admits that no sentence less severe could, in the circumstances, have been expected from the Oxford authorities, and proceeds forthwith to launch Selwyn "on the Town." Reynolds's portrait of him at this early stage moves him to some caustic observations upon readers of physiognomy, leading to a preliminary statement of the case against the traditional view of Selwyn.

But before developing this in detail in the chapters 'Mr. Selwyn the Wit' and 'The Morbid Selwyn,' he lets his readers into the secret of the material foundations of the pleasant life of a man

of fashion without hereditary wealth or fixed occupation, and describes 'The First Selwyn Circle,' consisting of "Gilly" Williams, Dick Edgecumbe, and Lord March. Walpole, Selwyn's lifelong friend, naturally gets a chapter to himself, in which he is said to stand to Selwyn in the relation of a Boswell. It is admitted that the analogy must not be pushed far; but it may be allowed that no little portion of "George's" reputation for wit rests upon his friend "Horry's" letters. The conjecture that the owner of "Strawberry" may have elaborated the crude jest into a literary *mot* seems, however, both destructive of the analogy and inconsistent with the author's position.

This brings us to the main thesis—did "Mr. Selwyn the Wit" deserve his name? Mr. Kerr is surely right in coming to a negative conclusion, though he is not the first to have done so. He says all the right things about the lack of "fundamental brainwork," the rare revelation of any large sense of humour, and the effect produced by a languid, almost torpid manner and a slightly saturnine cast of countenance. Not, however, that we can always agree as to examples. Bad taste, rather than "wit almost of a Thackerayan kind," seems to us to characterize the surprise of Lady Townshend in "Caraccioli's Chapel," though Walpole's comment is piquant enough. Nor does there appear much to choose between the "good" and "bad" House of Commons jokes cited. Selwyn's last recorded *mot*, taken from the new letters, is said to have been indited to his niece: "I am sorry to put you to this expense, but I hope at the Resurrection to repay you in franks." It is not brilliant. Nor can we allow, with the author, that he was even "the last of the wits." If Sydney Smith and Hook are excluded, as well as Lamb, Hood, and the rest, as not belonging exclusively or at all to the fashionable world, what can be urged against Henry Luttrell? Here was "a perfect type of the aristocratic amateur" who "cultivated the art of witty conversation."

We come next to 'The Morbid Selwyn.' This person, according to the author, is a creation of club jesters, such as Chesterfield and Hanbury Williams, whom lazy biographers have accepted mainly upon Walpole's written testimony. In this matter Mr. Kerr is plausible, if not entirely convincing. Certain correspondents of *The Gentleman's Magazine* (whom the author identifies with Dr. John Warner, an intimate of Selwyn's) certainly denied his supposed fondness for executions; and it may be true that, as Mr. Kerr contends, we have on actual record only two attendances of his hero on such occasions. Again, the similarity between the circumstances of Selwyn's supposed witnessing of Damiens's execution and those related of M. de la Condamine by Grimm is certainly striking, if not, as the author holds, conclusive as to the identity of "the amateur." But admitting the force of such negative

criticism, how are we to explain so widespread a legend? In company with "the various solemn owls of editors" alluded to in the text, we should like to ask, Had the constant stream of chaff (which no doubt wearied its victim at times) no source but a melancholy countenance and the fact that a man had seen (in common with his contemporaries) the death on Tower Hill of the Jacobites of the Forty-Five? One need not, of course, controvert the position that, even if this individual were an amateur of death-scenes, he was, on the whole, essentially human and healthy.

'Selwyn as M.P.' is the heading of an entertaining chapter, in which George appears as "the perfect placeman," who supported every Administration from the "Broad Bottom" which followed Walpole to the first of the younger Pitt—even the second Rockingham Cabinet, which deprived him of 400*l.* a year. He lost his seat at Gloucester in 1780, and was burnt in effigy, leaving behind him "a dying speech" at his country seat, Matson, when setting out thence for London after the election. One of the Townshend letters tells how during the contest the health of the candidate suffered:—

"There are but two apothecaries, and they are both in opposition to me. One is so violent that I cannot trust him to make up the medicine which Dr. Robinson has prescribed, and the other is afraid of coming to my home lest he should give umbrage to his party."

The defeated placeman fell back upon his own borough of Ludgershall, where he had the first Lord Melbourne and afterwards Sir Nathaniel Wraxall as a colleague. He once acted as chairman of a Private Bill Committee, but was for the most part a silent and undistinguished member throughout his forty-four years of Parliamentary life. He got in his later years the lucrative sinecure of Surveyor of Crown Lands from Pitt.

Selwyn was much in Paris. He cherished a respectful admiration for Louis XV.'s queen, and attended the *salons* of Mesdames Geoffrin and du Deffand. To the latter he introduced Horace Walpole. She called Selwyn "Lindor," and has left on record her opinion of him—an opinion which came under his own eyes. This is the portrait, which was probably just enough:—

"I am very far from thinking Mr. Selwyn stupid, but he is often in the clouds. Nothing strikes him or wakens him save ridicule; though he catches even that on the wing. His words are graceful and delicate, but he cannot carry on a conversation. He is *distract*. He would often be bored, but for an excellent recipe against boredom which he possesses: that of going to sleep whenever he wishes.... He is sarcastic without being spiteful, formal, but polite; he loves nothing and nobody but his Lord March; one would never think of forming a close relationship with him, but one is very glad to meet him, and to be in the same room with him, although one has nothing to say to him."

Selwyn was no man of letters, yet he had an enthusiasm for Madame de Sévigné, and on his way back from Italy (whither

he had been to conduct his darling Mie-Mie to her relatives) he made a pilgrimage to Grignan. He relates to his niece Mary Townshend how he found the château "in the greatest repair and perfectly well furnished," and tells her how he slept in the room in which Madame de Sévigné "expired," and saw in it a half-length of her, but did not like it so well as a picture in his own possession. He thought the visit "had paid me very well for the trouble which I gave myself in going so far out of my way" (to Paris, of course), and was gratified at receiving as a present "a little black cabinet," which was supposed to have belonged to the charming letter-writer. With all this, the fine gentleman's letters support his latest biographer's description of him as "this most unliterary wit," whose one idea of style was a crude simplicity.

We do not feel called upon to dispute the dictum that Selwyn was never a "deep" gambler, or to go into the question of the paternity of 'Mie-Mie.' Mlle. Fagnani (this seems to be the correct spelling) may, as likely as not, have had the right to call herself by her putative father's name; but the assiduity of Selwyn and his friend Lord March about her welfare may well have seemed suspicious to their contemporaries. There can be no doubt that the affection which the former felt for the child was a deep and sincere feeling, and on a higher plane than his friendships with men. Of these Frederick, fifth Earl of Carlisle (Byron's guardian), was the chief object among Selwyn's younger contemporaries. He was a link between "George" and Fox; and the estrangement between these two is traced by the author to "Charles's" conduct in a certain bill transaction with Carlisle. Mr. Kerr is inclined to take up the cudgels for Fox; he also affects a tolerant view as to the character of "Old Q," with whom, however, Selwyn never had a breach, though these gamesters occasionally drew upon each other's bank balances.

Mr. Kerr's defence of the eighteenth century against the somewhat censorious comparisons of Hayward commands our sympathy, especially as it is devoid of anything like snobbishness. Company-promoting and the tyranny of wealth are the present-day analogues of the old abuses of aristocratic society, and the latter were balanced, even in their own time, by a grace and colour which we look for in vain. It is as a good representative of this dignified, easygoing society rather than as a wit that George Selwyn has been deservedly treated in the present volume.

Some misprints are to be found in the book, particularly in French words; but we have noticed only one error. General Fox (p. 124) was the son, not of Charles James, but of the third Lord Holland and his celebrated wife. The name of the sprightly Oxford wit who wrote as "Terræ Filius" is generally spelt Amhurst, not as in the text. Among misprints of names are the "duchesse d'Aiguillen" (p. 101), "Shelbourne" (p. 173), and "Bison" for

Biron (p. 199). The Index is marred by some notable omissions, and the entries included might have been fuller with advantage.

The Ancient Greek Historians (Harvard Lectures). By J. B. Bury. (Macmillan & Co.)

IN this series of lectures Prof. Bury gives a sketch, in six chapters, of the development of Greek historiography from its beginnings in the epic to its last great master, Polybius, and devotes his concluding two chapters to the consideration of the influence of Greek on Roman historians, and of the views held in antiquity concerning the use of history. The subject-matter is thus of great extent, and the treatment of it, having to be adapted to the needs of an American audience, is popular in character. In thoroughness, therefore, the book of necessity contrasts strikingly and unfavourably with H. Peter's elaborate work on the cognate subject of Roman historiography in Imperial times, and it cannot serve any purpose as a work of reference. The author's great learning, however, is manifest notwithstanding the popular character of the lectures, and this, combined as it is with a felicity of expression which is all his own, makes the book very welcome. In particular, the sagacity and sanity of the two chapters devoted to Thucydides form a remarkable contrast to the recent treatment which that historian has suffered at the hands of writers both in England and Germany. Prof. Bury, at least, does not "fall into the error of overrating economic causes"; and his handling alike of the "speeches" in Thucydides, and the historian's explanation of the cause of the Peloponnesian war, reveals a lucid conservatism which makes these two lectures perhaps the most valuable portion of an interesting book.

Hecataeus figures prominently in the story of the rise of Greek historiography. Not only was he the first of the "rationalizing mythographers." This method of historical investigation "could not advance positive knowledge. It led beyond Herodorus to Palæphatus and Euemerus; it led ultimately nowhere." But with Hecataeus we find also the beginnings of "modern," i.e. of "contemporary," history, and in this lay the value of his contribution to historiographical science. "Hecataeus' originality lay in responding to the stimulus from the non-Greek world," and the early historians, "credulous and uncritical" though they were, followed in his footsteps. In this way "the Persian conquests led to the investigation of 'modern' history."

Herodotus's three "maxims of historical criticism" are well expounded; but within the limits of a short chapter "the Homer of the Persian war," as Prof. Bury calls him, who "was in certain ways so lacking in common sense that parts of his work might seem to have been written by a precocious child," can hardly receive adequate treatment. Hellanicus

had "laid the slippery foundations" of chronology for him, but to it he manifested entire indifference, and so, it seems, slipped all the worse. He was "taken in" by anecdotes and "persiflage," and failed to realize the universal character of some of his stories, which, indeed, "have been explained only in quite recent times." Thus, in the famous story of Polycrates,

"the casting of the ring into the sea was symbolic of thalassocracy; it was the same mythical ring as that of Minos, which, in the poem of Bacchylides, Theseus sought in the halls of Amphitrite."

So Herodotus is now to share our thralldom to the grim Cretan! Surely he might have been allowed to escape it.

Rhetoric and philosophy in the fourth century combined to ruin historiography. Isocrates was guilty of drawing it first under rhetoric's "pernicious influence," and there for the most part it stayed, serving alike the purpose of the romance and the symphony of to-day. Even "the Blue Books of Alexander's generals" were unable to amend the vicious popular taste for excitement; while Aristotle failed for his part to save truth for history:—

"His critical faculty did not resist the spell of the polemical literature of the extraordinarily clever publicists who invented their own version of Attic history."

Greek historiography then, after Thucydides, rapidly degenerated. But Polybius receives a very fitting meed of praise, and the question of his impartiality as an historian is treated judiciously, although sufficient justice is hardly done to Phylarchus, of whom he was unfairly contemptuous. The merits of Polybius, indeed, lie on the surface, as do most of his failings. His gravest defect—that of misunderstanding Roman policy east of the Adriatic between 215 and 146 B.C.—also escapes Prof. Bury's notice, or perhaps could not receive consideration owing to exigencies of space. Neither can we accept as probable the writer's view that the fluctuations of Polybius's belief concerning *τύχη* are the result of a development of thought. Surely Polybius's view is exactly that of the average man, who also is untroubled by any vain striving after consistency. Herodotus held that men believe in divine interference in human concerns because the gods do interfere; Thucydides, that the gods interfere only because and in so far as men believe in their interference. But Polybius, as we read him, held that the gods do interfere, but men ought not to believe in their interference if they can possibly help it. No more practical view could be held at any time, but it is bound to lead to at least apparent inconsistencies.

The last two chapters are slight, and, with the exception of a passage which is too long for quotation, upon the cry of "History for its own sake," add little to the value of the book. Cæsar and Tacitus cannot be treated convincingly in a couple of pages, and we fail to see why they should make their appearance at all in a book on the ancient Greek historians.

Too much stress is laid on the importance of Dionysius of Miletus. His 'Sequel to the Reign of Darius' becomes, in Prof. Bury's conjecture, "an Ionian logos of the Persian war," "a challenge to unreserved admirers of Athens," &c. It would scarcely be inferred from the writer's insistence on Dionysius's place in the roll of Greek historians that little remains beyond the title of his book, *Tà μετὰ Δαρείου*, in Suidas, and that Müller either believes the Darius not to be the son of Hystaspes at all, or would amend the title to *Tà μέχρι Δαρείου*. No notice is taken of Müller-Strübing's explanation of the difficulty in Thuc. iv. 60, or of Mr. Andrew Lang's onslaught on the theory of "conscious archaism," which is blandly accepted by Prof. Bury without question. "Mylasa" (p. 24) and "Mylasæ" (p. 69) should be reconciled in a second edition, and the misprint on p. 221, "c. 235-151 B.C.," corrected to "c. 135-51 B.C."

There is a Bibliography at the end which might well be made more complete, e.g., by a reference to very valuable papers by Prof. H. Smith on Polybius (*Nat. Review*, Oct., 1863), and by Mr. J. Wells on Herodotus in a recent number of *The Journal of Hellenic Studies*—papers far more suggestive than are some of the many German writings which the Bibliography includes.

Six Masters in Disillusion. By Algar Thorold. (Constable & Co.)

THERE are some books which are so good that one regrets they are not better. Such is Mr. Thorold's 'Six Masters in Disillusion.' Mr. Thorold is a critic of considerable ability. He possesses two faculties seldom found together: the faculty for discussing in a sound and agreeable way works of foreign literature, and the faculty for canvassing in an entertaining manner new ideas in philosophy. Unhappily, in the present book these two faculties are not displayed in co-operation. The result is that the work falls into two pieces which have no connexion with each other. If Mr. Thorold's six masters in disillusion were really Fabre, Huysmans, and Maeterlinck on the one hand, and Fontenelle, Mérimée, and Anatole France on the other—as by his title he pretends they are—his point of view would hardly be worth noticing; for it is surely incontestable that the grounds of thought of the former three writers are entirely different from those of the latter three. Mr. Thorold himself tells us that Maeterlinck "has the divine gift of mysticism" combined with an "optimism which is but faintly tempered with the delays and incertitudes of science," and that Huysmans is a sincere Christian who "resuscitates for us in his vibrant pages that old world" of the ages of faith, "and makes it live once more with its fantastic hopes and fears, its heaven and hell, its angels and saints and demons." How, then, can these messengers of hope be "masters in disillusion"? The fact is that there is

nothing in the papers on Fabre, Huysmans, and Maeterlinck bearing on the subject-matter of the rest of the work. They are merely pleasant, desultory essays in appreciation which have been included presumably to fill out a volume of 160 pages. This is regrettable; for Mr. Thorold goes into a matter of importance in his Preface, Epilogue, and the articles on Fontenelle, Mérimée, and Anatole France: he might have pursued his inquiry in three more studies on Chateaubriand, Sainte-Beuve, and Renan. Then we might have had a little, but good book on a subject of high interest.

When the dust and clamour of the nineteenth century are laid and stilled, two great fabrics of philosophic thought will, we think, be clearly distinguishable, the French and the German. To the present reviewer the French seems the more durable, for it has been cast in a lasting and attractive form, the form of literary art. Moreover, it is related to the great traditions of European culture. Much as the metaphysicians of the German and English schools disagree among themselves, they have one main defect in common: they break away from the traditions of historic Christianity. Some of them resort to Oriental sources of wisdom; others go back to the early Greek thinkers; the more conservative return to Plato or Aristotle; the more progressive try, rather vainly, to find some new basis for speculation in the theories of modern science. Neither in their essays in Gnosticism nor in their essays in scepticism do they penetrate into the arcana of Christian mysticism, or sound the abysses of Christian despair. The sceptics among them know what doubt is: they do not know, in full measure, what disillusion is. A cultivated Catholic nowadays reads the works of ordinary sceptics with mere impatience: they seem to him to speak about his religion as men who had never been moved by a fine melody might speak about music. The veritable masters of the philosophy of disillusion are Chateaubriand, Sainte-Beuve, and Renan.

Sainte-Beuve, as Anatole France has said, was the St. Thomas Aquinas of the modern era. Literary criticism was to him only a means of approaching, in a subtle, yet direct way, the fundamental problems in philosophy—the problems of temperament, conduct, and character. He was one of the very few students of the human spirit with an experimental method of investigation. His own vast store of living knowledge was amassed in a long course of spiritual adventures. His nimble, vagrant, impressionable soul went through almost every variety of religious experience before it settled wearily down in a mood of despair, compared with which the confident, busy scepticism of men like Huxley seems to be merely the distemper of a half-educated mind. What makes Sainte-Beuve and his disciple Renan so impressive is that they combine a profound sense of universal disillusion with a fine, true insight into the power, the secret, and beauty of religion. They are writers of the stamp of Pascal and

Newman, though fallen from grace; and when they go down into the abyss they still keep about them a certain air of spiritual grandeur. Beside them, Mr. Thorold's "masters in disillusion"—Fontenelle, Mérimée, and Anatole France—appear rather insignificant. The disillusion of these three writers is not founded on the ruin of aspirations as high as those of the disciples of Lamennais and Dupanloup. They have never hoped. How, then, can they have tasted all the bitterness of regret and despair?

Une Merveilleuse (Madame Hamelin), 1776-1851. By Alfred Marquiset. (Paris, Honoré Champion.)

WHY should Barras and Madame Tallien be remembered, while Montrond and Madame Hamelin have been till recently forgotten? Readers of the Comtesse de Boigne, of Princess Lieven, and of the Duchesse de Dino will recall allusions to Montrond and to Madame Hamelin, explained, indeed, in the former case, but hardly in the latter. The first and most important volume of the 'Lettres et Documents pour servir à l'Histoire de Joachim Murat' contain allusions to the interest of which has not been sufficient to lead Prince Murat's editor, the learned M. Paul le Brethon of the Bibliothèque Nationale, to include the name of Hamelin in his otherwise excellent index. The very last letter in the first instalment of that book is, however, one worth naming. It was addressed in 1801 by the wife of the First Consul to the Commander-in-Chief in Italy, Murat, then at Florence. It begins with the words "Le Citoyen Hamelin." The future empress, signing at length "Josephine Bonaparte," asks her "cher petit frère" to pay her debt for many commissions done for her by the great army contractor. With her usual impecuniosity and lack of order, she is full of "confidence" that the "dear little brother," the future King of Naples, will "arrange all this with the Citizen Hamelin." When Murat is allowed to make that "return to Paris (soon I hope)" for which he was alternately beseeching and blackmailing the First Consul, "I will arrange it with you, and you will not be a very wicked creditor." In this belief the virtual queen of France ends her letter thus: "Adieu, mon cher petit frère, je vous embrasse et vous aime de tout cœur." Hamelin had already financed Bonaparte's armies, upon a plan which Bonaparte himself called swindling, and had been prosecuted, but was again the chief contractor. He continued to help financially Joséphine and prominent members of Napoleon's family who were not on speaking terms with her.

The bare facts of the lives of Hamelin and his wife are in themselves amazing. Hamelin's father, ennobled in 1767, was one of the two powerful financiers of the *ancien régime* who escaped the guillotine—Delahante being the other. Young Hamelin was a dancing man of fashion,

one of the leading Anglomaniacs, admitted to the balls of Marie Antoinette. He enjoyed himself in Paris during the Terror, and married in 1792. His wife was a San Domingo creole, differing from the other ladies contributed by the French Antilles to the gaiety of the Directory by a marked strain of black blood. She was ugly, and throughout her long life was a police spy. Like the other marriages of the time, except that of Joséphine, the Hamelin wedded life did not last long; but after a judicial separation both the contractor and Madame Hamelin remained close friends of all the governing people of the Consulate and Empire. When Hamelin made his exit from the private life of Madame Hamelin, Montrond came into it; and Montrond is known in history as Talleyrand's secret agent in the first thirty-four years of the nineteenth century. Under Montrond there worked all Talleyrand's spies; and Madame Hamelin was in the main employed by Talleyrand, but worked occasionally for Napoleon, for the Duc Decazes, and probably, like Fouché, for the British Government. When Fouché fell, she transferred her French work to Savary, his real successor; and during the days of her exile by the Restoration she lived with Savary from time to time, always, however, preferring the Comte de Montrond to the Duc de Rovigo. Like Tocqueville, Madame Hamelin prophesied the return of the Bonaparte dynasty in the person of Louis Napoleon, at the moment when he touched his lowest depth. Soon after Waterloo, the Duke of Wellington used to dine with Madame Hamelin, Bonapartist though apparently she was. At all events, her *salon* was the Bonapartist *salon*, and the ordinary police were watching her as the chief Bonapartist spy. Nevertheless, it is far from certain that she was not at the moment employed by the Court of Louis XVIII. to record the movements of those of whom she was the nominal head. During the embassy in London of the Duc Decazes she was employed by him, but her daily letters, so far as they exist, are hostile to the Court of which he was the official representative; yet when her daughter married, in the last years of the Restoration, the register was honoured by the signature of Charles X. himself. Madame Hamelin has always been credited in history with the chief share in the return from Elba, and was certainly an agent at the moment of Queen Hortense, and was received and directly employed by Napoleon during the Hundred Days. In the forties Madame Hamelin was the guest of the ex-Queen Hortense, then known as the Duchesse de Saint-Leu. Another guest, the Duchesse de Dino, had a contempt for Madame Hamelin as complete as was her aversion for Montrond—the one man to whom Madame Hamelin was comparatively faithful.

Comte Marquiset has the right to use the title which he has given to his volume; but although Madame Hamelin was one of the five leading women of that greatest day of women, the Directory—although

her parties came next to those of Madame Tallien, and before those of Joséphine during the reign of Barras—yet there is little or no material in existence for recording Madame Hamelin's life before 1815. Our author is driven to write pleasantly about the times rather than to give us a biography of the heroine.

Among the gaps that we have left in our sketch of the chief events with which Madame Hamelin was connected, we fill by a word that relating to Franco-British history in 1807-10. The dismissal of Fouché for spying on Napoleon through Joséphine for the British Cabinet; the arrest of Ouvrard, the rival contractor, who had succeeded Hamelin; and the secret negotiations of Napoleon with our Government through Ouvrard and Labouchere, were sources of profit to Madame Hamelin. Savary had a delicate task in conducting the arrests, inasmuch as the Emperor's anger was intended for the public, and it was necessary not to reveal the use that he himself was making of the criminals. The future Duc de Rovigo called on Madame Hamelin, and, according to her account, beat about the bush so long before coming to his point that she had to tell him that she was expecting "two gentlemen" to call. When pressed, she added: "I have no reason for concealment. They are Talleyrand and Ouvrard." Savary bolted to the barracks of the picked gendarmerie who were directly under his control, and surrounded Madame Hamelin's house. Ouvrard he took away. Talleyrand he left in conversation with the hostess. Fouché the next day naturally remarked that Madame Hamelin had sold Ouvrard. But on that day Savary became officially Minister of Police, and Madame Hamelin flourished as his right hand. This was the moment at which she drew Chateaubriand into her net, and there she kept him for a generation, till Madame Récamier, blind and old, found in Madame Hamelin the most hated of her rivals.

Another moment of Madame Hamelin's known power was that when Montrond was dispatched to Vienna by Napoleon before Waterloo to try to bring over Talleyrand to his side, and Madame Hamelin afterwards sent by him on a similar secret mission. If the Emperor had time during the Hundred Days to be amused, the letters of Madame Hamelin, so far as we can judge by the few which remain, were calculated to afford him grim satisfaction.

From 1815 the police reports form the bulk of M. Marquiset's pages. Those which we have from the ordinary French police records are doubtless not the best. The best have probably been destroyed; but, such as they are, these reports throw light upon police methods. The observation under which the Bourbons kept not only our Whig peers, but even Wellington, is not surprising. We now know that suspicion in such quarters has no limits, and that letters written on the order of Bismarck by the Prussian Field Ministry of Foreign Affairs were opened

during the siege of Paris by the Prussian General Staff. Louis XVIII. is noted by the Inspector of Police as having scolded the Duke of Wellington for his repeated visits to Madame Hamelin; but the details are obviously absurd, though the report is itself authentic. When Madame Hamelin was sent away from Paris by an act of State, she gave so much trouble to the secret police at Brussels by forming a Bonapartist headquarters composed of marshals of the Empire that it was thought better to bring her back again. In October, 1815, a search in the French Château of Lord Kinnaird led to her prompt flight while the police inspectors were detained at the front gate. But the trouble over her return was greater still. She was sheltered by an official amnesty. She was then stopped as the keeper of a gaming hell. She was again provided with a passport, and after the French representative in Belgium had given to this passport a special visa, she was detained by a royal counter-order at the frontier. Friends of all sorts in high places intervened, and the tears of Chateaubriand at last produced safety. The police reports went on. One calls the lady "the old priestess of the upset idol," and describes her *salon* as "the Sibyl's cave." How dangerous a person she was is proved by the copies of Montrond's letters to her. Then she turns up in London, and the French ambassador, the Marquis d'Osmond, writes to the Minister of Foreign Affairs that Madame Hamelin has been seen "in the park, driving in a carriage with a coat of arms." Montrond was in London at the time.

A letter well worth reading is to be found at p. 215, and is from Madame Hamelin to the Duc Decazes. It bears date in the month which followed the death of Caroline of Brunswick, and the last words are

à la façon de Bergami,
Mon ami.

Bergami, historians of the Queen's trial will remember, was the famous courier whose memory was short.

One of the strangest parts of Madame Hamelin's career was her attachment to the Saint-Simoniens, and intimate friendship with Michel Chevalier, at that time their secretary. When we remember up to how recent a date the widow of this distinguished economist was keeping house for M. Paul Leroy-Beaulieu (still happily among us), we are struck with the tie formed by Madame Hamelin's life between Paris society of 1792 and the professorial world of Paris under the Third Republic. The grandchildren of Cobden's friend, the negotiator of the Commercial Treaty of 1860 on the part of France, will hardly treasure the correspondence between the young Chevalier, Madame Hamelin, Hortense Allart de Méritens, and Père Enfantin.

Inasmuch as Chateaubriand in his memoirs carefully left out all allusion to Madame Hamelin by name, we note the correspondence here published, which shows how little truth there was in his promise given to Madame Récamier, as

well as to that lady's acknowledged rival, never to see "Madame H." again. During his tenure of office as Minister for Foreign Affairs Chateaubriand had been in the habit of writing every morning to Madame Hamelin; and it is clearly established by M. Marquiset that she gambled on the Stock Exchange with the information thus obtained, and did so with Chateaubriand's knowledge. One result was the purchase of land in Paris on which a street was built which still bears Chateaubriand's name, though the Christian name of Madame Hamelin, given by her at the same time to another, has been changed: "L'Avenue Fortunée s'appelle aujourd'hui la rue Balzac." At the last, "sachant René immuablement fidèle et inconstant, elle se contenta d'une amitié durable."

M. Marquiset does not tell us much about payments made to Madame Hamelin for her secret services to various causes, but details are given by him as to the salary paid as late as 1842 by the Monarchy of July to Casimir de Montrond. All the great spies seem to have followed the example of Fouché in taking money from every quarter; but Talleyrand generally obtained their services gratis, being clever enough to make his enemies pay. Montrond had every reason to expect a large legacy from Talleyrand, but was disappointed at receiving only an old arm-chair. The Duchesse de Dino, who frankly states the horror with which she viewed her uncle's chief male friend, had evidently provided against a final acknowledgment of his sinister devotion.

NEW NOVELS.

Noblesse Oblige. By M. E. Francis. (John Long.)

MRS. BLUNDELL'S new book concerns itself with the fortunes of certain noble émigrés in London in the days of the French Revolution. Yvonne de Cassagnac, with a view to supplying the luxurious necessities of M. le Marquis her grandfather, is compelled, without his knowledge, and at the risk of his grave displeasure, to give dancing lessons in a semi-bourgeois family. There she lights upon her ultimate destiny in the person of M. Lenoir, a gloomy and mysterious compatriot who officiates in the same circle as music-master; and we are not startled when the latter finally blossoms forth as the Comte de Mévigny, and receives the due reward of much unobtrusive and faithful service. Though the characters evince an unexciting scrupulousness in doing what is expected of them, the story is brightly told, and makes pleasant reading.

'The Wassail Bowl,' with which the volume concludes, is a Christmas tale on ultra-Dickensian lines.

A Castle of Dreams. By Netta Syrett. (Chatto & Windus.)

MISS SYRETT shows herself, as usual, clever at handling an imaginative theme, but we are not sure that she has been

wise in choosing Ireland as a background for her castle of dreams. Her Celtic peasants are painfully conventional, and speak a dialect which would hardly satisfy an expert critic in such matters. Yet, certainly, that portion of the story which deals with the heroine's neglected childhood and the heartlessness of her father is less unlikely to have occurred in John Bull's other island than among our own more commonplace—and better-principled—population. The humour, though sometimes telling, is scarcely spontaneous, and the British Philistines introduced are caricatures, not of the highest order; but the book can boast of a wholesome love-interest and a happy ending.

Syrinx. By Laurence North. (Heinemann.)

THIS is an interesting, almost an important story. Three purposes are fulfilled in it. It expresses hints of a new social manifestation; it preserves (in difficult circumstances) an air of sanity and reality; and it inspires in a reader the desire to know what will happen. Yet the novel is not so much one of incident as of character and manners. One knows that obscure intellectual and moral forces are working a change in a small section of English society. Here their probable effect is made visible by an original observer. The name on the title-page is unfamiliar to us; but the handling suggests experience and ease. Observation, imagination, and reticence are all there. The result may seem to some people far from charming, or even wholesome, but it is as far from being stupid. And though the author avows no personal bias in favour of his men and women, there are indications that he may be himself on the side of the angels. The leading lady is a modern Aspasia, a scholarly girl-voluptuary, a connoisseur in, and truly devout worshipper of, every form of beauty, classic and modern. A little coterie of clever but shallow young men and women centres round her higher scholarship and bolder nature. The author holds a delicate balance between them and his real Intellectuals. Some of these are excellent, and, in a quiet way, suggestive of his own accomplishment and knowledge of human nature.

Ione Chaloner. By the Earl of Iddesleigh. (John Murray.)

THOUGH placed amid the stirring scenes of the '45, Ione Chaloner is a modern young lady with nothing particularly interesting or original about her. Blessed with surpassing beauty, and being also an heiress, she becomes, as was to be expected, the victim of a plot; but the cunningly conceived devices of Sir Charles Dawley, her rebuffed lover, and his faithful dependant are tedious to follow, and do not seem to have been regarded seriously by any of the persons affected. The heroine's aunt, a foolish old lady whose Jacobite leanings provide material for certain playful passages—is mildly

amusing; but the rest of the characters are on conventional lines, and the author's style lacks distinction.

The Dream—and the Woman. By Tom Gallon. (Stanley Paul & Co.)

THE key to Mr. Tom Gallon's mystery is a murder that turns out to be no murder, thus enabling the supposed victim—a species of cosmopolitan refugee of the most approved ruthlessness—to begin life anew and become a thorn in the side of the virtuous. A ruined castle on the Cornish coast is the scene of the more bloodthirsty episodes, and gives occasion for some picturesque and, at times, vivid descriptive writing; while hints of a South American revolution in the background lend colour to the prevalent atmosphere of espionage and assassination. Mr. Gallon has resorted to Wilkie Collins's method of narration, and the principal personages—including a somnambulistic lady and her daughter, a briefless barrister, and an impulsive millionaire—by turns take up the tale with a verisimilitude that goes far to atone for a too abundant use of coincidence. The characterization, being subordinate to the intricacies of the plot, does not call for remark, except in the case of a strong-minded lady whose refreshing brusqueness may perhaps be traced to the influence of Miss Betsy Trotwood.

The Last Persecution. By S. N. Sedgwick. (Grant Richards.)

MR. SEDGWICK'S novel opens in 1947, when England and the whole of Europe are under the heel of Chinese power, personified in a mysterious veiled being, residing in Buckingham Palace, and known by the name of "The Ping Wang." The subject races are permitted by their conquerors to do very much as they please until the religious bickerings aroused by a General Election in England lead to an inquiry, and the ultimate abolition of the Christian religion in favour of universal Confucianism, with a view to promoting peace and quietness. The persecutions consequent upon this proceeding—an impressive trial in the Albert Hall, beheadings on the steps of St. Paul's, burnings in Trafalgar Square, and torturings everywhere—supply the main incidents of the story, in which a curate and a semi-Chinese nobleman of peculiarly diabolical tendencies stand for the opposing forces of good and evil. The characterization, if at times exaggerated (as in the case of the two persons already mentioned), is, in the main, strikingly life-like; and the book shows the author's power as a realist.

The Dukedom of Portsea. By Alice Maud Meadows. (Werner Laurie.)

A DIVORCED duke settles in Africa, and there marries a coloured woman. At his death he leaves a son by her, as well as the heir by his English wife. Until then the half-caste son has not been told of the existence of his brother, and sails for

England with murder in his heart. He has never heard of the dukedom, but to lose the large African property is more than he can bear. Many of the social figures in England, male and female, especially a very Belgravian mother, Lady Clarice, are deftly drawn; but the coloured desperado, who fails in his attack on his brother, is a little crude. On the other hand, there are some pleasant sketches of honest British colonists, and the local colour is good.

L'une et l'autre. By J. Marni. (Paris, Pierre Lafitte & Cie.)

PRAISE in which we did not join has recently been heaped on the lighter writings of Madame Jeanne Marni, but we note with pleasure the appearance of a simple novel from her pen. Madame Marni's dialogues we had been unable to notice in our pages, as their indelicacy did not appear to be relieved by the wit of Henri Lavedan, Abel Hermant, "Gyp," or "Mab." Despite the fashion, we should be inclined to place them rather with the easy trivialities of "Richard O'Monroy." Readers of 'L'une et l'autre' will find the volume more fit for general circulation than others bearing Madame Marni's name. Her ability no one can doubt who has seen or read "Le Joug," a play produced at the Vaudeville as chiefly, though not wholly, hers. We do not find her present novel sufficiently remarkable to justify selection for review, except, indeed, for such a difference from her previous work as gives promise for the future. In the mean time we commend the book in which the modern problems of women's position in industry find their place.

ANATOLE FRANCE IN ENGLISH.

The Well of Saint Clare. By Anatole France. Translated by Alfred Allinson. (John Lane.)—The versions of the great French author already published make it plain that the difficulties of translation have been under-estimated. What is disheartening about the series is that not one of the translators seems to have a sense of style—the reader asks himself whether they have ever hesitated over the turn of a phrase or the choice of a word. Mr. Alfred Allinson, it is true, has a style, but not one that we can praise. Unnecessary adjectives are freely inserted, while the rhythmic structure of the sentence is often destroyed by inversions and changed relationships. Occasionally Mr. Allinson's vocabulary fails him, and he has to translate French by French. We fail to understand why he renders *raisins* as "roses," *cresson* as "water-weed," *gentille* as "gallant," *gueule* as "belly," *audacieux* as "a hero," *cubes* as "cubes," *défiant* as "unscrupulous," and so on. These are matters of detail, but matters of importance in this case.

The Crime of Sylvestre Bonnard appears in a version made by Lafcadio Hearn. We noticed this translation briefly on its appearance. The Americanisms of style and the misprints on which we remarked are still there, the latter increased in number. Hearn's translation has the merit of being easily read, though it contains such phrases as "He had been on bad terms with some poachers, whom he used to shoot at like rabbits"; its faults are due to the fact

that Hearn did not know enough French when he made it. He translates *nous* as you; *apside*, *apsis*; *moulin à eau*, windmill; *fête*, birthday; *délicat*, polite; *hôte*, hostess; *charte*, chart; *bandeaux noirs*, black fillet, &c. He leaves as untranslatable *tartine*, *poivrière*, *foulard*, *bonne*, *graines à gratter*, &c. He thinks ragouts are cooked in a frying-pan, and prints "Cosmography of Munster" as if it were a work relating to Munster. Surely the general editor of a series should consider the correction of faults like these as part of his duties. Further, let us say it briefly, the issue of this translation in an edition of the complete works of Anatole France is hardly fair to the public. Anatole France has completely rewritten the whole book since its translation in 1890, and, needless to say, improved it. Mr. Frederic Chapman is not equal to his responsibilities as general editor. If he thought that Anatole France had spoilt the book by the alterations he had made and that this earlier piece of work was worth preserving, the public should have been told this in so many words. At present their only chance of learning the fact is a note on the back of the title-page: "Copyright 1890 By Harper and Brothers, all rights reserved."

Balthazar, which has been translated by Mrs. John Lane, is much more accurate than the preceding versions, though sufficient reference has not been made to the grammar, and the "horrid" concatenations of short words have had their usual success in misleading the translator. *Il n'y a de vrai que ce qui est divin* is not "Only that which is true is divine." Balthazar when he first sees the Star of Bethlehem speaks of him who "is born" (*naître*) under it; later, when he meets the other Magi, he refers to the child "who is about to be born" (*vient de naître*). The treatment that Anatole France's style receives may be judged from the translation of *oubliait son empire*, "was employing his time in forgetting his country," the merit of the phrase being that it conveys the idea of the imperfect tense, which the translator usually neglects. *Les joies du Carmel* can hardly be "the festival of our Lady of Mount Carmel," which happens in mid-July, since the snow is on the ground; we do not speak of "Norman" architecture in Aquitaine, but call it Romanesque; nor is anything gained by changing Roman *chevaliers* into "nobles." The author's zoology of the cuttlefish is correct; Mrs. Lane makes it inaccurate. A correction of *l'avenue de l'Impératrice* on p. 41 seems wrong and to have been badly carried out. We must add that the translation has fine moments; the last paragraph of 'Balthazar' proves that Mrs. Lane is capable of really good work.

SCANDINAVIAN LANGUAGES AND LITERATURE.

The Elder or Poetic Edda.—Part I. *The Mythological Poems.* Edited and translated by Olive Bray (Viking Club).—A new translation of the Edda poems has long been needed, that by Thorpe being antiquated and out of print, and that in the 'Corpus Poeticum Boreale' scarcely attractive enough for the general reader. The tastes of the latter will be more adequately met by Miss Bray's version, of which the first half has appeared in the work named above. The Icelandic text of the poems and the translation are printed on opposite pages, a method which may encourage some users of the book to learn to read the original. The text is satisfactory for the purpose, except for some misuse of the letter ö; and if this very modern sign was to be used, there is

not much point in retaining þ for ð. (The capital "thorn" is very bad, and much more like a "wén.") Both text and translation are printed in "long lines," no doubt the most convenient method for a quarto page; but where this is touched upon in the Introduction, it would not have been amiss to explain that in all Icelandic practice and tradition it is the "short line" which is the metrical unit. In the case of 'Hárbarðsljóð' the absence of "any definite principle in the metre" is surely due to the fact that the reciter had forgot most of the original wording, and was able to give only the substance of the poem. On the other hand, 'Hymiskviða,' to which the epithets "rude," "ill-strung," and "clumsy" are applied, is one of the few Edda poems which are composed in absolutely correct scaldic verse. The translation has evidently been done with much care and close study of the latest authorities; departures from the original are obviously due for the most part to considerations of rhythm, by which the readableness of the version is certainly increased. This has often led to considerable expansion of the wording, as when the word *sær* is rendered by "the billows of the sea" or *himinn* by "the sphere of heaven"; but on the whole the middle course between bald literalism and poetic freedom has been successfully followed. The difficult question of attempting to translate the proper names is mentioned in the Introduction: it is impossible to be consistent in this matter, but if Svásuðr in one line means "Sweet-south," Vásuðr in the next can hardly mean "Sorrow-seed." Why Loddfáfnir should be rendered "Stray Singer" is not clear, especially as the foot-note admits that the meaning is unknown. Fortunately the names which are not translated are given in their Icelandic form: "Thiodwolf" on p. iii. is exceptional.

The Introduction (of eighty pages) will help towards the understanding of the poems, both on the mythological and literary side. Perhaps the latter is sometimes a little exaggerated: what are called "magnificent strophes" in 'Grímnismál' might equally well be regarded as a mere alliterative list of some of Odin's many names. It is highly probable that in this, and several poems of the same kind, the real theme is not the story (however striking this may be) but the mythic lore, which the poet simply puts into this setting to make it more attractive, and more easily remembered. This is no doubt also the explanation of part of 'Fáfnismál' and 'Sigrdrífumál'; but in these the poet has chosen heroic instead of divine persons to supply the dramatic interest. The character of these pieces also accounts for the numerous interpolations, the presence of which is not made sufficiently clear in this volume. Many of these are perhaps not real interpolations made by the reciters, but fragments recalled by one or other member of the company while the poem was being written down, and noted at once by the collector to prevent their possible loss. The conditions under which the Edda poems would naturally be collected have certainly not been sufficiently realized by all the scholars who have discussed them. In the present Introduction nothing is said on this point, and the difficult questions relating to the origin and date of the poems are only lightly touched upon. On p. lxiv there is a curious combination of errors in the sentence: "In Denmark strange rites were observed, with burning of rings at Baldrshagi ('Friðjofssaga')." The scene of this saga is in Norway, and "burnt rings" only means that they were of refined metal. The note to *bautasteinar* on p. 81 would certainly lead the reader to suppose

that the words "thousands of which are preserved" related to Iceland, which is not the case. The use of rennet "in Iceland," mentioned on p. 101, is common enough in other countries. These, however, are small matters, and do not affect the general value of Miss Bray's work, which will no doubt be to many readers a welcome opening-up of one of the great storehouses of old Northern mythology and poetry.

Translations from the Icelandic. Translated and edited by the Rev. W. C. Green. (Chatto & Windus.)—It was only right that a series like "The King's Classics" should include a volume of translations from Icelandic, but it is a pity that a better one was not found than this. The choice of specimens is far too limited, and that not by the exigencies of space, but by the mistaken judgment of the translator in giving more than half of the book to verse. Even the best possible renderings of Old Icelandic poems must be failures, more or less, and their place would be better filled with pieces of good prose. It is still worse to give up twenty-five pages to religious verse of the seventeenth century, which in translation has nothing specially Icelandic about it. Worst of all is the waste of over fifty pages on metrical renderings (called "ballads" in the Preface) from the prose of the sagas! The result is that the prose pieces are limited to a few extracts from one part of Snorri's 'Edda' and passages from five sagas. These are on the whole accurately translated, and in readable English; it is misleading, however, to make Egil "sing" his verses, while Gunnlaug "recites" his. There are some irregularities in the forms of proper names, and a few misprints, but these will probably not trouble the reader much. The translation of proper names is overdone in the case of "Gray" for the horse-name Grani (not "Gráni"). Some of the statements in the Preface betray an imperfect knowledge of facts. It is not the case "that most of the days of our week were named from Scandinavian deities." The writing of Icelandic records did not begin about A.D. 1000, but more than a century later. That the Edda poems "were collected by Sæmund the learned" ought not to be stated as a positive fact, however much one may wish to believe it. The cases in which the poets used kennings "purposely to puzzle the hearer" were certainly exceptional: that the modern reader is puzzled is another matter. The statement that "the Icelandic prose is... more interesting and more valuable than the Icelandic verse" might bear qualification; but if the translator had acted more upon his own maxim, the result would have been more representative of Old Icelandic literature as a whole.

Etymologisk Ordbog over det norrøne Sprog paa Shetland. By Jakob Jakobsen. Part I. (Copenhagen, Vilhelm Prior.)—In the preface to his dissertation on 'The Norn Tongue in Shetland' which was published in 1897, Dr. Jakobsen intimated that he had in view a more comprehensive work, of the nature of a dictionary, dealing with this highly interesting remnant of Scandinavian speech. The first part of this has now appeared, under the above title, and will be welcome to all who take an interest in Shetland and its dialect, as well as to many whose Scandinavian studies are of a wider character. It can have been no light task to bring together the mass of material contained in these pages, to weigh carefully the arguments for and against the inclusion of each word, and to find the original form which it probably represents. In consequence of immigration and influence from Scotland, the Norse or Norn (i.e., *Norræn*) tongue in

Shetland gradually declined during the seventeenth and eighteenth centuries, until by 1800 it had virtually ceased to be spoken. It has left its traces, however, on the mixed Scottish and English dialect which succeeded it, and how extensive these traces are may be realized by a glance at Dr. Jakobsen's dictionary, which in 240 double-columned pages has not reached the end of the letter G. For most of the words he has included there is full justification; and even if the doubtful cases were removed, the bulk would not be sensibly diminished. Yet in spite of the extensive vocabulary thus collected, it is clear that what has been preserved is but a miserable fragment of what once existed, and that in the days of its full vigour the Norwegian of Shetland exhibited the richness and variety of words and idioms which still mark the dialects of Norway. Had the old speech been able to hold out for another century, much more would have been rescued, and Dr. Jakobsen's task, while rendered more extensive, might in some ways have been less difficult. Nothing more strikingly marks the stage of decay at which the language has arrived than the number of cases in which he is unable to give any certain answer as to the etymology of the word. Although the uncertainties of Shetland phonetics may render more than one explanation possible, it is sometimes difficult to accept any of Dr. Jakobsen's suggestions as a satisfactory solution. Where he has failed, it may be hard or impossible to do better; but one is left with the feeling that it ought not to be so often necessary to postulate a form which occurs nowhere else in the whole Scandinavian area. This applies not only to the words in ordinary use, but also to the curious "haaf" words used at sea in order to avoid mentioning a thing by its proper name; most of these are clearly of Scandinavian origin, but many of them are disguised beyond recognition.

In a certain number of cases Dr. Jakobsen has perhaps not sufficiently considered the probability that the word he cites is not Norn at all, but of Scottish or English origin; yet as a rule he has been cautious in this respect. In doubtful cases it is natural enough that he should incline to the Scandinavian side, where a scholar belonging to this country would be apt to take the other view. A more intimate knowledge of Lowland Scottish than can be acquired from Jamieson or Wright might sometimes even have led Dr. Jakobsen to omit a word, or to express his opinion differently. There is one clear example of this in the following entry: "*Banger*, in the expression 'to skirl op de banger,' to sing very strong and loud. Probably a derivative of O.N. *bang*, noise, din." Probably few Scots would have failed to recognize in this a direct echo from Burns's 'Ordination,'

O' double verse come gie us four,
An' skirl up the Bangor,

where Bangor is the name of a well-known psalm tune.

Of other words on which some remark might be made, a few must suffice. *Akami*, a worn-out lean creature, is more likely to be an alteration of *attamie*, "an-atomy," than of an unknown Old Norse *af-komi*. In *alikasi*, a pet lamb, the *ali-* is certainly Norn, but *cade* in this sense is common in English dialects, though apparently unknown in Scotland: the precise relationship of *kadi* and *cade* is thus somewhat puzzling. In *andelokk*, *ondelokk*, mishap, misfortune, for which Edmondston has *angaluck*, it is surely simpler to see the Dutch *ongeluk* than to suggest such an impossible form as *and-ga-lukka*, "where *ga* in the old prefix." The history of this prefix in Scandinavian

is fatal to such a suggestion; and equally improbable are Dr. Jakobsen's explanations of certain words beginning with *b-*, in which he sees the prefix *bi-*, *bc-*.

To comment further on individual words would lead too far into particulars, and might convey a wrong impression of the work as a whole. It is undoubtedly one of the most important contributions of recent years to the study of Scandinavian dialects, and will take rank as a standard work. It will also serve a useful purpose if it leads future dictionaries of Lowland Scots to exclude, as lying outside their province, the purely Shetland (and Orkney) words of which it treats. It is to be hoped that the issue of the remaining parts will not be long delayed.

HOLIDAY READING.

Green Ginger (Hutchinson & Co.) is not in Mr. Arthur Morrison's original and austere vein; it is a popularization of his special knowledge of Essex and the East End. These short stories have probably all appeared in magazines, and some of them are so slight that they might well have been left there. On the other hand, we should have been sorry to miss others, as, for example, the tale of the Conjurer who conjured too complacently with a thief, and the tale of the man who sold his hate to the devil; or the story of Snookey Timms. The last is a character after Mr. Morrison's heart, and reminds one of earlier books. But here he is of necessity material for comedy, nor do we regret it: Mr. Morrison's humour has grown more mellow and kindly, and 'Dobbs's Parrot' is the sort of work we might have expected from Mr. Jacobs. But we are bound to express our disapprobation of the shocking morals of these quondam associates of the author. He apologizes himself for Snookey, and Bill Wrag is pretty nearly as bad. We do not consider Mr. Morrison does himself justice by opening his volume with two of the least successful tales. The good wine is for the most part at the other end.

The tales in *Brothers All*, by Maarten Maartens (Methuen & Co.), are of unequal merit, but on the whole it cannot be said that the author shows at his best in them. The majority deal with the Dutch peasant, an unattractive personage, it would seem, whose character has not a little in common with that of the rigid Calvinistic Scot who has been sufficiently exploited in fiction. Certainly Maarten Maartens represents his compatriots in a very unamiable light, and though he can sentimentalize on occasion, we cannot help feeling that he is often out of sympathy with his subject. Many of the stories are decidedly lacking in substance, but a deft and agreeable manner of narration generally carries them off successfully enough. One or two excursions into the farcical strike us as the reverse of happy.

The Painted Mountain. By Peter Lauristoun. (Chatto & Windus.)—"The Painted Mountain" is the Lebanon—a Lebanon temporarily exalted to a sort of Balkan independence, with Beyrout annexed by way of capital—and serves as the setting for a rambling and prolix narrative in which the minor characters loom largest. So far as a main theme, concerned with definite human personalities and passions, is discernible at all, it is found in the tragic, but discursively treated love of a half-breed for a pretty and businesslike woman. This source of interest, however, is so belated in its development as to suggest an after-thought, for the story early resolves itself

into a zealously didactic exposition of the scenery and customs of the Mountain, the ancient feud between Druso and Maronite, and the methods of British diplomacy, personified in Sir Philip Ruthven, the Consul-General. When not usurping the functions of the guide-book, or the essayist, Mr. Lauristoun writes easily and with some humour. His portraits of the little English colony are well done, as also is the too brief sketch of one Mikhail Bey, a Beyrouline; but haphazard construction constitutes a serious flaw, and the persons of the tale, one and all, move stiffly.

Woman's Looking-Glass. By Constance Evan Jones. (Nisbet & Co.)—Since the days of 'Shirley,' the superfluous woman has been constantly with us in fiction, and no thinking person will maintain that the complicated problem for which in real life she stands has even now been more than provisionally solved. But a question which has occupied Charlotte Brontë and George Gissing needs freshness and distinction of treatment if it is to be made the central theme of a novel, and there is not much of these qualities here. The agony is piled on to an extent which makes it impossible to consider the heroine's case representative. Her aunt is abnormally brutal, just as the object of her affections is abnormally irresponsible, and she herself abnormally invertebrate. Yet during the period of her adversity she does excite our pity, but it changes sharply to contempt when, at the age of thirty-five, she suddenly finds herself in possession of nine thousand a year, and welcomes this favour of the gods in the same lachrymose manner as her former troubles. In the interests alike of a possible husband and of that blessed word "eugenics," we are constrained to rejoice that she remains single.

Margery Pigeon. By Jane Wardle. (Arnold.)—This novel is radiant with benevolent comicality. Margery, a pretty barmaid, escapes the dishonourable importunities of the manager of a London public-house, and enters the service of a widowed lady of title, who passes her off as her Australian niece with the object of making a fool of her snobbish sister. The imposture is successful, and is highly ludicrous when Margery ministers to a thirst for information about her fictitious home by quoting verbatim from a work on Australia. The hero's ascent of the first rungs of the ladder of journalism inspires some interesting chapters, and there is a freshness about the tale which enables one to tolerate the coincidences that speed it to a happy close. Though the author has an aptitude for humour, she should beware of the dullness resulting from lack of vitality in humorous writing.

The opening sentence of *Chip*, by F. E. Mills Young (John Lane), is descriptive of the sky at sunset, and has so familiar a sound that it is pleasing to find that the author has a tale to unfold of unusual romantic interest. The scene is a farm in South Africa, near the borders of Swaziland, where a jilted Englishman rules his grumbling native labourers with a rod of iron, and nurses a bitter feeling against women. The theme of the story is the effect on his character of an exhibition of the feminine temperament through the medium of a young woman, disguised as a man, who becomes his partner. The secret, though soon guessed, is not told to the reader till late in the story; and considerable power is shown in the narration of the ugly incidents which follow the woman-hater's discovery of her sex.

The pathos belonging to people who sign the death-warrant of their happiness is exhibited with grim determination by Mrs. Jessie Ainsworth Davis in *A Forsaken Garden* (John Long). Her hero and heroine are highminded Irish people whose marriage is hindered by the refusal of the girl's invalid father to accept a substitute for her filial services. The hero, a man of science, having aroused his fiancée's magnanimity by an unhappy letter, receives his freedom, and marries a girl whom he does not love on the day when the news reaches him of the death of the heroine's father. The heroine becomes an English teacher in a convent school, and by taking the veil prepares the way for another crushing display of Fate's perversity. Though provokingly artificial in structure, the tale is touching. Particularly good is the scene between the hero and a light woman with whom he dines in a London restaurant on Christmas Day.

The principal theme of *An Adventure in Exile*, by Mr. Richard Duffy (Stanley Paul & Co.), a mildly interesting tale, is the love of a wealthy young American for a French beauty, whose bad husband conveniently dies after a motor-car accident. Mr. Duffy attains his highest level in the episode of a Normandy servant-girl who commits suicide in despair at being jilted for the third time. One of the characters talks American in an amusing style.

A King's Treachery. By Albert Lee. Illustrated by Watson Charlton. (Pilgrim Press.)—The revolt of the Huguenots in France under Charles IX., and the religious tyranny of the Duke of Alva in the Netherlands, provide Mr. Lee with materials for a romance suitable for a school prize, containing abundance of alarms and excursions, culminating in the massacre of St. Bartholomew. The historical characters include Charles IX., Coligny, and the Prince of Orange, the narrator being a young Huguenot, who acts as Coligny's messenger to the Prince when the latter is in hiding at Antwerp with a price on his head. Mr. Lee is apparently too humane to write powerfully on the theme he has chosen, and he contents himself with outlines and suggestions where another historical novelist might have horrified the reader.

The Mystery of the Myrtles. By Edgar Jepson. (Hutchinson.)—Mr. Jepson writes a great deal better than the average purveyor of sensation, and manages to interest us in his worshippers of the occult in a London suburb. But we think he wastes too much time on love-sentiment, which is out of place in a sensational narrative, and gives away a little too much of his secret at an early stage in the book.

Money, by Marie Connor Leighton (Ward & Lock), opens well, but hardly keeps up its promise. We have a wealth of mystery and excitement, but it is produced at the expense of probability, and the characterization is remote from life, lacking the convincing touches which make for reality.

In *The Broad Road*, by Annie S. Swan (Hurst & Blackett), we are presented with a sympathetic picture of Jewish life, high and low. A county family of the Christian faith has been brought low by the recklessness of its head, and is almost plunged in the depths of degradation by the eldest son. To the regeneration of the latter in particular, and the family in general, comes a Jewish financier—the motive being love for the daughter of the house. How the nobility of the Jew breaks down the barrier set up by difference of faith we leave our readers to learn, assuring them of much pleasant entertainment the while.

The Apostate, by Mr. B. A. Lloyd Maunsell (Allen & Sons), presents the conflict between spiritual art and sensual life with much insight into character. The hero, a visionary, becomes enamoured of a young girl dominated by the joy of living, and himself for a time gives way to the same domination. This constitutes his apostasy. Sickness sends him back to his higher motive in life; in fact, as our sympathy seems to be asked on behalf of the artist, we must say that the weakness of the tale lies along the familiar line. "The devil was ill, the devil a monk would be." There is a verisimilitude about the ending which makes the closing tragedy of the ill-matched couple effective.

OUR LIBRARY TABLE.

ON the Continent we are supposed to have paid for the extraordinarily successful event of last summer described by Mr. Charles Roden Buxton in his volume *Turkey in Revolution* (Fisher Unwin). It is of little use for Britons to explain that we are not given to paying from "Secret Service" for revolutions, although the Garibaldian expedition to Marsala and Naples may possibly have been an exception to the rule. If so, it was the last. Neither are there large funds at the disposition of British ministers for such a purpose, even were their habits such as to make it conceivable that they should so employ the taxpayer's money. Nevertheless, the suddenness and completeness of the movement make it remarkable in so high a degree as to account for the ridiculous suspicion. A Spanish *pronunciamento* has always been the act of some one general to which others have adhered. But in Turkey the whole army was prepared for the revolution, and the selection by the committee in Paris of a particular army corps was dictated by reasons here set forth, but was not a case of Hobson's choice of that or nothing. The geographical situation and the susceptibilities of adjoining Powers and of local "bands" were carefully weighed. Mr. Roden Buxton is probably aware of earlier suggestions by journalists and politicians upon the Continent who do not understand our national ways, to the effect that the Balkan Committee itself, with which several of his family have, we believe, been connected, was the disburser of millions for the purposes of a policy anti-Austrian in its main lines, though viewed with suspicion not only at Vienna, but also at St. Petersburg. He contrives, however, to write a book which is not, as some might expect, specially pro-Bulgarian: it is, on the contrary, marked by conspicuous fairness, and is highly interesting.

The striking illustrations are of various degrees of accuracy and merit, for they have been collected by strange means and from diverse sources. Some of the Turkish caricatures combine absence of artistic merit with excellent picturesqueness and character. One called 'An Official of the Old Régime' represents Izzet Pasha standing, with a smile childlike and bland, before a table at which sit two indignant representatives of Young Turkey, who present him with a bill due, in their belief, to the Turkish nation. This broadsheet, sold in the streets of Constantinople, will please admirers of rough but striking caricature. It did not prevent the mysterious escape of the Sultan's secretary, who, despite Sir Edward Grey's dispatches, was a guest at London dinner-parties a little later. The most curious of all the cuts contained in the volume is one which is truth and life itself.

Who the Briton was who "snapshotted" the Sultan alighting at the mosque at Selamlık we do not know; but had he taken his marvellously successful portrait a week earlier his life would have stood in danger. Even under the revolution the photograph appears to be prohibited, and is—as Mr. Buxton says—"unique." On the other hand, the picture of the Selamlık on a later page seems "fudged," for the head "of the Sultan" is undoubtedly not his. Several of the cuts seem to be from well-executed water-colour drawings, as, for example, that which represents the mutiny, against the revolution, of the Palace Guard. The reception of the Balkan Committee's delegates by the Sultan, who is making a speech to them, is probably very like the scene, but is also apparently from a drawing. A red flag, to which special attention is called by Mr. Buxton, forms a curious example of British enterprise, inasmuch as, lettered in Turkish and French, and bearing the date of the revolution, it has a look so foreign that the stamp "Bradford" fills one with surprise.

We congratulate Mr. Buxton on his admirable account of one of the most extraordinary events of history—now commemorated, indeed, in a somewhat wooden Blue-book, containing papers laid before Parliament by our Foreign Office, such as, to say the least of it, do not clear up the mystery. Within the first few pages of the thick official volume are to be found telegrams from our embassy foretelling the proceedings of Izzet Pasha, and proposing to save his life should he fly there from his pursuers; and next a note of his departure on board a British ship, of the stopping of the vessel under the batteries of the Dardanelles, and of the somewhat contradictory directions to our representative on the spot, preceded as they were by action on his part. All is no doubt well that ends well, even in the flight of a Turkish Pasha before a military rising in favour of a forgotten, but still existing Constitution. All the same, foreigners will read with some satirical surprise the dispatches in which strict orders are given that nothing shall happen of the nature of what had in part occurred before the dispatches were delivered. The German embassy, to which Izzet in fact repaired, until he left it for the British ship, had received his confidences perhaps more frequently than had the rival palaces; but Sultans' secretaries are too useful to diplomats to allow of their repulse when they present themselves in circumstances only less frequent in Constantinople than in Teheran.

A "BIOGRAPHY AND APPRECIATION" of a living statesman does not require long notice at our hands. That of *The Right Hon. H. H. Asquith, M.P.*, by Mr. Frank Elias (James Clarke & Co.), is well executed, and we congratulate the author on the successful accomplishment of a most difficult task. The life of the Prime Minister as here set forth is frankly told, and offers more agreeable reading than most such books do. Much early history is brought up which, though forgotten, is worth reviving in the case of so distinguished a career. Few now remember that Mr. Asquith, though a practising barrister, found time to write upon economic questions for *The Spectator* and *The Economist*. The Corrupt Practices Act was more obviously in his line, for he first won distinction, apart from school and university, in working under that great draftsman and lawyer, R. S. Wright. It was from the chambers of that future judge that Mr. Asquith came to Sir Henry James as a skilled exponent of election law. Mr.

Asquith's books are not so plentiful as his unknown essays, and the election guide from his pen, published by the National Press Agency in 1883, is the more noteworthy.

WE have accorded exceptionally favourable treatment to several books from the pen of the Marquis de Ruvigny, who forms an exception among compilers of pedigrees by giving real attention to their historical side. *The Nobilities of Europe* (Melville & Co.) somewhat disappoints us, being more like the work of inferior men, and containing fewer elements of distinction. The plan is to deal with the interesting subject of dignities granted by rulers of other nations, and held by those of British allegiance or descent. The list of the countries treated strikes us as somewhat capricious, and the second part as both trivial and fragmentary. That much of interest can be collected from the volume is true, as it must be of any compilation to which the author of 'The Plantagenet Roll of the Blood Royal' has given time and labour. But it is a drop indeed to come from illustrious descents through Edward III. of England, James III. of Scotland, Edward IV. and Henry VII. of England, to the dozen pages of Britons decorated by Japan that end the present volume. We would not have it supposed that the whole book is of this type. But Part II. might be improved, largely by exclusion of the unimportant classes of undistinguished orders, and partly by the inclusion of some not named. We do not, indeed, understand the principle of selection. Some distinguished Englishmen—such, for example, as Prof. Jebb—have been justly proud of their Hellenic knighthood; but the Greek order, superior in standing to many of those given, appears to be omitted. The catalogue of Irishmen and Scots ennobled in the Holy Roman Empire and in Spain, and that of the Scotch and English ennobled in Russia, are, as might be expected, full of high romance; and here the Marquis de Ruvigny is dealing with topics which are worthy of his attention, but form unfortunately the smaller portion of his book.

A UNIVERSAL and hearty welcome will be given to the *editio princeps* of the Authorized Version of 1611, a fine reprint of which, in five volumes of the "Cambridge English Classics," has just been executed at the University Press, under the supervision of Mr. W. Aldis Wright. Of the A.V. there were in 1611 two issues, which, owing to a fault in the earlier ("and he [she] went into the citie," Ruth iii. 15), emended in the later issue, have come to be distinguished as the "He Bible" and the "She Bible" respectively. The modern text derives from the latter; the present reprint is of the former or "He Bible."

It will surprise some, and perhaps dismay not a few, Bible-readers to learn that the text of to-day differs in many particulars from that put forth "by his Majesties speciall comandement" in 1611. "Some of these differences"—we quote from the prospectus of the reprint—

"may have arisen from oversight; but by far the greater number are deliberate changes, introduced silently by men whose very names are often unknown. Words and phrases, spelling and punctuation, have been altered. Additions, too, have been made from time to time to the alternative renderings given in the original edition, while out of the vast collection of parallel texts which crowd the margin of our modern Bibles scarcely a seventh part is due to the original translators."

The purpose of the Cambridge reprint is to present the A.V. in a shape befitting its literary importance as

"in itself and by itself the greatest of English Classics—as the book which, if everything else in our language should perish would alone suffice to show the whole extent of its beauty and power."

The editor prints a list of some seven hundred and fifty variations noted by him while collating the two issues of 1611. One of these serves incidentally to illustrate the difficulty of attaining absolute fidelity of reproduction. According to the list, the earlier issue, or "He Bible," Gen. xxxiii. 2, reads, correctly, "their children," while the later issue, or "She Bible," reads "the children." On turning to the passage in the reprint we find that the text here gives "their children"—not "children"—which convicts the list of inaccuracy, unless indeed we are to conclude that the Cambridge compositors and readers of the text are here at fault.

Amongst several instances of erroneous deviation from the *editio princeps* the "She Bible" exhibits the following:—"and hee stayed yet over [other] seven dayes," Gen. viii. 10; "let my people goe, that they may serve thee [me]," Exod. ix. 13; "hee shall slay [flay] the burnt offering," Lev. i. 6; "among the bushes they prayed [brayed]," Job xxx. 7; and "though hand joyne in hand, he shall not be punished [unpunished]," Prov. xvi. 5. Elsewhere the "She Bible" rectifies an error of the earlier issue—as, for instance, in Jer. xxii. 3: "deliver the spoiled out of the hand of the oppressour," where the *editio princeps* reads "spoiler."

The tables of contents prefixed to each chapter, and the marginal alternative readings, present some curious points of difference. The substance of verses 5-9, for example, in the table of contents, 2 Sam. xxiv. is in the "He Bible" given thus: "The captaines in nine moneths and twentie dayes, bring the muster of eleuen thousand fighting men"—a strange blunder, seeing that verse 9 states explicitly that "there were in Israel eight hundred thousand valiant men that drewe the sword: and the men of Judah were fife hundred thousand men." Here the "She Bible" gives the correct total, "thirteen hundred thousand." Again, to the names of the constellations "Arcturus, Orion, and Pleiades" (Job ix. 9), the *editio princeps* appends the following marginal note: "Heb. *Ash, Cecil, and Cimah*." In the later issue of 1611 this reappears as "*Heb. Ash, Cecil, and Cimah*." Is Cecil merely a slip of the printer, or may it be the silent tribute of some courtly "reader" to the man at the helm, Robert Cecil, Earl of Salisbury, the director of England's foreign policy, the contriver of that sage, but unluckily frustrated scheme, the "Great Contract"? 'Twere to consider too curiously, perhaps, to consider so: indeed, the compliment, if compliment it was, came too late to serve the author, since before a year was out Robert Cecil, like the mighty eponymist of his race, Orion-Cecil, before him, had been called aloft. One other marginal note may be mentioned,—that on Jer. xii. 9: "Mine heritage is unto mee as a speckled bird, the birdes round about are against her." Here "speckled" is furnished with the alternative "*or, tallented*," in the earlier issue, and this reappears in the later as "*or, talloned*." Modern Bibles give, more intelligibly, "*or, having talons*."

We may add that these five volumes, pleasant to handle, and well printed on good paper, may be had in various stronger and handsomer bindings, as well as the now familiar red cloth of the "Cambridge English Classics."

Registum Ade de Orleton, Episcopi Herefordensis, A.D. 1317-27. (Hereford, Wilson & Phillips.)—We are glad to receive the

second half of Bishop Orleton's Register, as issued by the Cantilupe Society of that diocese. The whole makes a volume of 409 pages, and the extended transcripts with brief English headings seem to have been done with much care and fidelity. We understand that this diocesan society is working in close and friendly relationship with the Canterbury and York Society, which has the general control of the publishing of the invaluable series of mediæval episcopal registers throughout England and Wales. Such an arrangement enables both societies to do better and fuller work.

Orleton presided over the See of Hereford during an interesting period, from 1317 to 1327. The subjects touched in the latter half of this register or act book are singularly varied. They include the reconciliation of the church of Monmouth, polluted by bloodshed; the appropriation by the Pope of the church of Shinfield to the fabric fund of Hereford Cathedral; the appointment of penitentiaries to hear confessions in reserved and other cases; dispensations for illegitimacy and other impediments to the taking of orders; sanction for the appropriation of various churches to monastic houses; a statement of the reforms effected by the Bishop in Abergavenny Priory; demands from the Papal Nuncio for arrears of his procurations from the diocese; and instances of purgation in the case of serious charges. We find also the inclusion of an anchorite or recluse in the church of St. Giles, Hereford; the removal of the Prior of Cherbury for irregularities; the causing of prayers to be offered in 1322 throughout the diocese for success in the campaign against Thomas of Lancaster and the other rebel lords; licence from the Bishop of London to the Bishop of Hereford to hold an ordination in the former's diocese; and sentence of excommunication against the Prior of St. Guthlac's, who had blasphemously attacked the Bishop whilst the latter was celebrating Mass in the church of Ross.

Some of the cases of which full details are given are of general as well as local interest, for they throw light upon the social life of the period. Cardinal Arnold, the Papal Nuncio, admitted to penance one William Wynewod, who, being a priest, served as a soldier and joined in various acts of homicide. He was not to be allowed any further exercise of his orders. This occurred in 1312, and seems to have been inserted in Orleton's Register as a precedent that might be followed in the complicated case of Hugh de Cardiff, which occurred in 1320. In November of that year the Pope's penitentiary admitted Hugh de Cardiff, who had slain a priest, to penance; and since Hugh was afraid to enter his own diocese of Coventry, he was to perform the enjoined penance in the diocese of Hereford. It was ordered that he was to proceed through all the greater churches of the city, with bare feet and stripped of garments except his breeches, carrying a rod in his hands and a scourge (*corrigeam*) round his neck; and before the doors of those churches he was to be scourged at a time when the greater number of people would be present, and there make a public confession. This order came from the Pope in November, and in the following month the Bishop instructed the Chapter of Hereford Cathedral to admit Hugh to penance in accordance with the letter of the Pope's penitentiary.

On December 17th the Chapter sent their certificate to the Bishop, stating that the penance had been duly executed. Two days later the Bishop duly forwarded this information to Walter Langton, the Bishop

of Lichfield and Coventry; but on Christmas Eve Bishop Langton wrote to his brother of Hereford, begging him to act cautiously in the matter of Hugh de Cardiff, since his murder of Robert de Haselbech, formerly his chaplain, was inhuman and horrible, and stating that the papal letters he exhibited were probably false. To this the Bishop of Hereford replied that he had strictly carried out the instructions he had received, under undoubted authority from the penitentiary of the Roman Court; but that if Hugh de Cardiff failed to make full satisfaction, he would again excommunicate him. Part of the papal injunction in this case had been that Hugh was to make full satisfaction to the church served by the slain priest, and it was to this part of the sentence that the Bishop of Hereford referred.

Another curious case is recorded in this Register in February, 1321. Matthew de Ludlow had uttered certain blasphemous words against St. Thomas Cantilupe, who was Bishop of Hereford from 1275 to 1282, and also against his successor Richard Swinfield, who was bishop from 1283 to 1317. His brother Nicholas de Ludlow and Adam Munmouth interceded with the Bishop, pleading that the offence occurred in private before a few, and not publicly, and that it was done out of levity, rather than intentionally criminal. Whereupon Bishop Orleton declared that he would be content with a public confession of wrongdoing made by Matthew in the parish church of Ludlow at High Mass, after the offertory had been sung.

THE "Oxford Edition" of *The Complete Poetical Works of Edgar Allan Poe* (Frowde) is now available, to which three of his essays on poetry are added. The editor, Mr. R. Brimley Johnson, contributes a memoir judicious in tone, textual notes, and bibliography. We should have liked to see more recognition of the writers who have made a fair biography and a good text of the poems possible. Poe was certainly an irritating person, with a great lack of humour, and the editor does not reveal the silliness and vulgarity to which he could descend in criticism. Further, we find nothing about the three 'Essays on Poetry,' which contain some amazing views, e.g., the suggestion that Horace made a dactyl out of "Sunt quos cur-" in his first Ode! This is bad and mad enough even for a metrist.

IN *La Littérature féminine d'aujourd'hui* (Paris, Librairie des Annales Politiques et Littéraires) M. Jules Bertaut has an admirable subject which he treats with ability and perverseness. As the French would say, he breaks sugar over the heads of the women writers, but in such fashion as to show the profound dislike that underlies his compliments. The selection which he makes for immortality, with a larger class picked out for temporary fame, of itself reveals a certain prejudice. We are, however, inclined to forgive him much for his agreement with *The Athenæum* in placing Madame Tinayre's 'François Barbazanges' in something like its true position. The extraordinary success of that one of her books which immediately preceded our favourite brought into fashion the four early novels of Madame Tinayre, all of them unnoticed at the time of their appearance, and none of them first-rate; but few French critics have gone beyond the general public in finding the merits which differentiate that one novel, not of real life. It revealed Madame Tinayre as a romantic prose-poet of the highest order.

Like some English writers of the day, M.

Bertaut puts Madame Marni in the same class as Abel Hermant among men, and Gyp among women writers—a judgment in which we are unable to agree, for reasons given in another column.

Madame de Noailles and her most popular colleagues among the new women poets are praised by M. Bertaut for their literature at the expense of their morality. M. Bertaut is inclined to deny the "inferiority of feminine literature"; but he asserts the opinion, with an attempt at proof in several of his essays, that, with the exception of Madame Tinayre and few if any others, the women writers are all alike in taking a view of life, and the relations of the sexes in particular, far lower than that entertained generally by men. He admits, indeed, that "the phenomenon" is not unnatural, given the sudden "waking to life of a whole sex, which, coming out of a long slumber," becomes conscious of its distinct personality. The polite admission naturally follows of a possibility that a time may come when women may be no worse than men. Meanwhile "their avidity for work and their physical energy" are accompanied (in our author's view) by a drying-up of the heart to the advantage of the brain. Above all, he is convinced that it is established that "the woman sees the woman invariably in the same way. If all agree in this same visual conception, it is because it is accurate." In one of his amusing articles in *Le Temps* M. Pierre Mille, since the appearance of M. Bertaut's book, has related an imaginary conversation between two stupid readers on the subject of "literary maternity." A paragraph was supposed to have announced the discovery of an Italian lady who had written every line "of the works of Madame Marcelle Tinayre." Critical examination proved that the Signora was eleven years old at the date of the appearance of 'Avant l'Amour'; but the conclusion reached was a grudging "not guilty" with an *obiter dictum*: "Il trouvait idiot que les femmes se missent à écrire." The reader of M. Bertaut's sparkling pages cannot resist the feeling that the author has a certain sympathy with M. P. Mille's Philistine.

From his estimate of the work of Madame de Noailles we are not inclined to differ. Some will think that he goes a little "far," as the phrase runs, in declaring, after analysis, that "there do not exist in literature works more unhealthy or likely to have a more destructive influence, unless it be some by Gabriele d'Annunzio. Well-weighted minds resist; for others they distil poison." M. Bertaut excuses much by admitting often that "the moral law troubles women much less than it does us."

IN 1907 a volume by Prof. Raleigh appeared, entitled *Shakespeare*, in "The English Men of Letters Series," published by Messrs. Macmillan. It now reappears with the same title in the same publishers' "Eversley Series." It gives no hint of pre-existence, nor does it explain its reappearance by a plea of revision and expansion. We find, on careful comparison, that it is a verbatim reprint of the former edition. There is no variation except in binding and an expansion of the type, from 232 to 304 pages, which has involved some fresh work in regard to the Index. So the book can be truly called neither a first nor a second edition, and some information should have been given to show that it is a reprint. Messrs. Macmillan are generally careful to note such matters for readers.

As to the merits of the work itself we have already borne testimony—its critical acumen; its sympathetic revelations of the connexion between the poet and his works; and its

inspiring effect upon readers and students. The author gives the results not of research among dusty records, but of long dwelling on the man and his works. We think it a pity that in this new issue occasion was not taken to correct one or two slips pointed out by reviewers.

THE firm of J. B. Wolters, of Groningen, have sent us K. ten Bruggencate's *Engelsch Woordenboek*, which is divided into two parts, 'Engelsch-Nederlandsch' and 'Nederlandsch-Engelsch.' This is the fourth edition, revised and improved by L. van der Wal, and on testing it we find it laudably comprehensive and accurate. Phrases as well as words are included: thus we find in the early pages an A.B.C. shop, "the school-master is abroad," and "the Devil's Own." Revision by a competent English scholar would have saved the inclusion of some words which are not English, e.g., "Academian" for the student of an Academy. Improvement is also needed in distinguishing between slang and ordinary speech.

In Search of a Polar Continent, 1905-7. By Alfred H. Harrison. Illustrated. (Arnold.)—The object of Mr. Harrison's venture was, in his own words, "to discover whether there was land hitherto unknown in the Arctic Ocean"; he had therefore the same end in view as Capt. Mikkelsen, of the Anglo-Danish Expedition, who set out in the same year. But Mr. Harrison was more ambitious, for his journey was prompted by the desire, "should opportunity offer," of reaching the Pole. But the work that he actually accomplished was of a far more modest character. He spent only five weeks of his two years on the Arctic Ocean, and these in waters annually visited by the whalers; the rest of his time was passed on the more familiar American continent.

As regards exploration, however, that time was by no means wasted. In the winter of 1906-7, which he spent with the Eskimo, he made a careful survey of the district marked on the chart as "Eskimo Lake," to the east of the Mackenzie delta; and he proved that there are really five lakes, connected only by narrow channels, and that the most northerly of these communicates with Liverpool Bay on the Polar Sea. The result of these researches is embodied in an excellent map, the data for which were collected with difficulty, in temperatures constantly below zero. There are also some good photographs, of which more than half represent scenes on Canadian rivers and at the fur-trading forts. Like most pioneers in these regions, Mr. Harrison often came perilously near to starvation; and he owed his success to adopting the mode of life of the Eskimo, to whose good qualities he pays a high tribute. His chapter on the two tribes with which he was associated is interesting, but does not contain much that is new. He did not fall in with Capt. Mikkelsen's ship, and perhaps that is the reason why his three attempts to spell the captain's name are all unsuccessful. The account of his adventures makes pleasant reading; it is plentifully strewn with allusions to Dickens, "tags" from Virgil, and occasional puns—which do not always look their best in print, even when they are explained in a foot-note.

The final chapter unfolds a scheme for reaching the Pole which is of a distinctly novel character, for it involves a winter sledge-journey from Banks Land to Spitzbergen, across the Pole. It is in the area included in this journey that Mr. Harrison expects to find his unknown "continent"; and we cannot but think that, in naming

this book, he has used a title which would more fitly belong to the record of his future expedition—if he ever returns from it. He firmly believes that there is land at the Pole, but he gives no reason for this belief; and Arctic explorers generally are of opinion that if land exists in the Polar Basin—that is, north of the 85th parallel—it can only be in this very quarter, in the shape of small islands beyond the Parry Archipelago. But if land exists in large masses—which from the known direction of the Polar currents is most improbable—Mr. Harrison will find it an insuperable obstacle to the execution of his plan. The only difficulties which he recognizes are those of carrying supplies and evading open-water lanes. But he has forgotten that land is the invariable cause of formidable ice-pressures in the sea that surrounds it, and that it was only at a distance from land that Commander Peary and Capt. Cagni were able to make good progress in their sledge-journeys over the Arctic ice. On the other hand, if he meets with no land, his sledges will be drifted hither and thither, like the Fram and the Jeannette, at the mercy of the winds and currents. Nor is he consistent with regard to the open-water lanes which caused the failure of Mr. Peary's last attempt. On p. 60 he conjectures that the bow-head whale spends the winter in a large "polynia" or open-water space north of Alaska; but when advocating his scheme on p. 281 he says of the same "polynia" and others that they would be frozen over in winter. He makes nothing of the danger of winter travelling during the dark months, ignoring the fact that Commander Peary, during a far shorter December journey, lost nearly all his toes from frost-bite. Mr. Harrison thinks that such a journey without Eskimo would be fruitless. But when he was at Herschel Island he found it impossible to persuade the Eskimo to accompany him even in short trips over the ocean ice; and he describes them generally as too independent to work under a master. It would be cruel to employ them on such a journey without explaining to them its length and dangers; and if he did so, they would probably refuse, except on condition of taking their families, which would of course be impossible. For these reasons—and others—we consider Mr. Harrison's scheme visionary. If the region which he seeks to traverse is ever thoroughly explored, it can only be in a drifting ship of the same build as the Fram.

OMNIA SOMNIA.

DAWN drives the dreams away, yet some abide.
Once, in a tide of pale and sunless weather,
I dreamed I wandered on a bare hillside,
When suddenly the birds sang all together.
Still it was winter, even in the dream;
There was no leaf nor bud nor young grass
springing;
The skies shone cold above the frost-bound
stream:
It was not spring, and yet the birds were singing.
Blackbird and thrush and plaintive willow-wren,
Chaffinch and lark and linnet, all were calling;
A golden web of music held me then,
Innumerable voices, rising, falling.
O, never do the birds of April sing
More sweet than in that dream I still remember:
Perchance the heart may keep its songs of spring
Even through the wintry dream of life's
December.

ROSAMUND MARRIOTT WATSON.

HOW LEIGH HUNT TREATED SHELLEY'S LETTERS.

LEIGH HUNT is one of the last people whom one would accuse of disloyalty to the memory of his two illustrious friends Shelley

and Keats; and yet it is but too true that any letter of Shelley published by Hunt needs very careful scrutiny whenever the opportunity of consulting the holograph occurs. I have before me for the first time, by the courtesy of Messrs. H. Sotheman & Co., the poet's autograph letter, as it passed through the post, dated the 27th of September, 1819, when the Shelleys were at Leghorn. The variations which it shows from the text as given in my library edition of Shelley's works (Prose, 1880, vol. iv. pp. 126-9) are not of capital importance; but they fully justify the general principle of editorship asserted above. When I printed the letter in 1880, it was from a mere collation of Hunt's and Mrs. Shelley's printed versions: the manuscript was not forthcoming, though sought diligently enough. Again in 1895, when I dealt with Shelley's letters to Hunt in 'Literary Anecdotes of the Nineteenth Century,' in a contribution called 'A Bundle of Letters from Shelley to Leigh Hunt,' I had not seen the holograph, or I should have included the letter, as I did that of the 3rd of September, 1819, for the sake of completing and revising it, although the object of printing the ten letters then published was to give the public something new of Shelley's. It is true that Mr. Thomas J. Wise had printed in 1894, in a private issue of thirty copies, all the letters of Shelley to Hunt which he could then ascertain to be extant, whether published or unpublished, including most of those in the bundle. But in that charmingly printed book, wherein the letters had been collated with the autographs as far as they were then available, this particular letter remained as I left it in 1880, save for two seemingly accidental omissions of words and an attempt to explain a small blank space, which does not turn out to be the right explanation, and was of course conjectural. Both Mr. Wise and I were at that time already adopting the useful plan of setting out the addresses in full when publishing letters; and, as this was perforce not done in the privately printed book so far as this particular letter was concerned, I will at once furnish the following copy of the address:—

Angleterre

Leigh Hunt Esq
Examiner Office
19 Catharine Street
Strand
London

The postmark is "F.P.O. Oc. 12 1819"; and the heading is "Monday I. Livorno, Sept 27 1819." The calligraphy throughout the letter is fine and characteristic, and seems to me to be quite easy to read, even where Hunt failed to decipher a word.

It is scarcely needful to apologize for circumstantiality in describing and completing a truncated letter in which Shelley liberates his soul on the relative merits of Dante, Petrarch, Boccaccio, Ariosto, and Tasso, even though there is nothing to add about these great folk or Raphael and Michelangelo, also both mentioned by way of illustration. Familiar and intimate particulars which editors in the first half of last century ordinarily modified or omitted are often essential to the perception of the writer's frame of mind. Leaving aside insignificant details of spelling and pointing, I note that in the second mention of the two poets placed by Shelley above his beloved prose-poet Boccaccio, he writes "Petrarch and Dante," which Hunt altered to "Dante and Petrarch"—justified from the standpoint of editorial probity in 1828 by the fact that his friend had used that order earlier in the letter, and assuredly did not mean to exalt Petrarch

above Dante. Hunt diluted the sentence "In vain do we seek in the finest passages of Ariosto," &c., by printing *fine* for *finest*, and spoilt the pleasant exclamatory note on Boccaccio, "What descriptions of nature are those in his little introductions to every new day!"—wherein he printed *there* for *those*. This I think was a mere matter of haste; but I am glad to note that Shelley himself confirms my text of 1880 in both respects.

The *Bocca bacciata* passage suffered something from Hunt's editorial discretion and Mrs. Shelley's bashfulness; for she must have had access to the MS. in order to restore what she did restore; and now I mean to give the dear playful-serious poet the full advantage of my own unabashed indiscretion, if your readers are pleased in this twentieth century to call it so, by transcribing the passage exactly as he wrote it:—

"He [Boccaccio] is a moral casuist, the opposite of the [Christian, Stoical,] ready made & worldly system of morals. [Do you remember one little remark or rather maxim of his, the application of which might do some good to the common narrow minded conceptions of love 'Bocca bacciata non perde ventura; anzi rinnuova, come fa la luna.' If you shew this to Marianne give my love to her and tell her that I don't mean xxxxx. . . .!!?..(..)?.."]"

Hunt omitted all that I have enclosed in brackets—only printing the sixteen words left outside in the cold. Mrs. Shelley restored "Christian, Stoical," and from "Do you remember" to "luna" all except "the application of"—in the omission of which I am unable to follow her thought. Hunt also omitted the whole of the paragraph next following, about Mrs. Shelley's expected confinement; but she herself restored so much of it as I have not now given within brackets:—

"We expect Mary to be confined towards the end of October, [& one of our motives in going to Florence is to have the attendance of Mr. Bell, a famous Scotch surgeon, who will be there....I should feel some disquietude in entrusting her to the best of the Italian practitioners.—] The birth of a child will probably relieve her from some part of her present melancholy depression."

Mrs. Shelley printed *retrieve* for *relieve*, not very blameworthy, for she may easily have been misled by the phantasm of a cross belonging to a *t* in the word *the* written back to back with *relieve*.

In the passage about Charles Lloyd and Bishop Berkeley, the phrase "on which I had founded much of my persuasions regarding the imagined cause of the Universe" is corrupted by both editors, with some trifling excuse, by substituting the awkward expression *as regarded* for the easy colloquial *regarding* used by Shelley.

The next variation or two have to do with that part of the letter which is backed by the very heavily written address and slightly mutilated by the process of unsealing; and I had better transcribe the passage, indicating in brackets what no self-respecting editor in the twentieth century, following the example established in the last thirty-five years or so of the nineteenth, should venture to insert without that form of confession:—

"Of Lamb you know my opinion; & you can bear witness to the regret which I felt when I learned that the calumny of an enemy had [deprived me of his society whilst in England.

"Ollier [tells] me that the Quarterly are going to review me[;] I suppose [it will be a pretty morsel, & as I am acquiring a taste for humour & drollery I confess I am curious to see it—I have sent my Prometheus Unbound to Peacock—if you ask him for it—he will shew it you—I think it will please you—"]"

The word torn out which I have presumed to be *tells* Hunt and Mrs. Shelley supplied

as *told*, which strikes me as unnatural: the word *morsel* they seem to have found illegible; and it was the gap they left for it that Mr. Wise accounted for by the words "paper torn." The paper turns out not to be torn there; and the word does not really admit of the shadow of a doubt. *Peacock* is written in full—not "P." as Hunt and Mrs. Shelley gave it. I can but conjecture that in the next paragraph, where Shelley wrote plainly "Mary wrote to you," it was mere accident that caused the two editors to leave out "to you." There is an unfinished and cancelled paragraph immediately after this, reading as follows:—

"I omitted in the transcription of my poem which you will have received, the following verse which comes after the line."

This I have been at the pains to decipher and set out from motives of common honesty; for if, as I cannot but assume, it relates to 'The Mask of Anarchy' written out by Mrs. Shelley and elaborately revised by Shelley himself, the word *transcription* might, though not of necessity, be held to show that the poet did not dictate that poem from a rougher MS. to his wife, as I suggested in my commentary of 1876.

There are two postscripts to this letter—both unimportant; but we may as well have them for what they are worth. The first, written by Shelley immediately below his initials, is:—

"You will probably soon see Mr. Gisborne. I think I told you about him before."

The second, written by Mrs. Shelley on one of the doublings—she was great on the utilization of doublings as a part of the art of letter-writing in the early nineteenth century—reads as follows:—

"Direct your letters *ferma* in *Posta Firenze*."

H. BUXTON FORMAN.

OMAR AND THE FITZGERALD CENTENARY.

WE hear people everywhere complaining that they are "fed up" with centenaries of our great men. The phrase is slangy, and seems ungratefully to ignore the chief purpose of such celebrations, which is to promote occasions for dining and other festivities, including what the British public regards as oratory from the eminent, who need know little of the ostensible excuse for the gaiety. The magazines, which generally cast a careless eye on literature not of the "topical" sort, overflow with articles on the dead lion of the day; and the general press, instructed for the occasion, repeats old stories with an engaging air of novelty, slays the slain with resolute virtue, and ignores as often as not the real pioneers who have made the hero's life clear and vindicated his position. Sometimes, it is true, direct oral information is provided, as when Sir Frederick Bridge explained to a distinguished audience collected by the British Academy the plot of 'Comus.' But such recognition of the limits of knowledge is rare, and for the most part our celebrators and their commentators are content to talk vaguely of greatness (a word now staled by the ignoble uses of advertisement), world-message, influence, &c., without descending to details involving critical knowledge and study. To improve on this state of things in the case of so popular a figure as Omar Khayyam (which means FitzGerald's version or perversion of the 'Rubâiyât') is possibly a hopeless task. Still, we may attempt to say something about the claims put forward for the book and its author.

In the first place, it is necessary to set forth a few plain facts concerning the

Persian Omar and the collection of poetry which passes under his name. How was he regarded by his contemporaries? What rank does he hold among the Persian poets? Did he actually write the 'Rubâiyât' or any large proportion of them? And if so, have we any means of discovering his genuine handiwork? The researches of European Orientalists during the last twelve years enable us to give a definite answer to these questions, which obviously have an important bearing on the discussion that still rages round the philosophy and personality of Omar.

The oldest and most authentic accounts of his life show that his contemporary as well as his posthumous reputation rested almost exclusively on his scientific eminence. He was a learned astronomer and mathematician, and also a successful astrologer, though it was remarked that he had no great belief in astrological predictions. Like many intellectual Moslems who went beyond the strict warrant of the Koran, he was accused of being a freethinker and materialist. This charge does not amount to much, if we consider by whom it was made. That he was no mystic at heart may be gathered from the uncomplimentary terms applied to him by a well-known mystical doctor. It is recorded that he wrote occasional verse of an irreligious character, but in the ancient biographies of Persian poets his name is mentioned only fortuitously, and even at the present day his countrymen do not esteem him as anything better than a poet of the third class. Whether their verdict is just we are no longer in a position to decide. It has been proved that a large number of the quatrains attributed to Omar are to be found in the works of other poets, and were really composed by them. To these demonstrably spurious quatrains, the total of which might be doubled or trebled by an exhaustive investigation, we must add many more belonging to anonymous authors, which have been swept from all sides into the original stock; for, as Omar gradually came to be looked upon as the prince of Persian quatrain-writers, the copyists followed in his case a maxim put in the mouth of the Prophet—"Whatever good thing has been said, I have said it." Thus the collection, as it has come down to us, is the result of a process of accumulation extending over six hundred years. It is impossible to identify the genuine minority among the mass of spurious immigrants, and except in one or two instances we cannot say of any single quatrain that it was certainly written by Omar himself. On a moderate reckoning, three-fourths of the quatrains ascribed to him are not his.

Bearing these facts in mind, the reader may judge what is likely to be the value of a personal system of philosophy constructed from such materials, and at the same time he will see how natural it is that Omar should be variously depicted as an Epicurean sage, a fervent mystic, a mocking free-thinker, a gay sybarite, or a melancholy moralist. In truth, the 'Rubâiyât' are a mirror of Persian life during the Middle Ages: they represent many diverse schools of thought, many discordant shades of opinion, many conflicting views of the world; they express, not the changing moods of a single person, but the rich and manifold genius of the whole Persian race. So far as Omar was a typical Persian, we can find him in the poems with which he is for ever associated, but where, it is to be feared, his distinctive personality is for ever submerged.

If the Persian original reveals little or nothing of Omar, the English paraphrase

cannot be expected to yield more light. In making it FitzGerald selected with fine taste only those stanzas which were best suited to his purpose and most in harmony with his philosophy. It was inevitable that he should introduce fresh currents of modern speculation; and even when he renders the general sense accurately he often gives it a peculiar turn of his own. What he has done, and done magnificently, is to transfuse some leading and characteristic ideas of Persian literature into English poetry. Beyond this, there is no evidence that his view of life specially coincided with Omar's rather than with that of many other Persian contributors to the anthology. Doubtless FitzGerald believed that he was reshaping Omar alone, though he deliberately added a few Oriental touches suggested by his wider reading, and we dare say he would have dealt severely with any iconoclast who told him that his "large infidel" was not merely "two," but a multitude of, "single gentlemen rolled into one."

"BIBLIOTHECA LINDESIANA."

STUDENTS of English history have long been indebted to the Earl of Crawford for the only works dealing with royal proclamations from the accession of the Tudors—his 'Handlist' of 1886, followed in 1893-1901 by a larger volume indicating in a single-line entry the date and purport of each proclamation then known, and the libraries—if any—in which a copy could be seen. To those acquainted with the importance of these documents it will seem incredible that this was the first attempt at a complete enumeration of them. No official record of them is, or ever has been, kept. They do not all appear in the *Gazette*. No copy of them is filed for reference at the British Museum; and though many of them are on record at the Public Record Office, a large proportion seem, for no apparent reason, not to have gone through the regular course. A few of them have been reprinted, in the great historical collections, Rymer, Rushworth, Nalson, &c.; but the great bulk of them are unknown to all but the most persevering students.

In his preface to the 'Handlist' of 1893 Lord Crawford sketched out a scheme for a complete catalogue of a collection of proclamations, which has been carried out under his direction by Mr. Robert Steele, and the catalogue is nearly ready for issue, as a new instalment of the "Bibliotheca Lindesiana." In it every known proclamation of England, Ireland, and Scotland from 1485 to 1714, issued under the authority of the monarch or other ruling body, has been catalogued. Each entry consists of a complete bibliographical description of the proclamation, where it exists as a broadside, or in some cases in Scotland as a folio tract, with a special notation, devised for the purpose, to distinguish between various editions; a summary of the contents of the proclamation, omitting verbiage, but reproducing all its essential statements; a list of the libraries in which copies may be seen, in the case of public libraries giving the press-marks; a note of the entry on the Patent Roll or other official record; and a list of works in which the proclamation is printed in full or in great part. The historical student will thus have all his matter indicated, and find the greater part of the labour of reference done.

The full index contains every proper name mentioned in the proclamations—a point to which Lord Crawford attaches much importance. It need hardly be said that the two volumes contain many more entries than the 'Handlist' of 1893-1901;

the scope of the catalogue has been enlarged during the periods of the Civil War and the Revolution to include all broadsides issued by the governing bodies on either side—Parliament, Army Generals, Committee of Estates, Confederate Catholics, &c., as well as the King or Lord Lieutenant. The documents here calendared will be found to add greatly to our knowledge of the history of England during the Civil War and under the Commonwealth, and of Ireland under the Stuarts; while for Scotland they are for long periods the sole records of the activity of the Privy Council. A full historical introduction and an appendix of documents will complete the volumes.

Previous issues of the "Bibliotheca Lindesiana" have been, as students are aware, printed in very small numbers, and are only accessible in libraries to which they have been presented by the Earl of Crawford, but the importance of the subject has led him to allow a small edition to be published shortly, under the title of 'Tudor and Stuart Proclamations,' by the Oxford University Press. Students of constitutional history will therefore be able for the first time, thanks to Lord Crawford's munificence, to compare side by side the proclamations and ordinances of the King in Council with the laws of the King in Parliament.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bennett (Rev. W. H.), *Old Testament History*, 6d. net. One of the Century Bible Handbooks.
De Mill (Richard Mead), *The Foundation and the Superstructure; or, The Faith of Christ and the Works of Man*, 12/6 net.
Figgis (Rev. J. N.), *The Gospel and Human Needs*, 4/6 net. The Hulsean Lectures delivered before the University of Cambridge, 1908-9, with additional sermons, and Appendix containing notes.
Lintern (W.), *Creation and Grace*, 3/ net. An exposition of the first three chapters of Genesis and their harmony with science. New Edition.
Mackintosh (Prof. R.), *Christian Ethics*. Another of the Century Bible Handbooks.
Manual of Occasional Offices for the Use of the Clergy, 4/ net. Compiled by the Rev. J. L. Saywell, assisted by two clergymen of the diocese of Worcester. Contains primitive collects, formulae, tables, and lists.
Scott-Moncrieff (Rev. C. E.), *St. John, Apostle, Evangelist, and Prophet*, 4/6 net.—*St. Mark and the Triple Tradition*, 2/6 net.
Sunday School Quarterly, Vol. I., No. 1, April, 3d. Edited by the Rev. J. A. Pearson.
Wakerley (J. E.), *The Making of Moral Manhood*, 2/6

Law.

- Aske (R. W.), *The Law relating to Custom and the Usages of Trade*, 16/
Chapman (A. B. W. and M. W.), *The Status of Women under the English Law*, 2/6 net.
Lawyer's Manual of Reference, 1909, 15/ net.
Maclean (A. H. H.), *The Law concerning Secondary and Preparatory Schools*, 15/ net.

Fine Art and Archaeology.

- Baldry (A. Lys), *Burne-Jones*, 1/6 net. Illustrated with 8 reproductions. One of the Masterpieces in Colour.
Bensusan (S. L.), *Holbein*, 1/6 net. Illustrated with 8 reproductions. Another of the Masterpieces in Colour.
Berenson (Bernhard), *The Florentine Painters of the Renaissance*, with an Index to their Works, 5/ net. Third Edition, revised and enlarged.
Braithwaite (Rev. P. R. P.), *The Church Plate of Hampshire*, 31/6 net.
Carotti (Dr. G.), *A History of Art: Vol. II., Part I., Early Christian and Neo-Oriental Art, European Art north of the Alps*, 5/ net. Translated by Beryl de Zoete, and contains 360 illustrations.
Palestine Exploration Fund, *Quarterly Statement, April, 2/6—Annual Report and Accounts for the Year 1908*.
Richmond (Sir W. B.), *Inaugural Address delivered on the Occasion of the Opening of the First Exhibition of the North British Academy, Newcastle-on-Tyne*, 1/
Three Great Modern Painters: Leighton, Burne-Jones, Whistler, 5/ net.
White (Gleeson), *Master Painters of Britain*, 5/ net. Contains 164 full-page plates.

Poetry and Drama.

- Allen (Immo S.), *The Garden of Love, and other Poems*, 3/6 net.

Music.

- Catalogue of the Allen A. Brown Collection of Music in the Public Library of the City of Boston: Vol. I. Part I. A—Boosey; Part II. Boosey—Concertos: Part III. Concertos—For, 1 dol. each.

Political Economy.

- Forbes (Alexander), *Tariff Reform: a Plea for Fair Trade*, 1/. Addresses delivered between 1882 and 1889.

Henderson (C. R.), *Industrial Insurance in the United States*, 9/ net.

Scottish Bankers Magazine, Vol. I., No. I., April, 1/. The journal of the Institute of Bankers of Scotland.

History and Biography.

- Book of the Old Edinburgh Club, Vol. I. Contains papers on old Edinburgh houses, the embalming of Montrose, an old debating society, &c.
Conder (Col. C. R.), *The City of Jerusalem*, 12/ net. The object of the volume is to present in a convenient form the results of research and exploration concerning the history and buildings of Jerusalem.
Cowan (S.), *Three Celtic Earldoms, Atholl, Strathearn, Menteith: Critical and Historical Recital so far as known*, 2/6 net.
Edicts of Asoka, 21/ net. Edited in English, with an introduction and commentary, by Vincent A. Smith. The volume has been prepared at the request of Dr. Ananda K. Coomaraswamy, in order to provide lovers of dainty books, who do not care for antiquarian and philological lore, with a readable version of Asoka's sermons and other records in an attractive form.
Finlayson (Rev. A. R. M.), *Life of Canon Fleming, Vicar of St. Michael's, Chester Square*, 6/ net.
Fresh Leaves and Green Pastures, by the Author of 'Leaves from a Life', 10/ net.
Haggard (Lieut.-Col. A. C. P.), *Louis XVI. and Marie Antoinette*, 2 vols., 24/ net. With photogravure plates and other illustrations.
Lant (A. C.), *The Conquest of the Great Northwest*, 2 vols., 21/ net.
Mason (A. J.), *Memoir of George Howard Wilkinson*, 2 vols., 28/ net. An account of the Bishop of Truro who became Primus of the Scottish Church. Illustrated.
Neeser (R. W.), *Statistical and Chronological History of the United States Navy, 1775-1907*, 2 vols., 50/ net.
Scots Peerage, founded on Wood's edition of Sir Robert Douglas's Peerage of Scotland: Vol. VI., Marchmont—Oxford. Edited by Sir J. Balfour Paul. For review of Vol. V., see *Athen.*, Sept. 19, 1908, p. 332.
Writings of George Washington, 10/6 net. Edited, with introduction and notes, by Lawrence B. Evans. The first volume of a series called Writings of American Statesmen.

Geography and Travel.

- Handbook of Travel-Talk, 3/6. A collection of questions, phrases, and vocabularies in English, French, German, and Italian. New Edition.
Kelly's Directory of Lancashire, 1909, 35/
Pier (G. Chatfield), *Inscriptions of the Nile Monuments*, 21/ net. A book of reference for tourists, with 120 illustrations and a map.
Watney (C.) and Lloyd (Mrs. Herbert), *Motoring in India*, 5/ net. A guide to the tourist and resident.

Philology.

- Berg (P. J. van den), *Per Istrade Aperte*. Parts 2 and 3, 3/ net. each. New practical method of learning Italian.
Harbottle (T. B.) and Dalbiac (Col. P. H.), *Dictionary of Quotations (Italian)*, 3/6 net. With indexes of authors and subjects.
Meyliar (Leo), *English-Russian and Russian-English Engineering Dictionary*, 2/6 net.
Pallis (A.), *The Twenty-Second Book of the Iliad, with Critical Notes*. The Preface is mainly concerned with considerations on metre.

School-Books.

- Chatwin (G. A. F. M.), *A First Précis Book*, 2/6. Selected English passages for précis-writing.
Selections from the Poems of Robert Browning, 1/. With introduction and notes by Mrs. M. G. Glazebrook. Part of English Literature for Secondary Schools.

Science.

- Archives of the Middlesex Hospital. Clinical Series, No. 1, 5/ net.
Equinox, Vol. I., No. 1, 5/. The official organ of the A.A., the review of Scientific Illuminism.
Glossina palpalis, Rob.-Desv., and the Means of Prevention of Sleeping Sickness. Reprinted from *The Sleeping Sickness Bureau Bulletin*, No. 3.
Influence of Heredity on Disease, with Special Reference to Tuberculosis, Cancer, and Diseases of the Nervous System, 4/6 net. A discussion by Sir W. S. Church (Introductory Address), Sir W. R. Gowers (Diseases of the Nervous System), A. Latham (Tuberculosis), and E. F. Bashford (Cancer). From the *Proceedings of the Royal Society of Medicine*, 1909.
Master Telegraph Code, 50/ net.
Tolman (W. H.), *Social Engineering*, 8/6 net.

Fiction.

- Adderley (J.), *A Piece of New Cloth*, 2/ net. A Church tale of the twentieth century, dealing with the difficulty felt by many in combining active work in the Church of the present day with a knowledge of the effects of modern scientific criticism when applied to conventional Christianity.
Banks (E.), *The Mystery of Frances Farrington*, 6/. Margaret, the heroine, is beautiful, and engaged to a man whom a lawyer tries to ruin. Margaret has a second personality as Frances Farrington, hence the mystery.
Bourget (Paul), *The Weight of the Name*, 6/. Translated by George Burnham Ives.
Campbell (Mrs. Vere), *Render unto Caesar*, 6/. A story of finance, love, and deceit.
Dalton (M.), *Olive in Italy*, 6/. Tells of an English girl—highly educated, but an orphan and penniless—who goes to seek her living in Italy. She sees life in a Tuscan hill-town, then in Florence, and later in Rome, and is brought into many unconventional situations.
Grier (Sydney C.), *A Young Man Married*, 6/. Deals with the later stages of the Peninsular War, from the fall of Badajoz to the battle of Vittoria.
Marriott (C.), *When a Woman Woos*, 6/. The story of a love-match after difficulties.
Urquhart (M.), *The Modelling of the Clay*, 6/. A story of love and temptation.
Wynne (May), *For Church and Chieftain*, 6/. An Irish story beginning in the year 1532.

General Literature.

Dog World and Anti-Cat Review, written and illustrated by Dogs for Dogs with the assistance of Walter Emanuel, 1/ net. An amusing skit by the author of 'A Dog Day.' Grayson (D.), Adventures in Contentment, 5/ net. The observations of a farmer on men and things. New Poor Law or No Poor Law. A description of the Majority and Minority Reports of the Poor Law Commission, with an introductory note by Canon Barnett. Seymour (C.), Speaking in Public: How to produce Ideas and How to acquire Fluency, 3/ net. Stock Exchange Official Intelligencer, 1909, 50/ Wade-Evans (A. W.), Papers for Thinking Welshmen, 1/ net. New Edition. In Unwin's Sociology Series.

Pamphlets.

Recantation, by J. M., 3d. net. A supplement to 'Shakespeare Self-Revealed.' Some Common Objections: III. The Esthetic Argument. Issued by the Simplified Spelling Society.

FOREIGN.

Bibliography.

Katalog Literatary Naukowej Polskiej (Catalogue of Polish Scientific Literature), Vol. VIII., Parts I. and II. Morel (E.), Bibliothèques: Essais sur le Développement des Bibliothèques publiques et de la Librairie dans les deux Mondes, 2 vols., 15m.

History and Biography.

Bardoux (J.), Silhouettes d'Outre-Manche, 3fr. 50. Sketches of prominent English politicians and others. Chalvet-Nastrac (Vicomte de), Les Projets de Restauration Monarchique et le Général Ducrot, Député et Commandant du 8e Corps d'Armée, d'après ses Mémoires et sa Correspondance, 7fr. 50. With portrait and facsimiles of autograph letters of the Comte de Chambord. Cor (R.), M. Anatole France et la Pensée contemporaine, 5fr. Grönbech (V.), Lykkemand og Niding vor Folkeet i Oldtiden. Nicolle (H.), Les Souverains en Pantoufles, 3fr. 50. Pingaud (L.), Jean de Bry, 1760-1835, 7fr. 50.

Geography and Travel.

Fougères (G.), La Grèce, 15fr. One of the Guides Joanne.

Philology.

Langdon (S.), Sumerian and Babylonian Psalms. Translations in Roman characters, with English translations on the facing pages. Dedicated by the author to M. V. Scheil, the Professor of Assyriology at the École des hautes Études, Paris. Roiron (F. X. M. J.), Étude sur l'Imagination auditive de Virgile. A thesis presented to the Faculty of Letters of the University of Paris.

Fiction.

Kistemaekers (H.), Aëropolis, 3fr. 50. Tany (P.), Les deux Routes, 3fr. 50.

General Literature.

La Mésangère, Les Petits Mémoires de Paris, Vol. II. Rues et Intérieurs; Vol. III. Le Carnet d'un Suiveur, 2fr. each. Both illustrated by Henri Boutet.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

DR. HEINRICH FELBERMANN, proprietor and editor of *The English Mail*, is just finishing his reminiscences, which will appear shortly under the title 'Cut Leaves.' The work will consist of three parts: Part. I. will describe his life in Paris, Part. II. his life in London, and Part III., his early years in Hungary, amongst mediæval surroundings.

MR. WERNER LAURIE is publishing a new book by Mr. James Huneker, which will be called 'Egoists: a Book of Supermen' It includes discussions of Stendhal, Anatole France, Max Stirner, Nietzsche, and M. Maurice Barrès. He is also publishing for Miss Catherine Bates, author of 'Do the Dead Depart?' a new work entitled 'Physical Science and Christianity.'

MESSRS. WHITTAKER & Co. are to publish during this month a 'South African Parliamentary Manual' on the lines of 'Dod's Parliamentary Companion.' The greater portion of the volume is devoted to South African Parliamentary procedure, both for public business and private Bills, and contains other useful information relating to South Africa. The work

is compiled by Mr. E. M. O. Clough, Clerk to the Transvaal Legislative Council.

SOMERVILLE COLLEGE, OXFORD, is offering for the third time a Research Fellowship, tenable for three years, for which application must be made before May 15th to Miss Darbishire, Somerville College. The two Fellows hitherto elected have done good work in foreign history and mineralogy. This year the Fellowship is open for the first time to students of Cambridge and Trinity College, Dublin, as well as Oxford.

MR. PHILIP H. LEE WARNER has retired from the firm of Chatto & Windus, and communications intended for him should for the present be addressed care of the Medici Society, 1B, Albemarle Street, W. On May 25th Mr. Lee Warner will open an office at 38, Albemarle Street, from which address he will shortly begin the publication of works in literature and the arts.

THE death is announced in his eighty-seventh year of Mr. Alexander Ramsay, LL.D., for sixty-two years editor of *The Banffshire Journal*. He furthered the interests of agriculture in every way in his power. He edited four volumes of 'The Polled Herd Book,' acted as Secretary for the Aberdeen Angus Cattle Society, and edited the annual volume of the Herd Book for many years. He wrote a history of the work of the Highland Agricultural Society of Scotland.

TRINITY COLLEGE, DUBLIN, has added the first woman to its teaching staff, in the person of Miss Constantia Maxwell, who has been appointed assistant to the Professor of Modern History.

THE KING OF ITALY opened at Rome, on Saturday last, the house in which Keats lived as a permanent memorial to him and Shelley.

MESSRS. EYRE & SPOTTISWOODE (Bible Warehouse) will issue about the end of this month 'The English Church Pageant Handbook,' the official guide to the show at Fulham Palace, from June 10th to 16th.

The English Review for April has two striking poems by Mr. Thomas Hardy, visions of 'London Nights.'

The Author for this month notes the grant of pensions of 50l. a year by the Pension Fund Committee of the Authors' Society to Dr. Beattie Crozier and Mr. Richard Whiteing. It also includes a 'Report on the Sevenpenny Cloth-bound Copyright Novel' by Messrs. A. Hope Hawkins, Maurice Hewlett, and Bernard Shaw. The Report discusses the influence of the sevenpenny edition on the six-shilling novel, and is of great interest. The main conclusion reached is that the six-shilling edition should have a minimum run of two years before a cheaper issue is produced.

CANON HENRY HOLDEN, whose death was announced on Friday in last week, had reached his ninety-fourth year. Educated at Shrewsbury and Balliol, he was appointed Head Master of Uppingham School in 1847 and Durham Grammar School in 1853, a post which he held till

1882. He was joint editor of the fourth edition of 'Sabrinæ Corolla,' the great Shrewsbury collection of Latin and Greek verse, and published 'The Symbolical Teaching of the Sanctuary' in 1849.

MR. JAMES MILES, the bookseller of Guildford Street, Leeds, has issued an excellent catalogue of the antiquarian library of the late William Andrews, the author of many books, chiefly on subjects of bygone times. Nearly 1,300 books are described, many of them presentation copies with autograph inscriptions. In some cases autograph letters of an interesting character are included, in addition to Andrews's quaint book-plate.

WE hear with regret of the death on Saturday last of Mr. Alfred Slate, who was something like an *Athenæum* institution, having been employed on the paper for no fewer than sixty-four years. Mr. Slate was an excellent worker, and maintained his vigour and interest till the end. As a young man he had a wonderful likeness to Tom Hood, who in early days was frequently to be seen at the *Athenæum* office. He retired from the management of the *Athenæum* Press eleven years ago, though he continued to visit the office, and give valued advice to the younger generation. He had reached his eighty-ninth year.

Two new members were elected last week to the Académie Française. M. Jean Aicard succeeds (after eight ballots) to the chair of François Coppée, and M. René Doumic to that of M. Gaston Boissier. M. Aicard has written various volumes of verse, and also had success as a novelist. M. René Doumic is well known as a literary critic, and lecturer.

MR. WERNER LAURIE has arranged with Pierre Loti to issue an English edition of 'La Mort de Philæ.'

ONE of the best-known American bibliophiles, Mr. Augustus Toeteberg, died recently at the age of eighty-five. Born in Germany, Mr. Toeteberg settled in the United States in 1844, and soon became famous for his skill in extra-illustrating books. Perhaps his greatest work in this direction was the Douay Bible, which he illustrated for the late Augustin Daly, and on which he spent twenty years. This was in 42 volumes, with upwards of 8,000 prints, drawings, &c., and realized 5,544 dollars at the sale in 1900.

THE death is also announced of the popular American novelist Mrs. Elinor Macartney Lane, a descendant of an old Irish family settled in Maryland. Mrs. Lane published her first novel, 'Mills of God,' in 1901; three years later her historical romance, 'Nancy Stair,' came out; and her last novel, 'Katrine,' was published only shortly before her death. Her books enjoyed a wide popularity throughout America.

AMONG Parliamentary Publications of interest we note: Abstract of Accounts of the University of St. Andrews (3d.); and Report to the Poor Law Commission on Poor Law Medical Relief in certain Unions in England and Wales, by Dr. McVail (3s. 1d.).

SCIENCE

Psyche's Task. By J. G. Frazer. (Macmillan & Co.)

THIS (we presume expanded) lecture to the Royal Society is on the use of superstition in establishing certain fundamental principles of human society by the fear of spirits of the departed punishing certain acts, which would otherwise be frequently done, and would prove very detrimental to the progress of man. Hence in this book the belief in a future life is shown to have a great social value in primitive society. Nevertheless we come upon the following remarkable *caveat* from the author:—

"It might be maintained that no belief has done so much to retard the economic, and thereby the social, progress of Mankind as the belief in the immortality of the soul, for this belief has led race after race, generation after generation, to sacrifice the real wants of the living to the imaginary wants of the dead. The waste and destruction of life and property which this faith has entailed are enormous and incalculable. But I am not here concerned with the disastrous and deplorable consequences, the unspeakable follies and crimes and miseries, which have flowed in practice from the theory of a future life."

He proceeds to show that nevertheless this horrid folly has been a powerful agent in the protection of human life from murder.

The ordinary reader, in the face of these conflicting benefits and injuries arising from a primitive instinct, would naturally explain them by holding the instinct to be sound and useful, but liable to much abuse and misapplication in practice. Dr. Frazer prefers to hold that it is unsound and mischievous in itself, but that it accidentally leads to an actual diminution of the rudenesses and violences of savage life. The author's unconcealed antagonism to Christianity in his other books is probably the reason why he adopts the second, and to us less logical conclusion. At all events he shows that in giving authority to kings and chiefs, in protecting life and property from outrage, in limiting promiscuous sexual intercourse, the fear of punishment from unseen spirits, generally of deceased ancestors, or victims of violence, has been an agent far more powerful than ordinary legislation. He has hardly stated the two principal reasons adequately. The first is that supernatural agents are expected to reward virtue, whereas human laws confine themselves to restraining vice. Secondly, in the latter case the culprit may easily evade the detection of men: he cannot escape the more intimate and penetrating survey of the spiritual world. Hence the primitive man comes to feel the whole of life under this control—a control enforced by tremendous sanctions which the lawgiver cannot command.

In the space at his command Dr. Frazer has not told us how far universal are the beneficial superstitions which he illustrates from various parts of the world with his usual learning. Is it universal that homi-

cide should be regarded as risky, or that incontinence in savage girls should be a grave social offence? We have often heard of savages who glory not only in killing an enemy in battle, but also in treacherous killing of a stranger, without the smallest fear of spiritual consequences. The heads or scalps of his victims are the greatest glory and ornament of many a savage warrior. So also there are certainly savage societies where young girls are perfectly free to indulge themselves, without incurring any punishment or damaging their tribe, though when they marry their husbands may insist upon the strictest conduct, and punish any delinquency with death. Are the numerous cases to the contrary frequent exceptions to primitive liberty, or are they the law? Perhaps the strange tyrannies of tabu are thought worth mentioning by travellers, whereas ordinary loose conduct passes unnoticed. To answer such questions would, however, require Dr. Frazer's vast learning. But even he confesses himself wholly at a loss to account for the very general existence of artificial restrictions on marriage, which amount among many savages to extending the crime which we abhor as incest to cases which we regard as perfectly innocent. The instinct against "breeding in" does not exist, so far as we yet know, in any of the lower animals. But what about plants? Is it true that in the case of bisexual plants, there are provisions that each tree or plant shall not be fertilized by itself, but by some other plant of the same species? This, if true, points to a law of nature very remote and deep in its origin, and one of which traces might be found among the lower animals, if men would set themselves to study them from this particular point of view.

Among the vagaries of superstition the most grotesque, as well as terrible, is the treatment allotted to a widower in some tribes of British New Guinea. From the moment his wife dies he is a disgraced outlaw who is barely allowed to live. We are not told, but we infer, that he is utterly precluded from making amends by marrying a second wife. That widows should be persecuted in this inhuman way is frequent enough among savages, and even among semi-civilized people; but to treat the widower as a criminal is most strange. Such practices lead a careful thinker to exercise great caution in framing any general theory of human superstition; and for this very reason we have from Dr. Frazer many interesting observations, but no attempt to formulate general law. This new book is indeed short, but also very long, in the sense of the famous aphorism of Hippocrates: "Life is short, but art long."

ASTRONOMICAL LITERATURE.

A Treatise on Spherical Astronomy. By Sir Robert Ball, Lowndean Professor of Astronomy at Cambridge. (Cambridge, University Press.)—Sir Robert Ball is best known for his large number of popular books, which—particularly 'The Story of the Heavens'—are highly appreciated. But

the work now before us is of a different character, being a textbook on astronomy for students at the universities. Plato, we are told, had the words "Let no one ignorant of geometry enter here" inscribed over the door of the Academy; and those who are ignorant of mathematics, including the differential and integral calculus, will not find much of this book within their grasp. But a knowledge of these is indispensable for students of the higher departments of science.

Sir Robert speaks in high terms of the 'Lehrbuch der sphärischen Astronomie' of Brünnow, which was published in 1851. This was translated by Main, formerly Chief Assistant at the Royal Observatory, Greenwich, and afterwards Radcliffe Observer at Oxford (the author himself published an English translation of the second edition in 1865). But Main subsequently brought out an excellent work on mathematical astronomy, which was supplemented by a smaller and more elementary one, called 'Plane Astronomy,' by his son, the late Mr. P. T. Main. The course of time, the recent rapid progress of astronomical discovery, and the introduction of many new methods, have made the production of a new treatise on the subject a real need, and the task could not have fallen into more appropriate and competent hands than those of the present Lowndean Professor at Cambridge. In his Preface he tells us that by spherical astronomy he means that part of mathematical astronomy which lies between the vast domain of dynamical astronomy on the one hand and the multitudinous details of practical astronomy on the other; but that, whilst generally keeping within the limits thus indicated, he has "not hesitated to transgress those limits now and then when there seemed to be good reason for doing so." And, in fact, to describe modern methods it is sometimes necessary to refer to modern results and observations. Moreover, in the two concluding chapters some account is given (which could ill be spared) of the fundamental geometrical principles of astronomical instruments. Special attention may be directed to the sections on the solar parallax, giving all the modern methods of determining that fundamental unit of our system, and showing that though more refinements may be obtained by later observations of the small planet Eros, the value now adopted in the national ephemerides (8".80) can hardly be more than 0".02 in error; to that on the heliocentric parallax of the fixed stars, of which a complete list of the satisfactory determinations up to the present time is given; and to those on the calculation of solar and lunar eclipses. The tracing of the laws of Kepler, and the consequent deduction of the great law of gravity by Newton, are lucidly explained. Such articles as relate to the more important subjects are generally illustrated by exercises; and in the selection of these preference has been given, not only to those which bear directly on the text, but also to such as have some special astronomical or mathematical interest, many being taken from the Tripos and College examinations at Cambridge. Prof. Newcomb, it may be remembered, published about three years ago a work on 'Spherical Astronomy,' which was noticed in *The Athenæum* for Sept. 1st, 1906, p. 245; but it specially relates to matters bearing on the determination and reduction of the positions of the fixed stars and the formation of star-catalogues, and does not touch upon many of the portions of scientific astronomy here fully set out by Sir Robert Ball. The book, we may add, has been

provided with a very careful and complete Index, and in every respect corresponds to the student's need at the present time.

The Heavens and their Story. By Annie S. D. Maunder and E. Walter Maunder. (Culley.)—Mr. Maunder, Superintendent of the Solar Department of the Royal Observatory, Greenwich, has produced a large number of admirable works on the science to which he is devoted. For many years past he has had the valuable co-operation of his wife; and he tells us that the present publication, although it bears both their names, is in fact almost wholly her work, as he was prevented soon after its beginning from taking any further part in it. The volume is not intended as a textbook to teach astronomy, but has rather been written with the hope that readers may be drawn by it to study astronomy for themselves, for "the heavens are telling stories of interest, stories of wonder, if we have but the eyes to see and the ears to hear."

The book is divided into four principal sections. In the first some of the lessons are dealt with which the open heavens, if watched with attention and thought, can teach us. In the second, much interesting information is given concerning what has been learnt about the sun by means of the telescope, the spectroscope, and photography, particularly with regard to the question, often asked nowadays, whether sunspots have any influence on the earth. The third is devoted to a few particulars respecting the planets and other members of the solar system, the design being to point out wherein they differ from the world which we inhabit. The fourth and concluding section touches lightly on the structure of the stellar universe, and is intended to suggest rather than to describe the vastness and mystery of the great starry system, of which our sun and his family occupy a small and insignificant corner. If the highest praise of a book be that it corresponds fully and felicitously to the object of the author in composing it, such commendation may unstintingly be given to the work before us. Sir John Herschel, in the preface to his 'Outlines,' remarks that he hopes few will be in the predicament of making it the last work on astronomy that they read, and no doubt Mrs. Maunder feels the same, none the less that three-quarters of a century have elapsed since Sir John's treatise first appeared, and that the science has since undergone wonderful extension. But even those who have read many modern books on astronomy will find this very helpful, whilst those who begin their astronomical studies with it cannot fail to be led on to a quickened interest. It only remains to add that the illustrations are both numerous and of high excellence and authority.

ANTHROPOLOGICAL NOTES.

THE HON. K. R. DUNDAS supplies to *Man* for March an account of the Kikuyu divisions of the year (East Africa). They have two seasons: one of seven months, July to January; the other of five months, February to June. The month corresponding to July is one of little work—the men clear the grass, the women burn it, the weather is cool, and the boys and girls begin boring the lobes of their ears; August, the women dig up the fields; September, all work at preparing for the rains and sowing seed; October, all are busy weeding; November and December, the men do no work, the women and children keep the birds off the crops; January, harvest. The arrangements in the second season are much the same. April is

the circumcision month for boys and girls in the West, and is a time of feasting and dancing. Mr. Dundas does not state what is the circumcision month for the East, but it is one of the months of the first season (November?).

M. A. van Gennep, treating of a method of making string bags by netting without a knot in the Angoni district (East Africa), notes that a similar method is used in North Eastern Brazil by the Indians.

Mr. Edge Partington illustrates and describes a collection of wooden chests for containing the remains of deceased chiefs in the possession of Mr. Alexander Turnbull of Wellington, New Zealand. No specimen of these rare objects is known to exist in this country.

Dr. Seligmann illustrates and describes a type of canoe ornaments with magical significance from South-Eastern British New Guinea. They bear designs representing birds, and are supposed to be effectual in ensuring a speedy and safe voyage.

L'Anthropologie (vol. xix. Nos. 5 and 6) contains an obituary notice, by M. Marcellin Boule, of Albert Gaudry, who died on November 27th in his eighty-second year. He was one of the first of the French academical authorities to follow the lead of Evans and Prestwich in asserting the authenticity of the discoveries of Boucher de Perthes, and he was author of 'Matériaux pour l'Histoire des Temps Quaternaires,' and other important works in prehistoric archaeology.

The same review contains two original memoirs (one by M. Boule, and the other by the Abbés A. and J. Bouyssonie and M. L. Bardon) on the discovery at the cave of La Chapelle aux Saints (Corrèze) of a fossil human skeleton belonging to the Mousterian period. It was found in association with many animal remains, including the reindeer, the bison, and the rhinoceros. The cranium presents the same characters as those of Néanderthal and of Spy, in an even greater degree, and it is M. Boule's opinion that it carries back the origin of man further than has been generally supposed.

SOCIETIES.

GEOLOGICAL.—March 24.—Prof. W. J. Sollas, President, in the chair.—Messrs. E. C. Andrews, S. S. Dornan, J. C. Gordon, and W. Macdonald, were elected Fellows.—Prof. W. M. Davis read a paper on 'Glacial Erosion in North Wales.'

SOCIETY OF ENGINEERS.—April 5.—Mr. E. R. Matthews read a paper on 'The Corrosion of Steel Reinforcement in Concrete.'

Science Gossip.

THE death was announced on Thursday in last week of Prof. Arthur Gamgee, F.R.S., a distinguished physiologist. His most important work was a textbook of the 'Physiological Chemistry of the Animal Body,' which occupied him from 1880 to 1893.

RECENT Government Publications include 'Solar Physics: a Discussion of Australian Meteorology' (5s.), and 'Kew Gardens: Catalogue of Library and Additions during 1908' (4d.).

NEW editions, brought up to date, have recently been published (Bagster & Sons) of Mr. Lynn's handy little books of reference, 'Remarkable Comets' and 'Remarkable Eclipses.'

THE ROYAL DANISH ACADEMY OF SCIENCES proposes the award of its gold medal as a prize for a successful determination of the mass of a comet. Papers must be sent in before the end of October, 1910.

THE REV. J. H. METCALF of Taunton, Mass., obtained a fine series of photographs of Morehouse's comet (c. 1908), and some excellent reproductions of specimens of these, which accompany his description of them in No. 4316 of the *Astronomische Nachrichten*, exhibit in a striking manner the extraordinary changes in the shape of the tail. No observations of the comet have yet been published since its perihelion passage on the 26th of December.

WE have received Nos. 10, 11, and 12 of Vol. I. of the *Publications* of the Allegheny Observatory of the University of Pittsburgh, in Western Pennsylvania. The first two contain determinations, by Mr. R. H. Baker, of the spectroscopic components of Spica and of α (68) Herculis; the third is on the orbit of α Coronæ by Mr. F. C. Jordan. The bright star, Spica, we may remark, was one of the first to be known as a spectroscopic binary, the fact having been detected by the late Prof. Vogel in 1890. A comparison of his observations with those recently obtained at Allegheny shows a period of 4.014 days. That of α Herculis, at first supposed to be long, is now found by Mr. Baker to amount to no more than 2.051 days, and the variability to be of the β Lyrae type. The variable radial velocity of α Coronæ was discovered by Prof. Hartmann from observations in 1902 and 1903; Mr. Jordan finds, by a comparison of these with his own, a period amounting to 17.36 days.

FINE ARTS

ORIGINAL PRINTS AT MESSRS. OBACH'S GALLERIES.

ON more than one occasion already we have insisted that it is conducive to the best interests of modern art that its finer products should from time to time be shown side by side with the masterpieces of the past. A well-chosen collection of prints by Mr. Muirhead Bone, Sir Francis Seymour Haden, Mr. D. Y. Cameron, and Whistler may here be studied with the advantage of easy comparison with that pattern and perfect model of fine etching—Rembrandt; and the opportunity is thus given of appreciating the degree of success each attains in certain matters of technique. We say of technique because, by comparison with the deep and intimate sympathy of some of these Rembrandt plates—the *Jan Silvius* (14), for example, or the *Rembrandt Drawing* (22), or that other portrait of himself *Leaning on a Stone Sill* (18), which reveals itself as the inspiration of one of the best of Meissonier's illustrations for 'Lazarillo de Tormes'—all these modern etchers seem a little slight in subject-matter. Even when, as in such a print as the *Landscape with a Cottage and Haybarn* (11), Rembrandt deals with the simplest of landscape themes, we are still impressed first and foremost by his natural and unpretentious absorption in what he has seen. His work has the innocence of a child's drawing, beside which modern etching looks professional. In transcendental sincerity Rembrandt stands alone, and all the products of our sophisticated generation necessarily seem inferior in this respect.

Even from the point of view of the full use of the possibilities of the etcher's medium, however, these unpretentious landscapes of the Dutch master offer a formidable criterion by which to measure modern work. Hardly ever in the latter do we find the procession of tones from strong dark to light achieved

as Rembrandt constantly achieves it—in the natural course of draughtsmanship, without any apparently conscious “toning” of dark-coloured objects. Mr. Muirhead Bone’s conduct of this transition is admittedly (in the period covered by his exhibits here) less subtle in his etched work than in his drawings. In the former, either the blacks break away from the rest of the drawing—often in a spotty fashion, as in the *Demolition of St. James’s Hall: Interior* (31)—or the sequence of tones becomes confused, as in the fine *Building* (27), which has, nevertheless, a certain authority in nature for the intricacy of reflected sunlight in a mass of scaffolding. To unravel such a maze of form passes, perhaps, the limitations of etching, and calls for colour. Whistler, on the other hand, while respecting such limitations, and throwing off the daintiest of detail-drawing, sensitive in character, and disdainful of repetition, hardly welds his series of calligraphic flourishes into any compact black-and-white statement, so that in the plates shown here it is only by the obvious device of printing in the palest of ink on darkened paper that he achieves any unity of tone at all. His houses have not the substance with which they would have been endowed by Mr. Cameron, who, with a use of line less elastic than Whistler’s, gives his Venetian palaces a look of greater permanence and actuality, thanks to his acceptance of a kind of “accompaniment” of almost mechanically repeated forms patiently elaborated to support the main features of his design. It is interesting to compare the finely wrought *Ca d’Oro* (54) with Whistler’s analogous subject *The Palaces* (46), in which the leading lines are perhaps more freely drawn than those of Mr. Cameron’s composition (see the dainty record of the *traghetto* to the left of the picture), but which fails to make a strong impressive pattern. Whistler’s lively draughtsmanship is unsupported by any great power of chiaroscuro, and becomes pretty filigree work. Mr. Cameron’s undoubted sense of tone and mysterious gloom is expressed often by the methods of the tone-draughtsman, by the piling-up of weight in lines not in themselves highly functional, the draughtsmanship of which at any rate is of a static order. Except with regard to the wonderful *Morgue* (17), so ingeniously packed with varied interest, the same criticism might be passed on the selection of Meryon’s work included in the show.

Kensington Gardens (33) is by far the worthiest example here of the work of Sir Francis Seymour Haden, and, if slightly laboured, has a strong thread of interest vigorously held. His other etchings are by comparison photographic, like the *Shere Millpond* (34), or confused, like his *By-road in Tipperary* (36). The presence of fine prints of five of Dürer’s most important engravings—*St. Jerome* (6), *The Knight and Death* (8), and *Melancholia* (10) are among them—would alone suffice to make this collection important, but the five woodcuts by the same artist show him in his more arbitrary and mannered style.

A NEW REMBRANDT.

A PANEL measuring 10½ in. by 15 in., and entitled ‘David with the Head of Goliath,’ was sold at Messrs. Robinson & Fisher’s on February 18th last (lot 82) for 9½ guineas. It was one of forty-seven pictures sold out of a private collection in Hampshire, and was catalogued under the name of Eeckhout. It has since been recognized as an authentic and very early work by Rembrandt, whose signature was

revealed as soon as the picture was taken out of the modern frame in which it had been placed, apparently in recent times.

The painter seems to have here used the monogram R. H. with which he usually signed his very early works. The date, which is also difficult to decipher, has been read by several who have seen it as 1631; but the picture might on stylistic grounds be assigned to the slightly earlier date 1629–30.

The brushwork is similar to, but freer than, that of ‘The Money-Changer,’ a signed and dated work of 1627, which was formerly in the collection of Sir F. Cook at Richmond, and was presented to the Berlin Museum (No. 828D) by Sir Charles Robinson in 1881. The treatment of David’s needlessly cumbersome sword in the new Rembrandt is nearly related to that seen in the ‘St. Paul in Prison,’ of the same year, in the Stuttgart Museum. The figure of King Saul, wearing a richly resplendent yellow robe, recalls the painting of the High Priest in the ‘Judas bringing back the Thirty Pieces of Silver,’ which was painted about 1629, and is now in a private collection in Paris. It is reasonable to assume that in one of the men of about thirty years of age in the right background we have a sketchy representation of Rembrandt’s father, whose features are known to us, notably in the ‘Portrait of the Artist’s Father in a Cap with a Blue Feather’ of the same period, which was exhibited at the Old Masters in 1884, and is now in a private collection at Brighton.

We possess in ‘The Wine Contract’ in the National Gallery (No. 1459) a good example of the art of Gerbrand van den Eeckhout. The same painter, who was one of Rembrandt’s earliest pupils, may also have painted the ‘Christ blessing Little Children’ in the same Gallery (No. 757) where it is now officially catalogued as of the School of Rembrandt, having been purchased on the Continent in 1866 as a work by the master for a large sum.

THE BRITISH SCHOOL AT ATHENS.

THE fourth open meeting of the session was held in the Library of the School on Friday, March 19th, when Messrs. J. P. Droop and M. S. Thompson made the following communications dealing with the results of the excavations at the Temple of Artemis Orthia at Sparta.

Mr. Droop described the Laconian style of vase painting. The style began in the seventh century, after the end of the Geometric period, with simple decoration in purple and black and white slip laid over the pink clay. At the close of the seventh century the style developed, figures and animals in the incised technique being introduced. Fifty years later the decay of the style began, of which the signs are the partial abandonment of the slip, and degeneration in the patterns. At the beginning of the fifth century slip is no longer found, and the style degenerated more and more, until its place was taken at the end of the fourth century by the widespread Hellenistic styles. It was pointed out that all this pottery was undoubtedly made locally, a fact the more interesting through the identity of the pottery with the so-called Cyrenaic fabric, which is now seen to be really the Laconian fabric of the sixth century.

Mr. Thompson next read a paper on ‘The Winged Artemis.’ Previously our knowledge of this much-disputed type had depended on about fifty examples from various localities, but recently a large series had been found at the shrine of Artemis Orthia at

Sparta, which, besides giving several new variants of this type, showed that it was on the mainland of Greece in the Geometric age. The type therefore appears to be Peloponnesian rather than Ionian; its prototype, however, can be traced in Minoan art, but in the Minoan examples the goddess is not winged, but only accompanied by her animals, which also form a prominent feature of the type in later times. The wings are probably due to a wave of Oriental influence originating from the winged deities of Assyria, and coming into the Peloponnese by way of the southern islands of the Ægean. This island route is the only way known by Homer across the South Ægean, and became in later times a line of Achæo-Dorian colonies. As the shrine of Orthia is the home of this type, we may infer that the type is to be identified with Orthia, or rather with a whole class of primitive Artemis cults of which Orthia is the most prominent example. The titles Orthia and *Λυγροδέσμη* suggest ultimately an aniconic origin.

SOME CHURCHES OF SOUTH-EAST DEVON.

I.

ONE of the great advantages of taking an intelligent interest in ecclesiology or in the general condition of the old parish churches of England is that, no matter where one may be, the churches cannot fail to supply abundant motives for walks and rambles; whilst for the most part they yield some noteworthy details, and not infrequently tell something of the evolution of both Church and State for nine or ten centuries. In some parts, as in every district of Devonshire, the churches have to be sought amid beautiful and diversified scenery; and nowhere is this more the case than in the well-wooded combs, valleys, and uplands of that corner of this delightful county which is bounded by the coast-line from near Lyme Regis, past the mouths of the Exe, the Sid, and the Otter, on to Exmouth; hence northward up the estuary of the Exe past the various Clysts, westward through Honiton to Axminster, where the Dorset border is shortly gained.

Within these comparatively narrow limits there are upwards of fifty parish churches, which, whilst generally retaining certain common features, vary considerably in size, age, degree of interest, and amount of restoration or rebuilding. Here, as elsewhere, the church explorer should never be contented to omit a visit to the more secluded and less-known small churches, more particularly if the local or other guide-books tell the reader that “the building is devoid of all interest.” In such instances the ecclesiologist will usually be well rewarded for his persistence in visiting all the churches of a district.

Without this persistency such a church as Farway—which, though standing some 450 ft. above sea-level, is hidden away in a fair valley or depression among the Honiton hills, surrounded on almost all sides by hills about double this height—would never have been seen. Now in this little village, so charmingly situated, about equidistant (five miles) from Colyton and Ottery St. Mary, where the advent of a visitor is a surprise, the church is particularly well worth a visit, notwithstanding the truth of the statement in the Postal Directory (which would repel many) that “it was entirely restored” in 1876. The restoration was drastic so far as the outer walls were concerned, and singularly tasteless windows were inserted in the north aisle; but the tower and not a little of the interior escaped devastation.

Moreover on the south side of the church are a pair of noble yew trees. I do not know of any other churchyard that has two such fine ancient examples. The larger, which divides itself into three great limbs a short distance above the ground, yielded a girth of over 20 ft. by a somewhat hasty measurement just below the forking. At any rate, it may be reckoned among the first score of ancient healthy yews in English churchyards.

The story of this church is pretty plain to read. Here was a simple little fabric for Christian worship in the days when Goscelin held Fareweia and several adjacent manors at the time of the Domesday, or possibly under the tenure of the Saxon Chenias in the reign of Edward the Confessor. As population increased in the first half of the twelfth century a north aisle was added to the nave; the three Norman circular piers of the arcade that divided this aisle from the nave still remain, but the indented capitals were partly cut away about the year 1300 to fit in with the new, simply chamfered pointed arches then substituted for the original semicircular ones, when the old aisle was doubtless considerably widened, for the Norman aisles of country churches were invariably narrow. The restoration or rebuilding of the outer walls of nave and chancel has been too severe to permit of the tracing of possible work of the fourteenth and fifteenth centuries, except for the western tower. Farway shared with the vast majority of the parish churches of the West of England in the fashion that prevailed throughout the fifteenth century of erecting towers sufficiently substantial to carry a ring of bells. The western tower is a good average village example of what is usually termed the Perpendicular style, and seems to belong to the third quarter of the fifteenth century. It is of two stages, with battlements and stair turret, at the south-east angle of somewhat higher elevation. It has no buttresses. Where the local stone was good and lime for mortar abundant, it is by no means uncommon to find in the West of England that buttresses were considered superfluous for the less ornate or massive towers.

There are no bench-ends, screenwork, or other pre-Reformation fittings, and the font is modern. But in the chancel is a highly interesting remnant of Elizabethan work. The small oak altar or holy table, 4 ft. long by 2 ft. broad and 3 ft. high, has bulbous or "melon" legs, with richly carved upper and lower rails. It is in very good preservation, and is as handsome a specimen of the art of that date in church furniture as could be found in any English church. There are several larger ones extant, but the Farway example may certainly be placed among the half-dozen best instances. The earliest dated example of altar-tables with these bulbous legs is of 1572, and the latest 1606; this instance probably belongs to *circa* 1575, or at any rate to the last quarter of the sixteenth century. By its side stands a good highbacked, well-carved chair of Renaissance design. It is apparently late Elizabethan, but is obviously of secular origin, and it is not possible to say when it was introduced into the church.

There was a general neglect of places of worship throughout Elizabeth's long reign. Not only did many a chapel of ease lapse into complete ruin, but all over the country church fabrics fell into decay, and not a few were curtailed of aisles. This seems to have been the case with the north aisle of Farway during this reign. The arcade was probably built-up during that period. But with the dawn of Charles I.'s reign there came a better state of things in this remote valley. Against the north wall of the aisle is a Shak-

speare-like bust, and below it the inscription: "This parte of the Church was new Builte in the yere of O^r Lord 1628, By the Benevolence of Humphrie Hutchins of this Parish." The restorers of 1876 suffered an outer stone bearing the date 1628 to remain.

This date is of particular local interest, as on March 28th, 1628, occurred the death of Sir Edmund Prideaux, a lawyer of much repute. Netherton Hall, in this parish, was built by Sir Edmund in 1607; he was made a baronet in 1622. He was buried in the north-chancel chapel of this church, an extension of the north aisle. It would appear that another worthy of this parish was moved to rebuild the north aisle at the time of the interment of the great lawyer. Against the north wall of this north chapel is an elaborate mural monument in memory of "Sir Edmund Prideaux, Baronette," who died at the age of seventy-four. His full-length effigy is depicted in legal costume. On a ledge below is another effigy in late plate armour, lying on the side, bearing a shield of the Prideaux arms in one hand, and holding a sword in the other. There is no name to this figure, but it is supposed to represent Sir Peter Prideaux, M.P., son and heir of Sir Edmund. Sir Peter died in 1681.

These somewhat lengthy notes as to Farway church are set forth as an instance of what may be missed by neglecting to visit a village church ignored or despised by the average guide-book writer. Of other small retired churches having particular points of interest, three or four should be mentioned. The church of Northleigh, about two miles to the south-east of Farway, is generally stated to be notable for "a Norman font and a Perpendicular screen." The font, which has been much rescraped, is of unusual design, both bowl and shaft being square, with shafts at the angles; it is of early thirteenth-century date, not Norman. The small rood-screen is of good late fifteenth-century workmanship. It is 13 ft. 6 in. wide and 8 ft. 6 in. high; the central doorway is 3 ft. 9 in. wide, and on each side of it is a four-light fenestrated opening. The original coping or canopy work on the west side projects 2 ft. 4 in. from the back of the screen. The cresting is modern. There is also a screen shutting off the north aisle from the north-chancel chapel of somewhat different design, but the lower panels of both screens are carved with the linenfold pattern. There is a good Jacobean pulpit. In the vestry is another small Elizabethan holy table with bulbous legs, but destitute of all enriched carving. By far the best part, however, of this church (the walls of which have been over-restored) remains to be mentioned. Almost the whole of the seats, with their square back-ends excellently carved, are of pre-Reformation date, *circa* 1500, and noteworthy. On one bench-end the floriated initials I.S. may be noticed.

Fine-Art Gossip.

THE death is announced in Edinburgh last week of Mr. W. Beattie Brown in his eighty-seventh year. This artist was distinguished for landscape work. From 1848 until now he had been an annual exhibitor at the Royal Scottish Academy. Some of his earlier work embraced careful studies of scenery in Surrey, Kent, and Yorkshire; but his most successful subjects were found in the Scottish Highlands, where he used to spend about three months every year.

MR. NEWTON BENETT writes:—

"In your review of Prof. Holmes's 'Notes on the Science of Picture-Making' you say you do not remember having seen the important truth that

'fine or subtle colour is never associated with strong relief or great roundness of modelling' stated before. May I be allowed to point out that it was one of the principles on which Ruskin laid stress in various passages of his writings? *e.g.*, in 'Modern Painters,' vol. iv. part v. chap. iii., he says 'a slight tendency to flatness is always characteristic of the greater colourists.'

It is proposed to establish in one of the towers of Notre-Dame, Paris, a museum devoted exclusively to the history of this famous cathedral, to include ancient engravings, plans, views, and so forth. The idea is excellent, and has found favour with the authorities.

R. W. C. writes concerning the Horse Guards Parade:—

"As you have afforded space in your columns to this subject, will you permit a few remarks by way of criticism of the whole scheme of revolution of St. James's Park proposed by Mr. Speaight? The whole lay-out is a striving after rigid symmetry where there is next to nothing in the surrounding buildings or the neighbourhood to suggest it, and a sacrifice of the many beauties which are the result of the naturalness of the park as it at present exists. What purpose can there be in the new avenue from a corner of the India Office which meets the Mall? What sort of effect would the colonnade or arcade against the buildings bounding the Parade produce but incongruity, combining nothing, harmonizing with nothing?"

A NEW book by Mr. John Stabb, whose work on 'Some Old Devon Churches' we recently reviewed, will be published next month by Messrs. Simpkin & Marshall, under the title of 'Devon Church Antiquities.' It will contain 135 illustrations from photographs of panel paintings, bench-ends, monuments, pulpits, fonts, &c., in the parish churches of Devonshire.

MUSIC

Richard to Minna Wagner: Letters to his First Wife. Translated, Prefaced, &c., by William Ashton Ellis. 2 vols. (H. Grevel & Co.)

WE have always been under the impression that in reference to the causes which led Wagner to break up his home at Zurich, Mr. Ellis was somewhat hard and unsympathetic towards Minna. Already in the first volume of his 'Life of Richard Wagner,' when referring to the marriage in 1836, he remarks that "the picture she formed of his future had no higher light in it than an honourable appointment with good pay"; also that "any profounder sense of the enormous artistic significance of her husband never dawned upon her, either in this cloudy period or at a later date." No one at that time suspected that the Königsberg conductor possessed genius of the highest order; while for years after, with few exceptions, distinguished musicians and prominent critics in Germany ignored or attacked his works. It would then have been surprising if Minna Planer had realized that she was giving her hand to a man who, though obscure and poor, would successfully fight against all difficulties, and whose works would, in the distant future, become not only celebrated, but even popular.

In the volumes under notice there are special letters, which Mr. Ellis conveniently names in his Preface, and which

give us further insight into the causes that led to the separation. There is much in them which shows that Wagner, though hasty in temper, and rather inclined to think somewhat too leniently of his own conduct, did really try to make matters go smoothly. At the same time there is no doubt that Minna during the years of adversity showed love and attachment to Wagner, which he himself fully acknowledges in one letter. There were evidently faults on Minna's side: the deception as to her age on the marriage certificate, her running away from home the year after marriage, and her conduct concerning the mysterious Nette, Minna's sister, or child, "according to a now current tradition," says Mr. Ellis. With regard to the last two matters we are not in possession of sufficient details to form a really impartial opinion. Minna's failure to recognize Wagner's genius was not her fault, but her misfortune. Her letters to Wagner are not forthcoming, and we shall probably never have them. In reading Wagner's letters to her, we are apt to take a one-sided view.

The world shows a pardonable curiosity to learn as much as possible about the lives of men who have distinguished themselves. Hence these letters will be perused with interest. But those relating to marital misunderstandings form only a comparatively small fraction of the volumes. There are many striking references in them to music and musicians.

It is pleasant, for instance, to read that Mendelssohn, who was present at the first performance at Berlin in 1844 of 'The Flying Dutchman,' at the close "came on the stage, embraced me, and congratulated me very cordially." So much for the man Mendelssohn; for his music, with few exceptions, Wagner cared little. At London in 1855 he was to conduct "the poor 'Italian' Symphony," and in a later letter he only speaks of the 'Scotch' as "at any rate better than the earlier." With Handel's music Wagner was certainly not familiar, but in London he was taken to a performance of 'The Messiah,' "at which I nearly died of ennui." How much of this ennui was due to the performance, and how much to the music we are left to conjecture.

Of the Philharmonic orchestra Wagner declares that "these gentlemen play quite well, no doubt, have thoroughly mastered their instruments, and can take anything that is set before them; but—like machines, exactly like Geneva snuff-boxes." If he could revisit London and hear the orchestra now, he would, we are sure, express a very different opinion. In those days they probably did not understand his style of conducting, and, as we know from these letters, he could not properly explain his intentions, his knowledge of the English language being very limited. We may quote one brief passage, also from a London letter. On Queen Victoria (or "my little Victoria," as he calls her) he appears to have made a highly favourable impression. Some said it was caused by his "beautiful tail-coat," while others

attributed it to a "white cravat" lent to him by Praeger. He then adds:—

"For my own part, I have to reproach myself with having deceived her throughout the whole concert; she is said to have stubbornly fancied, to wit, I had entirely new gloves on, whereas they were nothing but cleaned. In that you'll recognize my savingness, no doubt, but, alas! a lack of candour too."

Of the letters in these volumes the first is dated Dresden, July 21st, 1842; the last in November, 1863, a little over two years before the death of Minna, of whom there is a portrait in vol. ii. An excellent Index deserves note.

Musical Gossip.

'PSYCHE,' an Idyll in three scenes, dramatic action and dances arranged by Signor Alfredo Curti, music by Alfred Moul, was produced at the Alhambra Theatre on Monday evening. Mr. Moul is favourably known as a composer of songs, his setting of Rossetti's 'Mid Rapture' being performed at the Melbourne Festival in 1882. His 'Psyche' music is tastefully written and effectively orchestrated. All the numbers are short; the most taking are the 'Homage to Venus,' 'Cupid's Awakening,' and the 'Veil Dance.' The stage presentation of the "Idyll" is excellent, the harmony of colouring being most delicate.

It is now settled that four performances of Miss Ethel Smyth's 'The Wreckers' will be given at His Majesty's Theatre on the afternoons of June 22nd, 25th, and 29th, and July 1st, under the direction of Mr. Thomas Beecham. The soloists will be Madame De Vere Sapio and Messrs. John Coates, A. Winckworth, and Lewys James.

M. JULIEN TIERSOT has acquired for the Paris Conservatoire de Musique an interesting portrait of Berlioz which was painted in 1830, just after he had won the Prix de Rome.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
WED.	Mr. Francis Macmillen's Concert, 8, Queen's Hall.
THURS.	Mr. Bronislaw Huberman's Violin Recital, 8.15, Queen's Hall.
FRI.	Stock Exchange Orchestral Concert, 8.30, Queen's Hall.
SAT.	London Symphony Orchestra, 3, Queen's Hall.
—	Mozart Society, 3, Portman Rooms.

DRAMA

THE WEEK.

HAYMARKET.—*Bevis: a Comedy in Three Acts.* By Hubert Henry Davies.

THE latter-day traditions of the Haymarket seem to exercise a demoralizing influence on its playwrights. To Mr. Frederick Harrison the drama of ideas owes a debt of gratitude which it should not be slow to acknowledge; it was he who kept alive the Vedrenne-Barker management at a critical period of its history. Nevertheless the sort of play which Mr. Harrison and Mr. Maude, when in association, encouraged at this house still serves as a sort of model, whereas it should stand as an example to be avoided. Mr. Jones hinted at a better way in 'The Manceuvres of Jane' and 'Dolly Reforming Herself.' Mr. Davies has gone back to that type of piece which Mr. Maude and his colleague favoured, and which in its very name—

sentimental comedy—confesses itself a contradiction in terms. And so the Haymarket is once again the theatre which caters for the young person and dabbles in domestic romance. Boy-and-girl love—though it is love in high life—is the burden of Mr. Davies's tale; and misunderstandings, artificially arranged and prolonged, are the means by which he provides variations on this hackneyed theme. Did not the playhouse afford a variety of compensations for the mistakes of its craftsmen, were it not that Mr. Davies is, almost despite himself, a master of situation and humorous surprises, one might wax melancholy or angry over the spectacle of a writer who in 'The Mollusc' has given us one of the most brilliant of modern light comedies wasting his art on no better topic than calf-love. In point of fact, notwithstanding all its artificialities and puerilities, there is no speaking of 'Bevis' except in a friendly way.

Its story is trivial enough. Bevis, Marquis of Bewdley, is a self-centred, but rather "nice" boy who has allowed his mother to negotiate a marriage for him with a rich brewer's daughter. The pair overhear their respective parents quarrelling about settlements, and Rachel Hopkins, a highspirited girl, finding that considerations of money have had more to do with the match than love, insists on breaking off her engagement. Very neatly, though mechanically, the dramatist contrives that when she is inclined to surrender Bevis shall in his turn refuse, for romantic reasons, to go on with the marriage. Having had one curtain with the boy, and another with the girl, as non-consenting party, Mr. Davies naturally devotes the last act to bringing the young couple together. But such a summary of the plot overlooks the many redeeming features of the play. Some of the characterization—notably that of the boy's mother, mercenary, overbearing, politely insolent; of his idle uncle, who would only too gladly step into his nephew's title; of an indiscreet widow whom this uncle woos half-heartedly—is indicated with admirable discrimination. All sorts of unexpected strokes of humour vary the monotony and disguise the inevitableness of the story. For instance, we have a piquant situation produced in the second act by a manœuvre of the widow, who at Bevis's request invites the two families to a week-end party, and is punished on both sides by a refusal to rob the meeting of its awkwardness. There is a diverting moment, too, when this same lady, expecting to be paid a sort of commission as go-between, obtains from Rachel's father for her pains nothing more than a kiss. A quaint turn is given to the third act when Bevis is supposed to be drowned, and forced to listen in hiding to a conversation in which his uncle accepts the possibility of his death with selfish satisfaction. Lastly, Mr. Davies gets a touch of freshness into his boy-and-girl love-scene by making the girl offer all the advances and venture on the first

kiss. For the sake of these and other amusing details the childishness of his scheme and his frequent lapses into old-fashioned farce may be forgiven. The best acting comes from Mr. A. E. Matthews and Miss Henrietta Watson. The former's assumption of seignorial dignity gives just the right idea of a spoilt boy of rank preoccupied with an idea of his own importance; while Miss Watson's stony glare, in the moment in which the dowager marchioness discovers that she has been trapped into a meeting with her enemy the brewer, is the perfection of high-comedy pantomime. Miss Madge Titheradge, a little nervous at first in the part of Rachel, plays the sentimental scenes with a pretty earnestness; and though Miss Lottie Venne as the widow is a little too extravagant in the farcical episodes of the play, she is always amusing, if only by virtue of the trick she has of taking, as it were, her audience into her confidence.

Plays of our Forefathers. By C. Mills Gayley. (Chatto & Windus.)—It is Dr. Gayley's conviction, as it is that of most students of stage history, that the origins of mediæval no less than classical drama are to be traced to religious ritual and folk festivals, and in this thoughtful book he shows how our miracle plays grew naturally out of the dramatization of the services of the Church. When once, as he points out, the liturgy proper to the feast of Easter or the Nativity became a scenic paraphrase of the events of divine history which it celebrated, the drama of the Christian era, alike in England and on the Continent, was already in its beginnings. There needed but a step—though it was a long step—to transform such tropes, as they were called, into the liturgical plays which covered the whole tragedy of Christ's Passion, and, ranging further afield, extended back to the Creation and forward to the Day of Judgment. These were the "miracles," and no sooner was their representation transferred from church to churchyard or the street corners of the town, no sooner did the municipality co-operate in or take over the management of the "pageants," than a drama, which had been essentially ecclesiastical, was in the way of being secularized.

Dr. Gayley concentrates his attention mainly on the four more important cycles of liturgical plays—those of Chester, York, Wakefield, and Coventry, or, as he prefers to call the Ludus Coventriæ cycle, because he believes it to have been performed by nomadic actors, the N—Town collection. He examines the contents of these cycles, and discusses the differences which exist between their material and the special contributions supplied by each school.

Some of his conclusions, however, on the York and the Wakefield plays are too ingenious not to be mentioned. He decides not only that were there three York periods or schools, but also that there was at least one playwright in each of the two latter who distinctly helped in the development of English drama:—

"A playwright of the middle period, to which belong 'Caym,' 'Noe and his Wife,' and 'The Angels and the Shepherds,' is characterised by an unsophisticated humour; the distinctive playwright of the later or realistic period is marked by his observation of life, his reproduction of manners, his dialogue, and the plasticity of his technique."

Similarly Dr. Gayley is inclined, with Mr. Pollard, to assign a single authorship to a group of the Wakefield plays—about a

fourth of the cycle—in which the metre is that of nine-line stanzas, and realistic and humorous qualities are shown in vigorous combination, and to attribute them to a writer whom he styles the Prayer-Clerk of Wakefield. Dr. Gayley thinks this playwright owed much to the example of his York colleagues, but declares that he achieved an independent result.

Dr. Gayley has also an interesting theory as to the general tone of the "miracles," which, he contends, inasmuch as they present the individual achieving his ends not by revolt, but by adjustment to circumstance and convention, were "in essence a preparation for comedy rather than tragedy." He gives instances in support of his proposition. "Herod, Judas, and Antichrist," he says, "are foils, not heroes. The hero of the miracle seals his salvation by accepting the spiritual ideal of the community." "The Massacre of the Innocents emphasises not the weeping of Rachel, but the joyous escape of the Virgin and the Child." "The murder of Abel gradually passes into a comedy of the grotesque." Even "the Drama of the Cross is a triumph," a case of tragedy averted.

One other point seems to call for notice. Respectfully, but firmly, the author contests the validity of Dr. Furnivall's statement that, "in the progress of the drama, Moralities followed Mysteries, and were succeeded by Interludes," and that "when folk tired of Religion on the stage they took to the inculcation of morality and prudence, and when this bored them they set up Fun." The statement, says Dr. Gayley, represents the facts roughly; but if it is not to be misconstrued, its clauses must be qualified. Its very terms, he insists, are misleading. "Mystery," as a synonym for the miracle play, suggests the French *mystère*, a very different thing; and "morality" was never used to indicate the moral play by the English contemporaries of the type. There is a record, too, of a York "moral" entitled 'The Play of the Lord's Prayer' which "must have existed before 1384"; while extant "morals," such as 'The Pride of Life' and 'The Castell of Perseverance,' go back to the first decade of the fifteenth century, the age of the "Miracles." "Nor," adds this critic, "can it be said that one of these kinds survived the other." He argues, therefore, that "the moral was rather a younger contemporary of the miracle than a follower or substitute for it."

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The EVENING MEETINGS will be RESUMED on FRIDAY, April 23, at 9 o'clock, when Mr. ALEXANDER SIEMENS, M.Inst.O.E., will give a DISCOURSE on 'Tantalum and its Industrial Applications.'

Societies.

ROYAL HISTORICAL SOCIETY (Incorporated by Royal Charter).

An ORDINARY MEETING will be held on THURSDAY, April 22, at 5 P.M. in the SOCIETY'S ROOMS when a Paper will be read by Miss LEONORA DE ALBERTI and Miss A. B. WALLIS CHAPMAN, D.Sc.Lond., on 'English Traders and the Inquisition in the Canaries during the Reign of Queen Elizabeth.'
H. E. MALDEN, Hon. Secretary.

THE FOLK-LORE SOCIETY.—The NEXT MEETING of the SOCIETY will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, April 21, at 8 P.M., when a Paper, entitled 'Personal Amulets (European),' will be read by Miss LINA ECKENSTEIN, and illustrated by Exhibits of European Amulets by Mr. E. LOVETT and others.
F. A. MILNE, Secretary.

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J. H. NICHOLAS, Secretary.
County Offices, Chelmsford, April 13, 1909.

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Caxton House, Westminster, April 8, 1909.

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Ireland under the Stuarts and during the Interregnum. By Richard Bagwell.
2 vols. (Longmans & Co.)

WITHIN the limits Mr. Bagwell has assigned himself, this is a valuable and generally trustworthy handbook. The sixty years of history it covers saw the greatest calamity Ireland ever suffered, and the administrations of three of its ablest rulers—Chichester, Wentworth, and Henry Cromwell. The greater part of the period is unusually well “documented”—the first fifteen years by the Carew Papers and the State Papers in the Record Office; the last twenty by the Carte Papers at Oxford, and by the Cromwellian and Confederate Catholic official books and papers in the Public Record Office at Dublin—while St. John and Falkland have left us little or no record of their rule, and we learn little of Wentworth’s administration till we come to its closing years.

The accession of James I. found Ireland seething in turmoil, economical, political, and religious. Elizabeth in her last years had attempted to set up a token coinage in Ireland, exchangeable at a fixed rate, far above its intrinsic value, in certain English ports. The system had broken down, after denuding the country of its good coin, and causing considerable loss to the Government exchanges. The first care of Chichester was to substitute for this base coinage the standard Irish coin, always of lower value than the English standard; and English money was made current at the same time at the rate of 16 Irish pence for an English shilling. The import and sale of arms were stopped; all distinctions between English and Irish before the law were abolished by proclamation in 1605, and

the sole authority of the King’s Courts enforced, while their dignity was enhanced. In religious matters an attempt was made to revert to the practice of the early years of Elizabeth, by ignoring the presence of secular priests, but proscribing Jesuits and regulars. Finally, great efforts were made to follow up the settled policy of the English Government, and encourage the conversion of tenures by tanistry into socage, even to the extent of enfranchising tenants holding by tanistry from a mesne lord. Much of this activity is unnoticed by Mr. Bagwell, though it was one of the causes of the flight of Tyrone, and the search for defective titles on one occasion led to the precipitate flight of the whole corporation of Drogheda on the approach of the Lord Deputy to hold an inquisition. Indeed, we may say that the want of a clear account of the dealings of the Government with the landowners is the great weakness of the book. The full measure of the resentment felt by them towards Wentworth cannot be judged unless one has in mind the proclamations and commission of James I. (1605–10), or those of Charles I. (1631–3), under which absolute titles had been obtained by them at great expense. Nor is any history of the Ulster Plantation complete without mention of the proclamation of September 7th, 1607, promising peaceable possession of their holdings to the tenants of Tyrone and Tyrconnell. To this Mr. Bagwell hardly refers, as he does not seem to have consulted the Patent Roll Calendars.

Under St. John the energies of Government seem to have been directed towards the encouragement of trade and internal regulations. An attempt was made to enforce registration of births, deaths, and marriages; the English licensing laws were adopted in a modified form; a Post Office was established, the wool trade extended, &c. Mr. Bagwell questions the statement that St. John disarmed Irish Protestants, but the two proclamations of 1619 entered on the Patent Rolls must have had that effect; and as for his Protestant zeal, one of his proclamations attained such celebrity that two French contemporary translations of it are extant. Falkland continued the task of pacific administration, but there is evidence of increased disturbance, cattle-stealing, &c.; while a jealous watch was kept over the efficiency of the troops and the import of arms and ammunition. The secular quarrel between the Lord Deputy and his Chancellor was connected with the command of the forces: unless a standing army was levied the Chancellor was in command of a much larger body than the Deputy, having under his orders all the sheriffs’ officers in each county. A restriction was put on Falkland’s powers by the royal proclamation of 1625 forbidding the hearing of private causes before the Deputy and Council. But his greatest administrative difficulty was the continual deficiency of the revenue. The sheriffs, who were men of little or no importance in their counties, were unable to enforce the payment of Crown rents,

and the pay of the army was therefore met by assignments to their officers of overdue rents. These were collected by quartering the men on the debtors till they paid, and thus discipline was impossible, while the army and the people were alike dissatisfied.

The appointment of Wentworth revolutionized this system amongst others. The soldiers were recalled to duty, and discipline strictly enforced; while the Court of Exchequer made its coercive powers felt. The exemptions from customs claimed by the chief ports were annulled by proclamation, and the Lord Deputy renounced some of his claims the better to impose a similar course on other officials. He encouraged the linen trade, and enforced residence in the country on absentee landlords. He ordered ditches to be made round each property, and abolished the use of the Irish currency in public accounts. The history of his dealings with the lands of Connaught may be read in these volumes; but Mr. Bagwell has not brought out the significance of the Act of Council of July, 1637, which voided all the patents of James I. granted by any other tenure than knight’s service *in capite*, thus leaving nearly all the land held in socage at the mercy of the Crown. We can commend the history of Strafford’s later years and his fall as told by our author.

We have no intention of following Mr. Bagwell through his account of the long years of the Irish Rebellion, with its welter of contending armies, Scots, Parliamentary, Royalist, Confederate Catholic, and Ulster Irish, and its kaleidoscopic changes of leaders. It is admirably clear, and in its statements of fact as accurate as may be, in view of the author’s avoidance of the Dublin Record Office. Some few slight errors may be amended: thus the ports were opened again before Wandesford’s death (i. 312), and the Covenant was officially repudiated in Ireland as early as December 18th, 1643. As for the loyalty of the gentry of the Pale, it is interesting to notice that the Irish Parliament, meeting against the orders of the Lord Justices on November 16th, 1641, removed the royal emblems from the head of their printed declaration. In 1653, when the Rebellion was at an end, the country was a desolate waste. Besides those slain in the war, 40,000 able-bodied men had entered the service of France and Spain, leaving behind them their aged, their women, and children. The Commissioners of Parliament in despair called for a subscription from all persons, civil and military, for a year to aid them in dealing with the multitudes of vagrant poor. “Some feed on carrion and weeds; some starve on the highways; poor children deserted or exposed by their parents are fed on by ravenous wolves and beasts and birds of prey.” These words are taken from the official ‘Declaration Touching the Poor’ of May 12th, 1653. It needed three or four years of steady hunting, aided by handsome rewards, to reduce the numbers of wolves to insignificance. But matters soon took

a turn for the better, and by the end of 1655 commerce was so far restored that all restrictions on the export of provisions were removed, and from that time to 1660 the material welfare of the country increased to such a point that Ireland was in the next reign regarded as a serious competitor to English trade.

It is one of the minor inconveniences of working from Calendars instead of original documents that errors in dates occur, especially during the first quarter of the year. By such an error two events are said on p. 129 of vol. i. to be simultaneous which are a year apart. A few misprints occur, mostly in figures: some are important, as on p. 218, which hides the significance of the traditional amount paid to Members of Parliament. Another date on p. 131 seems an error: the Patent Roll gives the date of prorogation as May 19th, 1614. On p. 147 two proclamations are made into one. Occasionally there are signs of the easy writing which makes hard reading, and we wish that Mr. Bagwell would in future put the exact date of the occurrences he is describing in the margin, as a check to discursiveness.

In conclusion, we should like to congratulate Mr. Bagwell on a fine piece of work. Whoever undertakes the history of Ireland enters on a thankless task. Every one wishes to find out and state the facts, no doubt; but unfortunately there are often diametrically opposite statements from contemporaries to select from, to take no account of the efforts of later generations. It is the province of the historian to weigh these statements impartially in the light of the other evidence open to him, and we are sure Mr. Bagwell will carry with him the judgment of most students of Irish history. We look forward with great interest to the promised volume which is to give us an account of the years from 1660 to 1688, and of the social conditions of Ireland under Stuart rule.

Gentlemen Errant. By Mrs. Henry Cust. (John Murray.)

THIS scholarly contribution to historical research is well designed and ably executed. Mrs. Henry Cust was happily inspired when she determined to resuscitate some of the minor chronicles of the fifteenth and sixteenth centuries, and her notes show that she has spared no pains on her task. She gives, in the result, a vivid presentment of an age of upheaval, when the nobles fought and jostled, and left their creditors to howl—when the Fuggers amassed their fortunes, and the peasants starved. As her pages are concerned with men of the lance and the cup, we get but few glimpses of the New Learning, though we breathe the atmosphere of witchcraft and enchantment which enveloped rich and poor alike, not greatly, it must be confessed, to their concern. Our only complaint is that Mrs. Cust seems to have wavered here and there between transcription and a running commentary, and as she has caught the style of her originals, it is sometimes rather difficult to tell what is theirs, and

what her own. She brings out, on the other hand, the humorous side of events, and that without any tedious and obvious insistence on the difference between the century of Mauretianas and those when a journey from Calais to Dover was an adventure fraught with the perils of the unknown.

The interest attaching to the exploits of Mrs. Cust's first gentleman errant, Lev, Lord of Rozmital and brother-in-law of George of Podebrad, King of Bohemia, is mainly that of manners. The account of his "grand excursion throughout the world," which led him across Germany into England, through France, Spain, and Northern Italy, is based on the twin chronicles of Schaschek of Mezihortz and the Nuremberger Gabriel Tetzels, who accompanied Lev. The travellers encountered famous personages, such as Albert Achilles of Brandenburg; Edward IV. of England, "a passing comely upright man"; Louis XI. of France, with his long nose and small legs; that characteristic product of the Italian Renaissance, Galeazzo Maria of Milan; and the niggardly Emperor, Frederick III. of Austria. But the revelations of character do not amount to much. The charm of the chronicles consists, rather, in their open-eyed observation of life. They dwell upon the craft and treachery of the English, while duly sensible of the beauty of their womankind, and the ferocity of the Catalans. At Finisterre they beheld a rock that

"strangely resembled 'a ship, with oars and rudders, and all the appurtenances of the sea.' And this, they learned, was the very vessel whence Christ and Our Lady had disembarked, when they came hither to found in her honour the Church 'that is known to this day by the name of the Stella Obscura.' So soon as the Blessed Pair had quitted the ship, it had turned to hardest stone."

Two warriors succeed: Wilwolt of Schaumburg, as eulogized by a chronicler whom Prof. Ulmann has identified with the younger Eyb, and Frederick, Palsgrave of the Rhine, as portrayed by his secretary Hubertus Thomas of Liège. Eyb's ecstasies are, perhaps, rather cloying; none the less he presents a grim picture of war as conducted by Charles the Bold and Albrecht of Saxony, under whom Wilwolt served as a trusted and faithful captain. Wilwolt displayed remarkable skill in the conquest of Friesland, despite the insubordination of his landsknechts; and when he fell dangerously ill, the Duke paid him the delicate attention of choosing his tomb:—

"And I cannot refrain from writing, that not all princes are as this one. For he had remembered the honour and high faithfulness of his chosen Captain, to reward him not only in life with much respect, but also after his death to add a burial whereby he should be held in everlasting remembrance. But one findeth not many such princes who bethink them of such things, but rather do they suffer their servants, knights, and soldiers to be stricken down, even as the hounds which in a boar-hunt are left lying miserable and unre-membered on the field."

The better-known Palsgrave Frederick also distinguished himself in battle against the Turks, but he appears rather, as viewed through his shrewd secretary's eyes, in the more engaging part of an impecunious amonist. The story of his various courtships, in the course of which he was egregiously befooled, now by the Emperor, now by the King of France, is true comedy, and Hubertus tells it with spirit. A servant of invaluable qualities to a penniless prince, the secretary conducted himself with much discretion when Henry VIII. challenged him to drain a goblet of wine or beer at a draught. He could also appreciate the love of letters which prevailed at the Court of Francis I.—"that true school," as Brantôme called it:—

"Apart from adulation, I must say that I, who have often stood before tables where kings and the Pope, cardinals and bishops, have had their meals, remember no such learned table—so to express myself—as this of the King of France. For at it there was ever reading, debate and discourse; and none was so learned that he learned not more therefrom, none so experienced that he did not gain further experience, none so valiant a warrior but he might here find a better beside him. Yea, if one may dip so low, should even a smith, a gardener, or a tiller of the ground chance to be of the company, he would—at least, if the King himself had discoursed of the matter—not without instruction have gone away."

We descend from high comedy to farce when we come to the wanderings of Heinrich XI. of Liegnitz—"An Epic of Debts," as Mrs. Cust calls it. Here the narrator is the gentleman of the bed-chamber Hans von Schweinichen, a racy writer with much of Pepys's talent for self-revelation, combined, it is only just to add, with a higher standard of morals than Pepys ever attained. The shifts to which this Mascarille had recourse to supply the needs of his deplorable lord were surprisingly ingenious, yet the wonder must be that the pair kept up the game so long as they did. The explanation seems to be that a prince was a privileged being; that his subjects regarded Heinrich XI. with that softhearted affection on which the Rawdon Crawleys of this world can always depend; and that the Emperor was slow to move. But the Duke, in fulfilment of his father's prophecy, was consigned to prison at last; and though he escaped, it was only to die of fever at Cracow, and to be laid away on a shelf in the little chapel of the Begging Friars, "where no doubt the good gentleman will remain to the Last Day." Mrs. Cust treats this mountebank's progress with a light touch, making it the enlivening afterpiece of a volume on which she is much to be congratulated.

A Dickens Dictionary. By Alex. J. Philip. (Routledge & Sons.)

IN defining the scope and purpose of this volume Mr. Philip is at pains to explain that it "does not pretend to be an index or concordance," and the statement is significant of the limitations of the work.

For a 'Dickens Dictionary,' if it is to justify its title, a judicious blending of the qualities both of index and concordance is essential. A compilation so named should aim at being useful not only to that unimaginable portion of the public which still needs to be told that Mr. Pickwick was the founder and chairman of the Pickwick Club, Mr. Pecksniff an architect and surveyor residing near Salisbury, or Mrs. Gamp a midwife, but also in a far greater degree to the immense body of average Dickensians who would welcome some aid in fixing the exact whereabouts of particular persons, passages, and sayings, without the loss of time involved in searching. Such deathless conceptions as "the Ankworks Package" the "Swarry," Chinese metaphysics, King Charles's head, and "The Toots's Joy"; the salient features of Mrs. Harris's philosophy, and the riper fancies of Mr. Swiveller should be assured of a place in a 'Dickens Dictionary.' Being presumably outside the sphere of the present work, they are not to be found here, though in the unnecessary minuteness of certain of Mr. Philip's entries—for example, 'Beings. Such,' or 'Husband. First,' and the multitude of obscure and unimportant references grouped under the headings 'Men,' 'Gentleman,' 'Fellow,' 'House,' 'Children,' 'Waiters,' and the like—the compiler shows himself to be not above intruding upon ground proper to both the above carefully disclaimed pretensions.

If the design of the book is faulty and defective, the flaws in its execution are also plentiful, and accuracy, the first qualification of a dictionary, is set at naught. Actual omissions, indeed, are not numerous, though in this respect the compiler is not entirely guiltless. Several Lord Chancellors are mentioned, but we find never a word of Mr. Solomon Pell's eminent patron, though the far more fleeting allusions of Cousin Feenix to "Jack Adams" and his brother Joe are duly chronicled, and even Mr. Wolf's friend the Viscount is deemed worthy of notice. Absent, too, are the "Highland outlaw" of Mr. Crummles's play; and the "young man, a guard upon a railway"; and Mrs. Harris's "own relation by her sister's marriage with a master sawyer," whose six-and-twenty godchildren might have entitled him to consideration.

From a host of inaccuracies—not all attributable to the long-suffering printer—we may single out the following. "Annie" is described as "Doctor Strong's wife's cousin," an inexcusable confusion with Mr. Jack Maldon, whose name is here consistently spelt Malden; the sallow-faced gentleman with the lumpy forehead who sat on a "supplementary chair" at the corner of Mr. Podsnap's table and ejaculated "Esquer" is apparently identified with the "captive" or "automaton" at the piano on the same occasion; General Fladdock and the passenger with the very little valise of pale leather in the after-cabin of the "Screw," being one and the same, are here referred to as distinct persons; Mr. Carker the Junior

is cited as Mr. Carker Junior, and the Deputy Shepherd as "Stiggings"; Miss Podsnap's dancing mistress, Madame Sauteuse (a sufficiently unambiguous name), is made into Madame Santense; and Mr. John Smauker, the select footman of Bath, shares a similar fate as Smanker. The mysterious letters P. J. T., which afforded Mr. Grewgious matter for speculation, are here given as T. J. P. without the date, 1747, which Dickens specially notes twice. There is no reference to 'Edwin Drood' at all, a strange piece of carelessness; and we may add, despite the note to the contrary, that there is no reason for supposing the explanation of the letters to be other than that set forth in *The Dickensian* of February, 1906; "Staggs's Gardens" appear throughout as "Stagg's Gardens," with no allusion to the deceased capitalist Mr. Staggs, for whose delectation the "Gardens" were by some supposed to have been built; and Mr. Anthony Humm becomes president of the Ebenezer Temperance Association, instead of president of the Brick Lane Branch of the United Grand Junction body of that name. The 'Synopsis of the Various Works' which are prefixed to the Dictionary proper show like defects; Sir Mulberry Hawk, for example, is transformed, possibly by a confusion of ideas, into "Lord Hawk," and from the résumé of 'Martin Chuzzlewit' all mention of "Todgerses" is omitted. These summaries are further calculated to bewilder the uninitiated reader by constantly assuming a previous familiarity with the subjects touched on.

The prototypes of scenes and characters plentifully supplied might be a useful feature to the enthusiastic Dickensian if they were the result of a careful sifting of evidence; but the wildest of conjectures from a miscellaneous collection of press cuttings are included.

Mr. Philip's attempt is in itself praiseworthy, for an adequate book of reference on the subject is needed; but the present work is of little value, and many of its shortcomings might with reasonable care have been avoided.

The Greatness and Decline of Rome. By Guglielmo Ferrero. Translated by the Rev. H. J. Chaytor.—Vol. V. *The Republic of Augustus.* (Heinemann.)

WE have read this volume of Signor Ferrero's now popular and much-discussed book with mixed feelings. At the outset he disappointed us greatly, but we found that the first chapter (on the East) is the weakest in the volume, while the last, on the idea of the Roman Empire, is full of lofty and suggestive thoughts.

Let us consider the merits first. He holds with profound truth that the great secret of Augustus's success in making a Roman Empire which lasted with splendour for several centuries was his obstinate adherence to the republican, as opposed to the monarchical, idea. The historians

who declare this republic to have been a mere sham, and Augustus really an autocrat, are right, perhaps, in view of practice, but wrong in theory. It was the old *Respublica* which Augustus and Tiberius maintained, which could not be destroyed or alienated, but was the property of every Roman alike. Augustus was only the *princeps* in it—president as he is called in these pages—and the State was the real thing. Signor Ferrero speaks of the *indivisibility* of this State, if he is rightly translated. He should rather have spoken of its impersonality. Augustus would not say with Louis XIV. *L'État, c'est moi*, but rather *Moi, c'est l'État*. And this is the reason of the constant show of republican forms, the apparent hypocrisy of republican elections. It was the outworn dress of the old Roman State, but it was still the emblem and evidence that the Republic towered above even its deified presidents.

As regards the deification of these heads of the State, we find here the acute remark that until Semite notions of the sole Deity, removed by a huge impassable gulf from humanity, became prevalent, the divine and the human were not very far apart. To deify a man then was to raise him in degree, not in kind, above his fellows, and therefore the moral indignation we see in many modern histories over the degradation of the Greeks and Romans in worshipping even living mortals as gods takes its flavour from our own half-Semitic religion, and adopts a false standpoint in judging the old Aryans of Europe.

The third excellent feature in the volume is the appreciation of Ovid and his position in Roman society. The aristocracy was then—as it now is in London, and we presume in other capitals—divided into a serious, hardworking, honourable majority, of whom we hear but little, and a fast, dissolute minority, whose crimes and scandals are the talk of the town, and warp the judgment of the vulgar against the whole class. The Roman Empire could never have lasted, the Flavian and Antonine emperors could never have arisen, had there not been a great residuum of antique virtue in Roman society.

But to build up Roman history upon such consistent lines is not the aim of Signor Ferrero. He rather seeks to give us a series of striking pictures drawn from special groups of evidence, and presently jumps spasmodically to a wholly different position, and paints the same society in wholly different colours. This is unavoidable in a thinker whose philosophy is the coarsest Hobbism, and who nevertheless comes to narrate facts inexplicable from the doctrine of selfishness as the sole motive of men's acts. Thus at the outset of this volume he bids us lay aside the notion that Rome ever intended to govern her subjects for their good:—

"Subject countries have never been so governed, either by Rome or any other empire; domination has never been of advantage to subject races except by accident; the dominant race has invariably

attempted to secure the largest possible profit for itself with the least possible amount of risk and trouble."

And in another place:—

"Strange indeed would be the monarch who would furnish from his private purse the means of satisfying a sudden philanthropic whim on the part of the public. True monarchy acts very differently, and noiselessly squeezes the subjects to secure a colossal fortune for the reigning family."

Yet Augustus and Tiberius, who by merely sitting quiet could have seen the Republic go to ruin, and the whole State lapse into a despotism, strove and worried themselves all their lives to prevent this very result, as the author explains to us.

Human motives are by no means so simple and so base as he supposes. The Italian policy in Erythræa is said to have been of some such kind, and it resulted in Adowa; other empires have been sustained by the unselfish labour of a great aristocracy that might have lived an idle and useless life. Of no man is this more true than of Tiberius. Signor Ferrero tells us that his character has not been understood because his early career has been overlooked; and though we differ from him here, we approve thoroughly of his insistence that Tiberius's reign really begins in A.D. 4, and not A.D. 14. During the last ten years of the rule of Augustus the younger man was doing everything. But how was it consistent for a proud, gloomy man, of high ability, first to refuse all aid to Augustus, because his policy was thwarted, and to retire sulking to Rhodes, and then to submit to any humiliation in order to recover the favour of the Emperor? If, indeed, he imagined he was indispensable, and merely sulked in order to coerce Augustus, in which he failed, and then cried *peccavi*, we have rather a politician like the late Lord Randolph Churchill than the great, proud, serious man who appears to us elsewhere in these pages.

The general prosperity of the Empire is sketched with great eloquence in the last chapter of the volume. If all this happiness accrued by accident to the world from the action of a set of schemers to benefit themselves, then history becomes a novel study.

We will pass from Signor Ferrero's politics to his literary judgments. Concerning Ovid we have already expressed our full agreement with him. It is not so regarding Horace, whom he rates far too high. He speaks of the 'Carmen Seculare' as if it were superior to the 'Æneid,' and does not refrain from sundry disparaging remarks about the far greater poet. No doubt Horace was a consummate artist, and a very clever court poet; his cue is evidently taken from his high-placed friends; he is not often expressing the independent convictions of a great soul. But what can we expect from a man who gives the following literary judgment on the 'Æneid'? "The poem, as a whole, lacks the true poetic inspiration, because the conclusion of it is fore-ordained; the pious Æneas must triumph," &c. Now did any poet, great or small,

ever write a poem without having its conclusion foreordained? Or was Virgil to drift along not knowing how the tale would turn out? Then, a few lines further on: "There is more human reality in the loves of Dido and Æneas, but their history is suddenly cut short by the necessities of the poem"! Does our critic imagine that the sudden and tragic end of the fourth book would have been more poetical had the poet added an amorous eclogue, and kept Æneas at Carthage to play the shepherd? It is by such criticisms that Signor Ferrero is enabled to declare Horace the greatest poet of his age. But then Virgil was, as has been remarked, a religious poet, and it is not difficult to feel the anti-religious spirit that breathes through this book—a spirit not uncommon in Italy. It is perhaps due to this spirit that part of the author's education seems to have been neglected. How else are we to account for the statement that Herod had become the king of an "obscure and uncivilized nation"? Since the Jews had for centuries been the bankers and business men of Egypt and Syria and Asia Minor, to call them obscure is silly enough; but to call them uncivilized, in the face of their literature, is only to be explained by ignorance of the Old Testament. We earnestly recommend Signor Ferrero to procure that volume: he will find at the very outset a passage quoted by a Greek critic contemporary with Augustus as a specimen of the sublime, and in the books of Kings historical pictures as lively as his own.

There are smaller flaws which are hardly worth mentioning. When he says that the Greek literature of Syria at this epoch consisted merely of prose work, he ignores the fact that the majority of the authors of the best epigrams in the 'Anthology' come from this province of Hellenism. It is not true that the republic had never dreamt of educating foreign princes at Rome. This was an old and well-known policy for the previous two centuries.

The Index is not good, e.g., Marcellus is left out. Some references in the notes show in the translator want of familiarity with the subject, e.g., "Hertzburg," "Pollio," "Ælius." But on the whole the work is well done, runs easily, and is throughout very good, if not convincing, reading.

NEW NOVELS.

The Three Brothers. By Eden Phillpotts. (Hutchinson & Co.)

MR. PHILLPOTTS remains faithful to Dartmoor, and manages to keep his material and his methods as fresh as ever. It is a considerable feat that this, his latest novel of the district, should be in some ways more interesting than any of its predecessors. It is in a more sober key than previous books, and perhaps is all the better for lacking the exuberance which is wont to characterize the author. The colours are greyer, not so vivid, and the result is restful for the reader perhaps weary of grappling with Titanic passions.

The three brothers are elderly men, one being over the allotted span of years, and they are of the yeoman class which Mr. Phillpotts loves to depict. The characters are drawn most carefully, and without exaggeration or weak lines—Vivian the robust, Nathan the amiable and untrustworthy, Humphrey the cynical and shrewd, the misunderstood. All the people in Shaugh one seems to know familiarly as Mr. Phillpotts proceeds, and certainly it is not his fault if we are not uplifted by the picturesque scenery of the moor. Mr. Phillpotts's luxuriance of style paints this for us with loving generosity. He is never tired of pointing out its beauties, of recording its features at all times and seasons. Dartmoor is his peculiar territory as clearly as Wessex was Mr. Hardy's; and it seems as if the fount of his inspiration were inexhaustible.

Katherine the Arrogant. By B. M. Croker. (Methuen & Co.)

THIS story has some of Mrs. Croker's usual qualities, and the defects of these. It is written with an appearance of ease and competency of touch tending to disarm criticism. Sometimes, however, one fancies that she writes too hurriedly. This story is just a little unequal in interest and power of expression, but the girl who is the principal person grows rather than diminishes in likeableness. Indeed, as the story proceeds the reader is anxious that her prospects should improve. They do, for both love and prosperity become her portion. There is a spirited old worldling—Lady Warbeck, aged seventy-five—as selfish as such beings are made. She is not wholly evil in her intentions, nor even in her performance, though fully armed for self-protection and the pursuit of pleasure at any cost rather than her own. Her saving grace—and it is only negative—is that she is not a hypocrite, though she is in some ways a deceiver. The meeting between the girl and the "nameless man" who turns out to be some one else's husband has pretty touches of sentiment and sadness, and eventually the path is made straight for them. The girl's touch of pride and brave endurance are not the least creditable and useful of her qualities in her difficult existence. One or two people who do nothing in particular might have been omitted.

The Compact. By Ridgwell Cullum. (Chapman & Hall.)

THE scene of this vigorous story is laid in South Africa in the days following the Majuba incident, and the desperate doings of the freebooters of Bechuanaland form the background to the romantic events of the tale. The two Englishmen who figure prominently in the book—Ferman Elwood, undemonstrative, determined, and loyal, and Guy Chalmer, fascinating, shallow, and unscrupulous—are vividly and carefully drawn; but the central incident of the story—the compact by which each undertakes to destroy his own life on an appointed day if he fails

to secure the love of Elwood's wife—is conventional and unconvincing. So strong and dignified a man as Elwood, whose only desire is to promote his wife's happiness, though he has failed to win her affection, would scarcely be likely to make her the subject of a desperate bargain with so feeble and worthless a rogue as Chalmer. But in Mr. Cullum's hands the compact makes a dramatic and moving story, the main situations being handled so skilfully that their inherent weakness is almost concealed. The real merit of the book lies in its picturesqueness, its spaciousness, its atmosphere. The air of the veldt pervades it.

Teresa. By Edith Ayrton Zangwill. (Smith, Elder & Co.)

THE best part of Mrs. Zangwill's story consists of pictures of New York society and its fads and fancies. There is also much sound sense and good feeling in the book; but its characterization is rather amateurish and at times vapid. Its heroine is impossibly childish, and the general air is that of earnest sentimentalism. It is a pity that Mrs. Zangwill had not the courage to develop her thesis naturally instead of conventionally. She has succeeded in getting on paper some of the emancipated modern types of woman, but yet without sacrificing their femininity. The novel is by no means so good as 'The First Mrs. Mollivar,' with which the author began.

The Member for Easterby. By James Blyth. (John Long.)

WORLDLINGS with a taste for satire, and without the ill-temper which goes with cynicism, will find abundant entertainment in Mr. Blyth's latest novel. The character described by the title is a solicitor and moneylender who, while electioneering in a town by the North Sea, becomes infatuated with a woman who unites a roving sensuality with a keen business instinct. For her sake he interests himself in a will case with features pointing to murder and forgery; and at a critical period in his career he is ordered by the Divorce Court to pay heavy damages to her vilely complaisant husband. It is in dealing with this woman and her cronies that Mr. Blyth makes his best effects.

Geoffrey Cheriton. By John Barnett. (Smith, Elder & Co.)

THE author's main purpose appears to be to depict three English public-school boys of different types. The one who gives his name to the book has hints of what we might call autobiographical research. The study of Geoffrey Cheriton's boyhood and youth has interest, and in places reality. The character seems, however, a blend of intimate knowledge and supposition, and the two methods do not always fuse well. The same objection as to lack of artistry applies in smaller measure to all three. In writings about boyish life one allows for the presence of

youth and high spirits; and slang and jocularity are to be expected. The jocular youth in this book is too jocular for our taste. It almost seems as though the author had stored up all the absurd utterances and actions he had heard and seen in real life, and set them in his book without having passed them through the melting-pot of his own imagination. The third boy, the boy of charm, who makes an irreparable stumble on the threshold of life, is more of a composite picture. Geoffrey Cheriton's deep and lasting devotion to the unfortunate sinner, his friend, is in a way fine. It might sometimes savour of over-sentiment were it not for the brusque, slangy expression of it. It is also touched, even in its nobility, with natural human faultiness and shortcomings. The girl who is loved by two of the friends is nice enough. For her nineteen years she is perhaps a little too sensible and didactic to please every reader.

Felix Stone. By Alice and Claude Askew. (Everett & Co.)

THE authors of this elaborate fabric of coincidences deserve credit for some novelty in method; for it is unusual for a man not intended for a conventional villain to disown his wife with brutal callousness in chap. ii. and commit bigamy by chap. v. A wealthy financier of forceful and strenuous character need not be expected to behave like persons who are merely respectable; but the extenuation of his indiscretions and the artistic control of their consequences demanded considerable ingenuity and a rapid succession of dramatic scenes. Mr. Stone's wives have an honourable lover, who is the most attractive male character in the story.

The Alternative. By A. F. Slade. (Hutchinson & Co.)

THIS narrative of the miserable complications which follow the loveless marriage of a refined woman to a coarse and selfish man is full of melancholy interest. Her unscrupulous mother is mainly responsible for the ill-assorted match, but the wife is goaded into a culpable deception for which her shrewd and determined husband exacts a terrible vengeance. His ultimate remorse is the only relief to the gloom produced by the sufferings of his high-minded rival, his wife, and his son. The author has a good sense of character.

The First Stone. By Mary Stuart Boyd. (Hodder & Stoughton.)

'THE FIRST STONE' presents the life of a dutiful wife who left her husband (a talented Scotch minister) because she could not approve of his continuance in the ministry until he had made open confession of a sensual fault. Her self-martyrdom is complete when, having fallen in love with the man whom she serves as lady-housekeeper, she returns to her hypocritical husband, who has become physically repugnant to her, in order to appease an appetite which

threatens to lead him into further wrongdoing. The author's aim is not ironic, and there is enough spiritual light in the story to leave the reader compassionately reflective instead of bitter. The minister's wife is a memorable portrait. Some Scotch servants are capitally drawn, but the minister is unconvincing.

Purple and Homespun. By Austin Fryers. (Ward, Lock & Co.)

IN this story the Princess Alicia of Alsenburg, falling in love with an artist whom she meets by the merest chance in the Green Park, decides, after the third interview, to relinquish her royal state and share with him a humble suburban home. The usual obstacles have of course to be surmounted, and the narrative—aided by the now familiar apparatus of plotting Grand Dukes and Chancellors, to say nothing of a providential resemblance which enables its two principal ladies to be mistaken for one another at will—goes on its way mechanically to a mechanical conclusion. The characters lack life, and their adventures fail to excite us.

CLASSICAL BOOKS.

Hesiod: the Poems and Fragments. Edited by A. W. Mair. (Oxford, Clarendon Press.)—It is to be wished that all books had a table of contents. Mr. Mair's has not, so we may premise that his pages are made up mainly as follows: Introduction, on the Hesiodic Epos and Life of Hesiod, pp. v-xlvii; translation of 'Works and Days,' pp. 1-30; of 'Theogony,' 31-68; of 'Shield of Herakles,' 69-85; of Fragments, 86-101; Addenda, pp. 102-66, comprising discussions of the farmer's year in Hesiod, and agricultural implements. There is an index of proper names. It will thus be seen that this particular volume of the Oxford translations is composed of 100 pages of translation, and some 111 of illustrative matter; but no one will be inclined to object to these proportions.

Mr. Mair, who dislikes dogmatizing without sufficient evidence, brings together a good deal of material about the Hesiodic Epos and the traditional Hesiod, and some topics connected with the 'Works and Days.' His Introduction is an interesting piece of work. He is not inclined to endorse all Prof. Murray's ideas on his subject, and begins by pointing out the distinction that the Homeric poet aims at giving pleasure and is a teacher only indirectly, whereas the aim of the Hesiodic epic is not to please, but to instruct. Mr. Mair works out skilfully the parallel between the wisdom of the Hebrews as represented by Job, Proverbs, and Wisdom of Solomon, and Hesiod, finding the wisdom of both essentially practical, offering a reward in this world; they both are "parabolic" in nature, teaching by parable, proverb, fable, and allegory. In Hesiod this takes the curious form of the allusive or descriptive expression in place of the proper word: thus an old man with his staff becomes the "three-footed man"; the cuttlefish, "the boneless one"; the ant is called "the wise one"; the burglar, "the day-sleeper." As to the life of Hesiod, Mr. Mair simply states the internal and external evidence, and leaves his readers to use the materials as they will. We cannot

here enter into the discussion of recent attempts at construction made by Mr. Lawton, Prof. Murray, and others. Mr. Mair professes that he has "no desire to imitate the easy dogmatism which moves so lightly in slippery places." As to the date and authenticity of the 'Works' and other poems he writes: "Here I merely imitate Athenaios and say that 'to me they appear ancient': cetera alii aut nos alio loco." The translation is in every way adequate.

Catulli Carmina. Edited, with Introduction and Notes, by Charles Stuttaford. (Bell & Sons.)—The author of this edition of Catullus intends it for the use of "that class whose Latin has become 'rusty,' in consequence of the exigences of a professional or business occupation." He attempts—successfully, we think—to give such readers the sort of help they require. He has taken much that is interesting from the older commentators on Catullus, such as Guarinus and Muretus; and of course owes much to the "wonderful commentary of Prof. Robinson Ellis." The notes are good of their kind, making plain the drift of the various poems. The edition, however, is not one to put into the hands of schoolboys; its tone is distinctly suited to adults, and it has its faults. The author labours to be striking, and appears to us to love an epigram more than strict justice. Muretus "is always interesting, but lazy." The metrical translation "by the late Sir Richard Burton is as bad as any translation of any poet ever can be."

The Introduction on the times of Catullus is clever, but somewhat cynical. Party politics, we are told, "are, at bottom, nothing more than the clash of class interests." We read of Cæsar's "unrivalled talents for managing the rabble and for mob-oratory"; and again, "Cæsar went to the Gallic province, which he had chosen as his sphere, a dissolute spendthrift, destitute of character, moral or political." In regard to the question which our author says has exercised all historians—"whether Cæsar was a vulgar adventurer, or a saviour of society"—he himself seems to prefer the former alternative. With his smart tendency to iconoclasm, he leaves few of the great men of the time any character worth having, except the "brave, but dull-witted Pompey." The climax of this sort of cynicism is, perhaps, reached in the words "that part patriot, part tyrant, and wholly madman, Tiberius Gracchus." Lesbia is hit off as "this ox-eyed Jezebel." Our author states that "we think of Lesbia and Catullus as we think of Romeo and Juliet."

Mr. Stuttaford uses his tinsel effects very freely, and gives us too much of the erotic side of Catullus to be pleasant. His grammar is open to question.

Prof. Mackail has brought out a new edition of his excellent prose translation of *The Æneid of Virgil* (Macmillan). It first appeared in 1885, and was welcomed for its taste and poetical quality. The revision presented to us includes several lines and phrases previously omitted, and in other ways strikes us as an improvement on the first issue. The difficult line beginning "Sunt lacrimæ rerum" is now translated instead of paraphrased. "For love and pity's sake" seems overdoing "misera mihi" in iv. 420-21, but it is correct for "misera amanti" in 429, which is merely rendered "to his lover." In approaching nearer to natural speech in some of his renderings Prof. Mackail does well. We are struck by the frequent grace of the translation. The original Preface is altered

and 'Notes' at the end no longer appear. Mr. F. A. Hirtzel's Oxford classical text of Virgil being now followed. We miss the commendation of Servius which pleased us in the first edition.

Post-Augustan Poetry from Seneca to Juvenal. By H. E. Butler. (Oxford, Clarendon Press.)—Mr. H. E. Butler, whom we already know through his excellent commentary on Propertius, has now attempted to provide an introduction to the poetical literature of the post-Augustan age from Seneca to Juvenal. For whom does he write? We should guess that he has chiefly in mind candidates for Honour Moderations at Oxford, although we would not be thought to suggest that the outlook of these pages is so limited as not to interest any student of poetical literature. His method is pleasing; he first steeps us in the general tendencies, social and literary, of the Silver Age; then makes us at home with the author in hand; and next, with a grateful amplitude of quotation and translation, detaches and illustrates his excellences and defects. To have so much done for us by a man of Mr. Butler's literary powers, with his clearness of discrimination and expression, is a substantial boon. We wish to make it plain that we consider Mr. Butler's book wholesomely helpful, because there is too often in evidence a kind of superior person who affects to regard books offering an appreciable amount of æsthetic comment on great writers as an impertinence. But, as a matter of fact, in the early stages of classical work a young student wants frequent guidance on the æsthetic road.

The first chapter handles the general question of the decline of post-Augustan poetry, and then we have a series of chapters dealing with Seneca, Persius, Lucan, Petronius, the minor poetry of the years 14-69 A.D. and 70-117, Valerius Flaccus, Statius, Silius Italicus, Martial, and Juvenal. We are glad to find that Mr. Butler resists the exaggerated statements too often made as to the principate being the *fons et origo* of the decline of post-Augustan poetry. Coming to close quarters, we find that for four emperors at least—Tiberius, Caligula, Claudius, and Nero—the direct influence of each *princeps* in turn was certainly not an important factor in the literary decline. Only certain literary forms were likely to be subject to any set-back—satire, recent history, and political oratory; and consequently there was a wide atmosphere in which aspirants might have grown. If literature is silent, it is due to the "exhaustion of genius following naturally on the brilliance of the Augustan period." The principate supervened upon a society in which the seeds of decay had already been planted deep, and beside this moral canker the influence of the principate, if not negligible, was comparatively small.

Mr. Butler proceeds to find the causes of literary decline in the general decay of the Roman character, the peculiar nature of Roman literature, and the vicious system of Roman education. The whole chapter forms an excellent introduction to what he has to say in the succeeding sketches: the broad outlines of the subject are presented in good perspective, and with a power of clear summing-up which is one of the attractive features of Mr. Butler's style. Thus it is well said of Persius:—

"He leaves a vivid impression of his personality, and reveals a genuine moral ardour and nobility of character that refuse to be clouded or hidden by his dark sayings and his perverse obscurity." Or again of Lucan:—

"The absurdities [of the 'Pharsalia'] slip from the memory, the dreariness of the narrative is forgotten, and the great passages of lofty

rhetoric, with their pungent epigram and their high political enthusiasm, remain deeply engraved on the mind.... The 'Pharsalia' is dead, but Lucan lives."

Mr. Butler is not content to see his authors or their works from a few points of view: he walks deliberately round his subject, assigning praise to this point, blame to that, and strikes the balance with the nice discrimination of a judge. He has some telling phrases. For instance, Martial is aptly hit off as the "laureate of triviality," and it is well said that "it is the artist rather than the man that wakens our interest," or that "Martial was a child-lover before he was a man of letters." In this respect, for a moment, Martial is comparable to Byron, who both in 'Don Juan' and in 'Cain' often apostrophizes children in a manner which seems to betoken real feeling.

We have no space to follow Mr. Butler through his appreciations of Juvenal and the other poets, though we are inclined to put his study of Juvenal high in the series. His main conclusions are summed up characteristically:—

"It is precisely because he is no casuist, because he hits hard and unsparingly, and is translucently honest, and because his weapon is the most fervid and trenchant rhetoric, that Juvenal is the most quoted and one of the most popular of Latin poets."

Although the present book is not quite the same in scope and intention as North Pinder's 'Less-Known Latin Poets,' the two volumes suggest comparison. It is forty years exactly since Pinder's book was published by the Clarendon Press, and it may be supposed that Mr. Butler's work is intended to take its place. The author does not mention North Pinder among his authorities, but there are several signs that the work has been consulted, as also has, we should conjecture, M. Nisard's 'Études,' although no obligation to this work is stated in the Preface. For the rest, the best modern authorities have been used, though not in such a way as to check the natural flow of the author's own feelings and opinions. We have enjoyed the perusal of Mr. Butler's pages, perhaps the more because in his critical estimates he allows generosity gently to strike the balance, and is determined to dig out what precious ore there may be in a confessedly second-rate mine

OUR LIBRARY TABLE.

MESSRS. SMITH, ELDER & Co. publish *Sixty Years in the Wilderness*, by Mr. H. W. Lucy, with an excellent frontispiece from a Sargent portrait. Several of the chapters have appeared in magazine form, but there is much new matter, and the frank and simple account of the author's early struggles has not received so much notice as it deserves. We are inclined to think that one of the grounds given by Mr. Lucy for the suggestion that his father's inventions were of a hopeless kind goes only to prove that that gentleman was, like many unsuccessful inventors, in advance of his times. It seems that Mr. Lucy senior was struck with the "idea" of preserving "flowers beautiful for ever." They died, and "my father locked himself in his room and invented something else." The preservation of flowers presents difficulties which have not been mastered, but a great trade has been set up in France since Mr. Lucy's day in the preservation of natural leaves, and yields results which are now at last being imitated here.

Biographies, and especially autobiographies, as a rule avoid descriptions of personal appearance in the earliest years

of life. Mr. Lucy faces every difficulty, and is not ashamed of the touching picture presented by him when sent to school. His appearance

"was much resented by the older boys who had won their way there through all the grades. What with my lace-frilled calico pantalettes, and my unusual surname, they affected to believe I was a girl, an imputation that sorely wounded me."

In later life certain characteristics have been observed in our author which go to show that, although masculine and even belligerent in character, he has another side, justifying in some degree the view taken by the boys. It is rumoured that Mr. Balfour was once interrupted in a difficult passage of a somewhat abstract speech made by him as leader of the House of Commons by a crash in "The Gallery." The cause is discernible from these pages:—

"I always comforted myself through long debates and all-night sittings with a handful of flowers, set in a little glass on my desk, which was generally upset in the course of the evening by some unsympathetic reporter borrowing my box during temporary absence."

Like many distinguished men, Mr. Lucy has suffered through life from his bad handwriting. For many years he served under Sir J. Robinson on the staff of *The Daily News*; and the manager once rebuked him for an illegibility which unduly prolonged the labour of compositors and "nearly led to that unpardonable sin, 'losing the post.'" Mr. Lucy

"pasted a sheet of paper over Robinson's note, cutting a hole that disclosed these three words, and took it down with me to the office. Having humbly apologised for mine own weakness, and promising effort at amendment, I produced the shrouded note, and asked Robinson what the three words were. He glared at them through his glasses, turned them upside down, and finally admitted he could not tell.....He chuckled, added the story to his dinner list, embellishing it as time sped."

Recent difficulties about the date of birth of old-age pensioners are illustrated by the fact that our author tells us that he does not know in what year he was born. Perhaps he, like Irish widows, has not verified the alleged non-existence of an official record. We heartily commend this pleasant book.

L'ABBÉ DIMNET, a distinguished monk, a member of the popular House of the French Parliament, in which he holds his own with the best debaters, is known by previous essays to be an elegant writer of French. A former book from his pen, favourably reviewed by us, was subsequently put in the Index. Nevertheless, the position of the author is far too orthodox to invite comparison between him and a newly elected monkish member of the Italian Parliament, who, excommunicated for being elected against the order of the Holy See, has joined the Socialists, and is now to be expelled from their ranks for refusing to give up ecclesiastical costume. The Abbé Dimnet's *Figures de Moines* (Paris, Perrin & Cie.) contains several chapters likely to have a special interest for English readers. Among these are the first, which deals with the English Benedictines of Douai, and one on the monks of Shakespeare. M. Ernest Dimnet was brought up in the neighbourhood of Douai, and took as a boy a romantic interest in the various English and Irish religious establishments connected with the town and neighbourhood. A student of English, he received as a school prize a translation of Newman's 'Apologia,' for which the Cardinal had written a preface addressed to Frenchmen in explanation of the Constitution of Oxford and criticism of the Anglican position. Although the book had no popularity in France, and attracted the

directors of religious institutions partly because it came from a stock sold off at a reduced price, while the Abbé Dimnet modestly asserts that he received it only because he was "pretty good at fives," he goes on thus:—

"Il serait inutile d'essayer de décrire l'impression que cette merveilleuse histoire d'âme fit sur moi. Oxford est vivant dans l'Apologia avec sa poésie propre qui ne ressemble à aucune autre. Quant au progrès religieux de Newman, il s'accompagnait d'une vie intérieure noble et mâle, d'un goût de vérité et de beauté, très humain et très élevé, que je n'avais jamais vus rassemblés dans une vie de saint. Le pauvre livre méprisé m'enchantait par ce qu'il m'apprenait, par ce qu'il me faisait deviner et par les problèmes que mon esprit se posait à lui-même chaque fois que je l'ouvrais. La pensée anglaise m'attira dès lors par son originalité et sa fraîcheur et je devins curieux de tout ce qui me venait de ce côté. Je ne me rappelle pas comment je connus l'existence du monastère anglais de Douai.... Douai eut cinq établissements britanniques: un couvent franciscain, un monastère bénédictin, le Collège anglais ou des Grands Anglais, comme on l'appelle encore, celui des Ecossais et un autre pour les Irlandais, dont il ne reste rien. La maison des franciscains, comme leur église, n'avait pas subi le moindre changement."

Dimnet soon lost his heart to an English fellow-student:—

"Il avait des opinions faites sur une foule de points où les Français n'en ont jamais, parce qu'ils passent brusquement du rêve de l'enfance à l'indifférence ou au scepticisme de leurs vingt ans. Il jugeait les hommes aussi, promptement et franchement, et avait le mépris facile. Il était doux, sociable et obligeant, mais dans les limites que j'ai souvent eu occasion depuis de voir que les Anglais ne franchissent guère. Tenace et persévérant, il avait les découragements subits et profonds, les impuissances devant des obstacles qu'un Français voit à peine, si fréquents chez l'Anglais isolé et qui l'empêcheraient à jamais de faire aucun progrès dans la vie et sur le globe, si quelques instincts dominateurs ne possédaient toute la race et n'entraînaient les faiblesses des individus comme un torrent."

At the Benedictine college there was a chapel built by Pugin:—

"Ruskin dit, quelque part, de je ne sais quelle église ogivale moderne, que ceux qui l'ont faite n'y croyaient pas. Pugin avait cru de tout son cœur à sa chapelle."

The second essay is on La Trappe, on a visit to which M. Dimnet ate the famous cheese "Port Salut" at its birthplace; but he does not mention the fact that it is to the cheese that La Trappe owes the continuance of its existence—"Reconnu d'intérêt public. Décret, Ministère de l'Agriculture."

The essay on Shakespeare's monks is full of literary interest, but the view taken of the English Reformation will not please either Protestants or Anglican Catholics. All who are merely Shakespeareans will be delighted by our author. It is hardly true that under Elizabeth "England.... had no colonies"; but perhaps some day the Abbé Dimnet will make researches into the history of Virginia, likely, we think, to attract his historic mind and versatile pen. His praise of Shakespeare is worth having: "Son langage, en parlant des choses de la religion, est d'une infaillible exactitude"; although the Abbé admits that "il est bien probable que Shakespeare vécut et mourut dans une complète indifférence religieuse." The friar of 'Romeo and Juliet' is so profound a portrait that "all the admirable Churchmen who have followed one another in hundreds on the stages of all the countries have owed some trait to him." A contrast between the official restorer of the philosophy of religion in France, Chateaubriand, and our English playwright, "dont les convictions les plus fortes, furent probablement des doutes," shows the latter to have had "un sens plus profond de la poésie de la religion."

ALGERNON CHARLES SWINBURNE.

SINCE the death of Tennyson the world of letters has suffered no loss so heavy as that of the one great poet who was left to us from Victorian days, and with whom were associated so many memories and traditions of all that was noblest and greatest in literature and art during the past half-century. The Monday before Mr. Swinburne died was his seventy-second birthday. He was then suffering from influenza; pneumonia supervened on Tuesday; and on Saturday morning the end came.

We need not go through the details of a career which has long been part of the familiar history of English letters. For many years the fame of Mr. Swinburne has been so securely fixed by the homage of mankind that it can hardly be enhanced by the accolade of death. He was a classic for more than half his life. It is forty-four years since 'Atalanta in Calydon' placed him in the first rank of lyrical poets. It remains his masterpiece. In it his unique genius culminated. Nothing he has written, and nothing any other poet has written, surpasses the lyrical splendour of its choruses, which are worthy to stand beside the finest choruses of Sophocles. They possess the universal quality of the greatest poetry. They are flawless masterpieces which rival the Greek poet's noblest reflections on the destiny of man. Their artistic symmetry sufficed to establish the young poet's reputation as a master of the pure lyric. It is remarkable that he never surpassed, though he often equalled, the technique which he attained in his youth. This early maturity is partly explained by the fact that he burnt many of his juvenile verses. Probably there has never been a poet so prodigally precocious. From the first stirrings of inspiration he was a poet's poet. His genius was literary in its beginnings, and it remained literary to the end. He was always an artist, always a virtuoso, fascinated by the instrument, enchanted by the vehicle. To him life was only the fuel of imagination, the tinder of song. He was interested solely and wholly in form, and the theme presented itself to him only as an agent of expression. The poetic impulse in his soul was overwhelmingly lyrical; but his lyricism was impersonal, the lyricism of the sovereign artist whose governing passion was the rapture of utterance rather than the gathering of experience. Throughout his artistic adventures Swinburne was an emotional interpreter rather than a victim of existence, a superb impressionist rather than a martyr of life. He had no time to live. For him life was song. No other lyrical poet pours so little of his own personal anguish and ecstasy into his songs. If we are rightly to understand the lyrical genius of Swinburne, we must sharply distinguish it from the lyrical genius of Burns, in whom the cry of the heart is the very essence. The cry in Swinburne is always the cry of another man's passion, never the cry of his own personal ache or agony. In his poetry we feel the riotous pulse of human vitality, the throb of mortal destiny, the beat of mundane doom; but we miss the homely pang of sorrow endured and the quiet ecstasy of joy experienced. In the most impersonal of our lyric poets, Shelley, there is more intimate pathos and tenderness than in Swinburne. The driving force in the genius of Swinburne was the troubadour instinct of musical expression. Of all great poets he was nearest to the great musical composers, for in him music was an overmastering passion, and he took the whole pageantry of life and turned it into

oratorios and symphonies, fugues and sonatas and songs. The vast space through which his rhythmical energy sweeps proves that the dominant fire in him was a lust for the spontaneous expression of sensation by means of swiftly improvised sound. He loved the long undulating line and the sonorous thunder of the ode; he delighted in heavy movements of majestic harmony; he gloried in the deploying of massed stanzas.

He may, without straining the analogy, be called the Wagner of poetry, for he forced our harsh and obstinate vocables to express emotions and moods and sensations which hitherto had been deemed to be beyond the powers of poetry. The language in which he wrote is as poor in melody as it is rich in colour. As a musical instrument it is immeasurably inferior to Greek, to Latin, to Italian, and even to French. English is a prose language, and to this fact is due the unparalleled dignity and sublimity of the Bible and the Book of Common Prayer. In no language is there prose so majestic as ours. But the very qualities which make English prose unsurpassed are the qualities which drive the English poet into despair. English prose is based upon accentual stress, because the language is governed by accent, and not by quantity. The majesty of Biblical prose depends entirely on accent, for it is the accentual stress which gives life to its miraculous rhythm, a rhythm which draws all its gait from the irregularity of the accents. But the accentual irregularity that is the soul of prose rhythm is fatal to poetic rhythm, which is the opposite of prose rhythm, since prose rhythm must be unexpected, whereas poetic rhythm must always be foreseen.

The genius of Swinburne set itself to reconcile the temper of the English language with the demands of poetry. Like Milton, he was saturated with the spirit of Greek poetry and with the prose rhythms of the Bible. As in the case of Milton, the crossing of the classical and the Biblical influences produced a poetic style which combines the sublimity of prose with the music of poetry. The note of Milton is epic sublimity. The note of Swinburne is lyrical sublimity. Therefore it is with Milton, rather than with Shelley, that Swinburne ought to be ranked. No other poet is so consistent and consummate a master of the grand style. He never stoops to the trivial.

Milton was fortunate in his choice of epic subjects—more fortunate than Swinburne, who ransacked life and literature for a theme worthy of his transcendent lyrical genius. The later poet was born between two worlds—a world half dead, and a world that was waiting to be born. He spent his energy on phases of human passion rather than upon a central fire of human faith. It was his fate to live in an age when the soul of man was adrift on a sea of change, when revolt and rebellion were the only gospels, when authority was repudiated, when the supreme enthusiasm was a negation. He sang the songs of disillusion with clanging scorn and ringing anger. He assailed dying conventions with an unbridled fury of imagery and a measureless wrath of rhetoric. All the dazzling vitality of revolt against insincere compromises and capitulations flamed in his denunciations of priests and diatribes against kings. In the exuberant riot of his vigorous youth he sometimes hymned impossible perversities and esoteric morbidities. He gloried in the human beast as fiercely as in the human god. For him art knew no limits, and poetry no prohibitions. Whatever was human was to him a legitimate theme. But it was

the artist, and not the man, that revelled in every aspect of life. Never has a great poet more fearlessly asserted the right of poetry to express the whole ferment of being and the whole fever of existence. If his audacity terrified the timorous, at least it must be admitted that he was a daring liberator and enlarger of the province of poetry in an age when it had almost ceased to assert the full rights of its sovereignty. His excesses were the inevitable defects of a rebellious genius. He himself laughingly called them *péchés de jeunesse*.

Milton hewed his epic grandeur out of the quarry of religion. Swinburne hewed his lyric grandeur out of the quarry of democracy. Faith and liberty are both abstractions; but Milton had the advantage over the later poet, owing to the existence of the Christian mythology. Swinburne had to make his music out of a religion which had no mythology, but his lyrical passion was equal to the strain, and he made gods for himself out of Mazzini and Victor Hugo, Garibaldi and Cavour, Aurelio Saffi and Giordano Bruno. Already the names he crowned with song are becoming as dim as the names of the saints and devils in Christian legends; but they have served their turn, and the Swinburnian mythology, like the Miltonic, will carry them down the ages on the tide of style. Such poems as 'The Eve of Revolution,' 'Tiresias,' 'The Halt before Rome,' the 'Song in Time of Order,' the 'Song of Italy,' and many another incendiary ode and sonnet, will be read when the French Revolution is a wraith of history and United Italy a ghost of politics. After all, the irresistible charm of Swinburne is the metrical splendour, and not the message. It is the rush and swoop, the beauty and fire, the swiftness and fury, the sheer passion and power of his passionate flight that compel us to admire and to marvel.

English poetry was rich before Swinburne remoulded and reshaped it, but he left it richer a thousandfold. Before his advent its store of lyrical measures was small. He gave it a variety unequalled in any other language, ancient or modern. No poet has ever rivalled him as a "many-mouthed inventor of harmonies." He made nearly every form he handled a new thing. In 'Tristram of Lyonesse' he transformed the heroic couplet as miraculously as Milton transformed the blank verse of Shakespeare. He freed it from the arid sententiousness of Dryden and the epigrammatic frigidity of Pope. He delivered it from the damnable monotony of balanced antithesis and the detestable boredom of iambic bars. He turned its prosaic stiffness into a lyrical sweetness, flexibly spontaneous and passionately fluent. He lengthened the anapaestic line, and transfigured dancing measures out of doggerel into the divine music of 'The Hymn to Proserpine' and 'Hesperia.' He even naturalized the hexameter, achieving a feat which had baffled that supreme metrical genius Coleridge. When Coleridge wrote,

Fill the pause of my harp, or sustain it with musical
murmurs,
Into my being thou murrest joy, and tenderest sadness,

the ear was disappointed at the end of the line, and the thing sounded like an exercise. Swinburne satisfied the ear by reinforcing the hexameter with rhyme:—

Where beyond the extreme sea-wall, and between the
remote sea-gates,
Waste water washes, and tall ships founder, and deep
death waits.

It is obvious that if the rhyme stress did not fall on "gates," the accentual stress would remain on "sea," and the ear would be unsatisfied. Swinburne used rhyme to

overcome the accentual stress of the language. He also strengthened the caesural pause with rhyme. In Coleridge's verse the pause on "harp" and "mur" is too feeble to satisfy the ear. Swinburne uses the rhyme in "wall" and "tall" to emphasize the caesural pause. It rings like the hammer on the anvil, and satisfies the demands of the ear. Indeed, it may be said that Swinburne was the first English poet to develop the poetic resources of rhyme stress as a counterweight for accentual stress. His feats in rhyme are prodigious. Most remarkable of all are his innovations in the use of double rhymes. He rescued them from the comic muse. Before him double rhymes were the dismay and despair of our poets, but he made them flexible and natural, spontaneous and sincere. 'Dolores,' we believe, was a deliberate experiment in double rhymes, written stanza after stanza in the glee of conscious virtuosity until the language refused to yield more.

Another of Swinburne's feats of metrical invention was the discovery that alliteration was the true basis of English lyrical poetry. In our language there is a plethora of monosyllabic and disyllabic words. The supply of anapaests and dactyls is limited, and the poet is forced into a very liberal use of adverbs, adjectives, and conjunctions. The result is monotony and diffuseness and metrical debility such as we find in the verse of Longfellow and Mr. Kipling. Swinburne discovered that alliteration put life into the movement of the verse and lifted it over the clogging consonants. He combined daring alliteration with the most subtle use of liquids and labials and elisions. In this way he achieved a volume and breadth of verbal music which hitherto had seemed impossible. There is no doubt that he often did so at the expense of that illusion of sincerity which is the supreme aim of the poet. He sacrificed metrical sincerity for the sake of metrical music, but he boldly relied upon the metrical energy of his verse to counteract the impression of insincerity produced by the artifice of alliteration. There is no doubt that in his first poems the metrical energy utterly overwhelms the alliterative artifice. The imaginative ardour behind the music breaks up the monotonous beat of the alliteration just as the wind breaks up the monotonous beat of the waves. Moreover, the poet invented an infinite variety of rhythmical modulations which play a great part in the masking of the metrical artifice. Just as the rhythmical modulations build up the varied music of Miltonic blank verse, so the rhythmical modulations build up the varied music of Swinburnian lyrical verse. Take, for example, this passage in 'Hesperia':—

Our wild steeds press on the night, strain hard through
pleasure and peril,
Labour and listen and pant not or pause for the peril
that nears;
And the sound of them trampling the way cleaves night as
an arrow asunder,
And slow by the sand-hill and swift by the down with
its glimpses of grass,
Sudden and steady the music, as eight hoofs trample and
thunder,
Rings in the ear of the low blind winds of the night as
we pass.

Here the verse reproduces with astounding realism the speed and clamour of the ride, and we hear and see the horses in the rise and fall of the rhythm. Similar passages abound in Swinburne's poetry—passages which actually challenge the most modern exponents of illustrative music to rival their magical feats of representative art.

It is, then, as a master of verbal music that Swinburne is without a peer in any language. The miracle of his art is intensified by the fact that English is of all languages the least tractable and tuneful. He is the poet of difficulty overcome. It

is not surprising that so great a virtuoso often erred through excess of virtuosity, and that the manner of the master culminated in mannerism. But this is the inevitable law of poetry, for even Shakespeare and Milton were not exempt from it, not to mention another consummate artist, Tennyson, whose later manner also hardened into mannerism. We must judge a great poet by his best, and assuredly Swinburne at his best is unsurpassed, and probably unsurpassable.

Surveying his work as a whole, we may say that his prose and verse together are greater in bulk than the prose and verse of any leading English writer, and fully as great in cumulative effect and influence. His formative value is manifest in contemporary poetry, and it is sure to be permanent. He has left his seal and signet on our lyrical poetry for all time. Since Milton we have not had a poet so learned and scholarly, and so richly steeped in classical traditions. His heroic sincerity and veracity, and splendid indifference to popular clamour and criticism, are not less notable than his fiery nobility of soul, which expressed itself in sympathy with high human ideals and in prodigal generosity of praise for the work of other artists, from the lesser Elizabethans to his own contemporaries, from William Blake to Emily Brontë, from Charles Lamb to Charles Reade, from George Withers to Walt Whitman, from George Chapman to Charles Dickens, from Shakespeare to Hugo. Never has a great poet gloried so magnanimously in "the noble pleasure of praise." The range of his artistic sympathy was almost illimitable, and the width of his knowledge was only equalled by the delicate sureness of his insight. All his life he revelled in "the bitter and severe delight" of letters, and his "laborious days" were passionately devoted to the service of literature in its highest forms. To the last he preserved his freshness and keenness of interest, and he never lost the childlike temper which is the mark of all great men. More than most poets of the first order, he was fortunate in his friendships, and not least among the gifts showered upon him by the gods was the companionship and comradeship of thirty years with his housemate at the Pines, Mr. Theodore Watts-Dunton, to whom the world of letters offers its sympathy in his irreparable loss. It is his consolation and ours that

Bending us-ward with memorial urns
The most high Muses that fulfil all ages
Weep, and our God's heart yearns.

JAMES DOUGLAS.

GEORGE SELWYN'S TASTE FOR EXECUTIONS.

Dunheved, Villa Road, S.W., April 10, 1909.

HAVING long shared the doubt expressed in your review of Mr. S. Parnell Kerr's 'George Selwyn and the Wits,' as to the accuracy of the denial by some of his friends of his traditional taste for witnessing executions, I drew attention in *Notes and Queries* (9 S. iii. 245), exactly ten years ago, to the fact that Selwyn's own reference to the allegation "scarcely sounded a convincing refutation of the alleged slander." This was in a letter to Lord Carlisle of February, 1777; but, although he may have resented its frequent repetition, it had then been common talk among his intimates for a quarter of a century. Horace Walpole, for instance, writing to George Montagu from Strawberry Hill on June 6th, 1752, and describing a burglary at his town house, incidentally remarked: "I dispatched a courier to White's for George Selwyn, who,

you know, loves nothing upon earth so well as a criminal, except the execution of him." Is it possible to believe that this deep-seated and long-expressed belief had no foundation in fact?

ALFRED F. ROBBINS.

FRANK MARION CRAWFORD.

4, Leonard Place, High Street, Kensington, W.,
April 10, 1909.

ANOTHER link with my long years in Italy is broken by the death of my old friend Crawford yesterday at Sant' Agnello di Sorrento.

My acquaintance with him began in 1877 in this wise. We found ourselves seated in the compartment of the celebrated Caffè Greco in Via Condotti, Rome, yclept the "omnibus"—in that corner where Thackeray, Gibson the sculptor, and hundreds of other noted English and American writers and artists have assembled for full a century past. Presently Crawford elongated his brawny limbs, and addressed me thus: "You are Mercer, and I am Crawford; it is not of much use waiting for an introduction; will you play me a game of chess?" I did. Crawford was utterly unknown to fame then, and only scribbled a little for the London papers. About that time he was corresponding for *The Daily Telegraph*, and I acting as deputy correspondent, in place of T. Adolphus Trollope (then on a holiday tour), for *The Standard*.

Whilst I was spending an afternoon in his rooms in the Via Sebastianello his valet entered, and found us absorbed in our game of chess; he carried in his hand the Italian version of King Victor Emmanuel's speech at the opening of Parliament, but could not obtain Crawford's attention. Readers of *The Daily Telegraph* read next day the speech as I translated it on that occasion in the intervals of our game.

I think it was a little later when Crawford thought proper to rusticate a while, and asked me to supply him with an introductory letter to Mr. Murphy, a Dano-Irish painter living at Olevano, near Subiaco. The German colony at Rome had just bought a small *boschetto* near there, containing curiously gnarled trees and branches, to save them from the axe of the woodcutters and vandals.

In 1879 we met again in Siena, and having roused me early, he would choose occasionally to wander idly around the Lizza Gardens to view the extensive panorama from the ramparts. Mindful of his Heidelberg student days, he, in my company, would quench his Teutonic thirst under the acacia trees surrounding the *Birreria* outside the theatre, and the German brewer would cheerfully hasten to bring his metal-crowned tankards foaming with very unintoxicating beer.

Next (in the same year, I suppose) we met at the Oriental Congress and Exhibition at Florence for the last time, as there he saw Mr. Cama, the Parsee merchant, who procured him an appointment at the Calcutta University after stipulating for his acquisition of Sanskrit. This, with his wonderful linguistic faculty, he soon mastered. How, after three or four years, he returned to Italy by way of New York, and on dining with his uncle (Sam Ward) was bitten by the tarantula of novel-writing, starting with the Anglo-Indian tale of 'Mr. Isaacs,' is a matter known to everybody now.

Ten years passed before he was established for life in his villa at Sant' Agnello above Sorrento, and won his reputation as a novelist. Truth to tell, he surpassed all the expectations of those who had known him from boyhood intimately, except always his own mother.

It was in 1887 that I heard he had undertaken an uncongenial labour for Messrs. Macmillan & Co., having promised them a life of Sir John Hawkwood for one of their series of eminent men. Knowing that Mr. Temple Leader, in conjunction with an Italian professor, Marcotti, was then preparing a most elaborate biography of this same illustrious Anglo-Florentine "Free Lance," I warned Crawford of the dangerous rivalry. He consulted me about the best method to escape the collision of books, and my answer may be found in a letter on Sir John Hawkwood contained in *The Athenæum* of May 11th, 1889. Crawford accepted the position, and retired from the field, whilst I deprived the public of a semi-romantic story from his pen, and received, *mirabile dictu*, thanks from both sides. I possess two long letters on the subject from Crawford, dated April 18th and 25th, 1889; but I fear I cannot trespass further on your limits of space to transcribe them.

One of Crawford's sisters, Mrs. Hugh Fraser, is well known as a writer of books of travel and novels. WILLIAM MERCER.

WE may add to Mr. Mercer's interesting recollections a few details concerning the author's life and work. Born in Italy of American parents, Marion Crawford went to school in the United States, and later to Trinity College, Cambridge, Heidelberg, and Harvard. In 1873 he took to journalism. His first novel, 'Mr. Isaacs,' at once won him success, and, though somewhat sketchy in its working-out, will be preferred by many to his numerous Italian stories. There was some ground for Oscar Wilde's suggestion that he had immolated himself on the altar of local colour, as in 'Sant' Ilario' and 'Saracinesca'; and the growing habit of moral reflection, though it probably made for popular success, as in the case of H. S. Merriman's work, did not make for artistry. A master of effective plot, as in 'Paul Patoff,' Mr. Crawford wrote with directness and great fluency; but he lacked the distinction and the powers of analysis, of creating character, which make work permanent. In love-stories such as 'Marzio's Crucifix' and 'A Cigarette-Maker's Romance' he was, perhaps, at his best. The latter, indeed, is instinct with genuine pathos, and the most effective of all his books. His last trilogy of novels, 'Soprano,' 'The Prima-donna,' and 'The Diva's Ruby,' shows a distinct advance in ability. His historical works—'Ave Roma Immortalis: Studies from the Chronicles of Rome,' 'Gleanings from Venetian History,' and 'Rulers of the South: Sicily, Calabria, Malta'—were alive with interest and pertinent criticism, but hardly satisfactory in detail to scholars.

THE HON. F. STRUTT.

WE regret to announce the death of the Hon. Frederick Strutt, the youngest son of the late Lord Belper, and brother of the present peer. He died suddenly on Easter Monday at Trent Railway Station, apparently through hurrying to catch a train.

Mr. Strutt, who was born in 1843, led a most strenuous and useful life, notwithstanding the drawbacks of delicate health. In 1886 he sustained severe injuries to the head in an accident, and remained unconscious for nearly five months. On his recovery, which is always considered one of the most remarkable in the annals of modern surgery, he, although continuing to suffer from considerable deafness and

partial loss of eyesight, resumed to a great extent his varied labours, taking a great interest in politics, education, and philanthropy. There are few public men who will be more generally missed in Derbyshire and the Midlands.

Mr. Strutt, who was one of the oldest members of the Athenæum Club, was a widely read and well-travelled man, and possessed of considerable literary gifts. He was a member of various learned and literary societies, and President of the Derbyshire Archaeological and Natural History Society at the time of his death. In the well-being of that Society he took the greatest possible interest, and recently played a prominent part in its strenuous and happily successful protest against the proposed destruction of the most valuable parts of the church of Ilkeston. To the Society's *Journal* he made several valuable contributions, and he spent most of his leisure time in the last two years in compiling a singularly thorough index to the first twenty-five volumes of its proceedings. This volume is at the present time going through the press, and is a monument of careful industry. In his last letter on this subject, written to a friend a few days ago, he wrote:—

"The work of comparing each printed item with the actual volumes is a far bigger job than I anticipated; the slips I now return (only part of the letter B) have occupied myself and assistant nine hours; but after all an index is worthless unless really correct."

Mr. Strutt was also engaged in the preparation of an important topographical work on the extensive parish of Duffield, for which he had made collections for several years. He had just arranged with his old friend the Rev. Dr. Cox to assist him in necessary researches at the Public Record Office. He also edited the parish registers of Duffield and of certain adjacent parishes.

His collections of manuscripts, drawings, prints, and books illustrating the whole of Derbyshire (and also to some extent Nottinghamshire) are most extensive. We believe it will be found that he has left the Derbyshire portion of his splendid library to the Derbyshire County Council. Mr. Strutt was a warm supporter of the Victoria County History scheme.

Another work of his was a privately printed biography of his great-grandfather Jedediah Strutt, the eminent mechanician and inventor of the ribbed stocking frame. A portion of this he contributed to the 'Memorials of Old Derbyshire' issued in 1907.

Mr. Strutt possessed a remarkably interesting collection of letters from the many literary friends of his father and grandfather. A few years ago some unpublished letters of Moore from this source appeared in our columns.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Brooke (A. E.) and McLean (N.), *The Old Testament in Greek*, Vol. I. Part II., 12/6 net. Based on the Codex Vaticanus, supplemented from other uncial manuscripts, with a critical apparatus containing the variants of the chief ancient authorities for the text of the Septuagint.
- Carver (W. Owen), *Missions in the Plan of the Ages*, 3/6 net. Bible study in missions.
- Hinton (J.), *The Mystery of Pain*, 1/ net. One of the Heart and Life Booklets.
- More (P. Elmer), *Shelburne Essays*, Sixth Series, 5/ net. Studies of religious dualism, including work on St. Augustine, Sir Thomas Browne, Rousseau, and the trial of Socrates.
- Waylen (Hector), *Mountain Pathways*, 2/6 net. A study in the ethics of the Sermon on the Mount, together with a revised translation and critical notes, and an introduction by F. C. Burkitt.

Law.

- Hemmant (D. G.), *The Companies (Consolidation) Act, 1908*, 6/ net.
- Hynes and Jameson's *County Council Licences*, 10/6 net.
- Stone's *Justice's Manual*, 1909, 25/

Fine Art and Archaeology.

- Birmingham Museum and Art Gallery, *Illustrated Catalogue*, with Descriptive Notes of the Permanent Collection of Paintings in the Art Gallery and in Aston Hall and Elsewhere, 6d.
- Book of Trade Secrets: Recipes and Instructions for renovating, repairing, improving, and preserving Old Books and Prints, by an Expert, 1/ net.
- Bumpus (T. Francis), *Canterbury Cathedral*, 2/6 net. Illustrated.
- Caroe (W. D.), *King's Hostel*, Trinity College, Cambridge, 10/6 net. An examination of the history of King's Hall, with special reference to the buildings recently disclosed.
- Gomme (Bernard), *Index of Archaeological Papers published in 1907*. The seventeenth issue of the series, completing the Index for the period 1891-1907.
- Mees (C. E. K.), *The Photography of Coloured Objects*. An attempt to put clearly the theory underlying the photography of coloured objects, and the application of that theory to those branches which are of the most importance.

Poetry and the Drama.

- Cook (W. P.), *Carthoon*, 2/6. A tragedy in three acts.
- Dante's *Divine Comedy: Inferno, Purgatorio, and Paradiso*, 3 vols., 10/6 net. Translated by Edward Wilberforce.
- Esque (J. Louis de), *Betelguese*. A fantastic trip through hell.
- Ibsen (H.), *The Fantasy of Peer Gynt*, 3/6 net. Selections from 'Peer Gynt' done into English verse by Isabelle M. Pagan.
- Narkissos, by W., 2/6 net.
- Robins (E.), *Votes for Women*, 1/. A play in three acts.
- Steynor (M.), *Lancelot and Elaine*, 2/ net. A play in five acts.
- War and other Short Poems, by T. E. C., 3/6 net.

Bibliography.

- Leslie (Major J. H.) and Smith (Capt. D.), *A Bibliography of Works by Officers, Non-Commissioned Officers, and Men who have served in the Royal, Bengal, Madras, or Bombay Artillery; Part I. Abbott-Biddulph*, 1/
- Library of Congress: *Want List of American Historical Serials*. New Edition.

Philosophy.

- Bradley (A. C.), *English Poetry and German Philosophy in the Age of Wordsworth*, 6d. net. The Adamson Lecture, 1909.
- Cronin (Rev. M.), *The Science of Ethics: Vol. I. General Ethics*, 12/6 net. The main purpose of the work is to present a full and connected account of the ethical system of Aristotle and St. Thomas Aquinas.

Political Economy.

- Morris (R. D.), *Life Assurance from the National and Personal Standpoint*, 6d. net. With an introduction by the Right Hon. D. Lloyd George.
- Schloss (D. F.), *Insurance against Unemployment*, 3/6 net.
- Shadwell (A.), *Industrial Efficiency*, 6/ net. A comparative study of industrial life in England, Germany, and America. New Edition.

History and Biography.

- Burke (A. Meredith), *Prominent Families of the United States of America*, Vol. I., 42/ net.
- Caithness and Sutherland Records, Vol. I. Part I. Miscellaneous documents edited and translated by the Rev. Henry Paton.
- Colvin (Sir Auckland), *The Making of Modern Egypt*, 1/
- Dictionary of National Biography: Vol. XIV. Myllar-Owen, 15/ net.
- Hamilton (Angus), *Problems of the Middle East*, 12/6 net. Treats of the Young Turk Party, Persia and the Powers, the Baghdad Railway, &c.
- Hastings (G. W.), *A Vindication of Warren Hastings*, 6/ net.
- Herkless (Prof. J.) and Hannay (R. Kerr), *The Archbishops of St. Andrews*, Vol. II., 7/6 net.
- London in the Sixties, with a few Digressions. By One of the Old Brigade, 3/6
- McCabe (J.), *The Iron Cardinal*, 15/ net. A new life of Richelieu.
- Magna Charta, 6d. net. From a translation in the British Museum, probably made early in the eighteenth century.
- Makower (S. V.), *Richard Savage*, 16/ net. A romance in biography, with 17 illustrations.
- Moresby (Admiral J.), *Two Admirals: Admiral of the Fleet Sir Fairfax Moresby, G.C.B., 1786-1877, and his Son, John Moresby*, 14/ net. A record of life and service in the British Navy for a hundred years, with portraits and illustrations.
- Orkney and Shetland Records, Vol. I., Part V. Contains documents edited and translated by the Rev. Henry Paton.
- Review of Historical Publications relating to Canada, Vol. XIII. Edited by George M. Wrong and H. H. Langton. For notice of Vol. XII. see *Athen.*, May 9, 1908, p. 573.
- Russell (C. E.), *Thomas Chatterton, the Marvellous Boy*, 7/6 net. A study of his life. Illustrated.
- Waddington (S.), *Chapters of my Life*, 7/6 net. An autobiography.

Geography and Travel.

- Higginson (Ella), *Alaska, the Great Country*, 7/6 net.
- Kirkham (S. D.), *Mexican Trails*, 7/6 net. A record of travel in Mexico, 1904-7.
- Tate (G. P.), *The Frontiers of Baluchistan*, 12/6 net. Travels on the borders of Persia and Afghanistan, with an introduction by Col. Sir A. H. McMahon, a coloured frontispiece, 36 plates, and 2 maps.
- Thomson (J. M. A.) and Andrews (A. W.), *The Climbs of Lliwedd*, 5/ net. With illustrations and diagrams. Issued by the Climbers' Club, and intended for experienced climbers.

Sports and Pastimes.

- Browning (Capt.), *Auction Bridge, and How to Play It*, 1/. An attempt to explain the game of auction bridge in a simple, definite, and coherent form.

Education.

- College of Preceptors, *Calendar for 1909*, 2/6

Philology.

- Homer, *Iliad*, Books IX. and X., 1/. Translated by E. H. Blakeney.
- Leeb-Lundberg (W.), *Word Formation in Kipling*, 2/6 net. A stylistic-philological study.
- Ullman (B. L.), *Additions and Corrections to C.L.L.* Reprinted from *Classical Philology*, Vol. IV., No. 2.

School-Books.

- Forsyth (J.), *Select Readings and Recitations*. Adapted and arranged for the classroom, the drawing-room, and the platform, with rules and exercises.
- Healey (E.), *A First Book of Botany*, 1/6
- Lamb (C. and M.), *Tales from Shakespeare*, Second Series, 1/6. With introduction and notes by C. D. Punchard.
- Pichot (Amédée), *Pocahontas*, 6d. One of Siepmann's French Series for Rapid Reading.
- Plato's *Republic*, Book I., Vocabulary, Syntax, Exercise, by the Rev. John Highwood, 5/ net.

Science.

- Bailey (L. H.), *Beginner's Botany*, 3/6
- Bird Notes and News, Vol. III. No. 5. Journal of the Royal Society for the Protection of Birds.
- Childe (C. P.), *Operative Nursing and Technique*, 3/8 net. A book for nurses, dressers, house-surgeons, &c.
- Guide to the Whales, Porpoises, and Dolphins (Order Cetacea) exhibited in the Department of Zoology, British Museum (Natural History), 4d. Illustrated by 33 figures.
- Hudson (Bernard), *Aids to Medicine*, 2/6 net. In the Students' Aids Series.
- Hulme (F. E.), *Familiar Swiss Flowers*, First Series, 1/ net. Contains 24 coloured plates.
- Minett (E. P.), *Differential Diagnosis of Bacteria, and Practical Bacteriology*, 2/6 net.
- National Physical Laboratory Report for the Year 1908. Publications of the Research Defence Society, March, 1908-9, selected by the Committee, 2/6 net.
- Roth (W. A.), *Exercises in Physical Chemistry*, 6/ net.
- Sudborough (J. J.) and James (T. C.), *Practical Organic Chemistry*, 5/ net.

Fiction.

- Benedict (C.), *A Resemblance, and other Stories*, 6/. A series of short stories, three of which have appeared in American magazines.
- Brown (Alice), *The Story of Thyrsa*, 6/. A love-story placed in an American village. With a frontispiece by Alice B. Stephens.
- Couch (Stata B.), *In the Shadow of the Peaks*, 6/. The scenes are laid in the valley of Cuernavaca, Mexico.
- Fletcher (J. S.), *The Mantle of Ishmael*, 6/. A sensational story of crime.
- Heilgers (Louise), *Vain Tales from 'Vanity Fair'*, 3/6. A series of short stories, with an appreciative preface by Frank Harris.
- Hilliers (A.), *As It Happened*, 6/. A story of action, dealing with the period 1778-9.
- Macchi (Countess M.), *The Mersteins*, 1/. Contains two tales, one of which has to do with the owner of a Ligurian copper mine.
- Maltby (A.), *Inez the King's Page*, 6/. The story is laid in the time of Philip and Mary. Third Edition.
- Moore (F. Frankfort), *Priscilla and Charybdis*, 6/. A story of alternatives.
- Pemberton (Max), *The Show Girl*, 6/. An account of Paris—the Paris of Montmartre and the Quartier Latin—as seen by a rollicking art-student. There is a frontispiece by Cyrus Cuneo.
- Philips (F. C.), *One Never Knows*, 6/. A story of love, the stage, and a secret marriage.
- Rawson (Maud S.), *The Stairway of Honour*, 6/. The tales are in three sections: I. of the olden days; II. of the eighteenth century; III. of to-day.
- Rowland (Helen), *The Widow—to say Nothing of the Man*, 1/ net. A humorous book, chiefly occupied with discussions on marriage. Contains 8 illustrations by Esther P. Hill.
- Sidgwick (Mrs. Alfred), *Cynthia's Way*, 7d. net. For former review see *Athen.*, Jan. 18, 1902, p. 77.
- Whyte (A. Gowans), *A Comedy of Ambition*, 6/. In the protagonists the author has made a study of idealism, passion, and ambition.
- Wilson (T. Wilson), *The Bargain*, 6/. Ara, not seventeen, romantic and proudly sensitive, had left her boarding school, to discover her idealized father, lately returned from India, dying in a wayside inn. Ara understood one thing by "the Bargain," Tredethy, an Indian judge, another.
- Wood (Mrs. Henry), *Elster's Folly*, 6d.
- Yorke (Curtis), *Once*, 6d.

General Literature.

- Catechism on Field Training, 3/ net. With illustrations and explanatory notes in accordance with the latest textbooks and regulations, and practical exercises and examples, revised and edited by Lieut.-Col. W. Plomer. New Edition.
- Export Merchant Shippers and Manufacturers of Great Britain and Ireland, 1909, 2 vols., 15/6 net.
- Foltz (E. B. K.), *The Federal Civil Service as a Career*, 6/
- Hamilton (C.), *Materials and Methods of Fiction*, 5/ net. The author, from a study of many novels and short stories of acknowledged greatness, deduces and formulates the general principles of the art of fiction. There is an introduction by Brander Matthews.
- Hartley (C. Gasquoine), *Stories from the Greek Legends*, 3/6 net. With 8 illustrations.
- Higgins (P.) and Conolly (F. V.), *The Irish in America*, 6d. Vol. IV. of the Irish Library.
- Leatham (C. W.), *Sketch and Stories of the Royal Irish Constabulary*, 6d.
- Mount Tom, October-November, 12 numbers for 1 dol. An "all-outdoors" magazine, issued at Northampton, Mass.
- Old-Lore Miscellany, Vol. II., Part II. Issued by the Viking Club.
- Press Album, 2/6 net. Published in aid of the Journalists' Orphan Fund, and edited by Thos. Catling.
- Souvenir and Book of Words of the Colchester Pageant, June 21st-26th, 1909, invented and arranged by Louis N. Parker, 1/ net.

Statistics of the Dominion of New Zealand for the Year 1907, Vol. II. Compiled in the Registrar-General's office from official records.

Young (Filson), Memory Harbour, 5/ net. Essays chiefly in description.

Pamphlets.

Nationalism in Hungary from the Business Point of View, by Veridicus, 1d.

Toynbee (G.), Joseph Toynbee, F.R.S., Aural Surgeon, 3d. net.

FOREIGN.

Fine Art and Archæology.

Havard (H.), La Céramique hollandaise : Histoire des Faïences de Delft, &c., et des Porcelaines de Weesp, &c., 2 vols., 75/ net. These sumptuous volumes have 35 full-page plates and over 500 other illustrations.

Poetry.

Victoria (Leandro Arrarte), La sin par Morocha. Two short poems from Montevideo.

Philology.

Κριτικά καὶ ἐξηγητικά περὶ τριῶν Ὀυεργιλίου στίχων, by I. Roiron. Notes on Virgilian criticism in modern Greek.

Fiction.

Marguerite (P.), La Lanterne magique, 3fr. 50.

Téramond (G.), Le mystérieux Inconnu, 3fr. 50.

General Literature.

Lazursky (V.), On the Essays of Steele and Addison, Part I. Issued in Russian characters by the Imperial University of Odessa.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MESSRS. LONGMAN hope to publish during the present month Mr. J. Atkinson Hobson's new book, 'The Industrial System.' By means of an outline of the structure and working of modern industry the writer seeks to show how the distribution of wealth is actually effected, and what are the forces that determine how much goes in payment to landowners, capitalists, *entrepreneurs*, and labourers for various services rendered.

'LEAVES OF THE LOWER BRANCH: THE ATTORNEY IN LIFE AND LETTERS,' by Mr. E. B. V. Christian, which will be published by Messrs. Smith & Elder on the 26th of this month, consists of sketches of the attorney as he is depicted in books, and the work done in literature by solicitors. The sketches range from a humorous defence of Messrs. Dodson & Fogg to more serious studies in books. The volume will include nine illustrations.

MESSRS. SMITH & ELDER also promise a new novel by Miss F. M. Peard, entitled 'The Flying Months,' next Tuesday; while on the 4th of May they will publish Mr. Halliwell Sutcliffe's story, 'Priscilla of the Good Intent,' which is appearing in *The Cornhill Magazine*, and a story of to-day by Miss Frances G. Burmester, entitled 'Davina.'

THE forthcoming number of *The Library* will contain an article by Mr. H. R. Plomer on a newly found document of unique interest for the history of English printing and bookselling in the fifteenth century. Dr. Hessels begins a destructive criticism of numerous documents said to refer to Gutenberg. Mr. Alfred Pollard suggests some general principles for the arrangement of bibliographies, and describes a hitherto unknown book from the second Oxford press. In other articles, Mr. Ballinger completes his survey of his twenty-four years' work at Cardiff, and Mr. William Jaggard offers further evidence as to the alleged false dates in various Shakespearean quartos.

THE book on the sea and national spirit which Mr. G. A. B. Dewar began some time ago will be published by Messrs. George Allen & Son. The author was ill during most of the winter, and forbidden to do any work. He has now, however, taken up the book again.

'THE FOOTSTEPS OF GORDON AT KHARTUM' is the subject of an article by Mr. Douglas Sladen in the *May Sunday at Home*. Dr. George Hanson discusses the scientific and other problems suggested by the first chapter of Genesis. Mr. T. H. S. Escott in 'The Romance of a Dead Language' gives an account of the study of Greek at Oxford, with special reference to Gaisford and Liddell and Scott. Mrs. Pout describes a holiday in Norway, and Mr. Oliver G. Pike contributes an article on the swarming of bees.

MESSRS. SOTHEY'S sale on May 6th will consist of a collection of illuminated manuscripts on vellum. It extends to sixty-seven lots, an unusual number to appear in one property. The twenty-five plates in the sale catalogue to some extent indicate the variety and beauty of the MSS., which chiefly date from the fifteenth century, and are Books of Hours.

MR. WILLIAM ALDIS WRIGHT sends us the following regarding a point noted in our review of the Cambridge reprint of the Authorized Version:—

"In Genesis xxxiii. 2 the text is quite correct in reading 'their children,' and thus justifies my confidence in the accuracy of the compositors and readers. I perfectly well remember noting the misprint of the first issue, and the error must have crept in when I transcribed my notes for the press. I hope there are not many such."

THE speakers at the dinner of the Royal Literary Fund, at which Mr. Andrew Lang will preside on Thursday, May 13th, will be Lord Tennyson, Sir Edward Clarke, and Mr. Maurice Hewlett.

THE obituary of the week includes the name of Dr. Whitley Stokes, who died on Tuesday last at the age of seventy-nine. Dr. Stokes was one of our leading Celtic scholars, joint editor of the series of 'Irish Texts,' the 'Thesaurus Palæohibernicus,' and the 'Archiv für keltische Lexicographie.' His 'Urkeltscher Sprachschatz,' produced in conjunction with Prof. Bessenberger, is a monument of philological research. He also did some important work in the codification of Indian law.

OUR paragraph announcing that a volume of J. M. Synge's poems would shortly be published by "the Dun Emer Press" should read "the Cuala Press," as Miss Elizabeth Yeats's printing establishment is now known by that name. Mr. Synge's volume will appear in about six weeks. Miss Yeats's brother Mr. W. B. Yeats is adding an appreciation, and another brother, Mr. Jack B. Yeats, a drawing.

RECENT Parliamentary Papers of interest are Annual Report on the Finances of the University of Glasgow (3d.); and Welsh Colleges Committee, Report, Evidence, &c. (1s. 5½d.).

SCIENCE

My Life among the Wild Birds in Spain. By Col. Willoughby Verner. (Bale, Sons & Danielsson.)

AN inveterate birdnester, unrepentant, but not indiscriminating, Col. Verner commands far more respect than many more plausible humanitarians. His remarks about the ethics of his beloved hobby are much to the point, and we can well understand that to a man with his code the "bestial paid collector and his most accursed myrmidon the local sportsman" are a disgrace. He himself has been intimately associated with some of the greatest ornithologists of the last generation, and has contributed some of the finest specimens to the British Museum.

But perhaps the chief interest of this book for the general reader lies in the fact that Col. Verner writes as an acknowledged expert on climbing. It may seem a simple matter to be hauled up a big tree by a rope or lowered down the face of a precipice; but these pages, apart from the numerous sensational illustrations of awkward corners and overhanging cliffs, will quickly correct any such mistaken impression. The first six chapters of the book are largely concerned with the methods and equipment suggested by long experience. With almost insurmountable difficulties of transport, the first consideration must be to reduce the weight of all impedimenta to a minimum. Within these limits it has always been Col. Verner's rule to neglect no reasonable precaution; but, like every other birdnester, sooner than admit defeat, he has often adopted desperate measures. He has habitually invited picked friends to accompany him on his expeditions, and naval officers, familiar with the handling of ropes, have often assisted him.

Long accustomed to supplement his journal with a sketch-book, the author eventually called in the aid of photography to complete his records and furnish material for this book. Only a light hand-camera was taken, and, in his opinion, for 90 per cent of his pictures any more cumbersome outfit would have been useless. As it was, his earlier efforts were needlessly hampered by the irritating limitations of a "fixed focus" lens. With the opportunism of a cliff-climber, he has often secured a long time exposure under the most difficult conditions. He betrays a certain satisfaction over the inability of the professional bird-photographer to accomplish as much with all his elaborate paraphernalia. Indeed, he relates with some gusto a ludicrous incident at the expense of one of these gentlemen. Col. Verner had despoiled a Bonelli's eagle of an egg, which, on the chance that a second might be laid, he replaced with a substitute borrowed from a tame goose. Presently the unsuspecting photographer visited the spot, and achieved the comparatively easy feat of carrying off the spurious egg, but, fortunately perhaps for himself, failed to secure a picture of his

prize *in situ* to illustrate the detailed account he subsequently wrote of the adventure. The author's photograph of the genuine egg is here reproduced to give point to the story, the facts of which only came to light in the following year.

As a contribution to ornithology this work is particularly valuable by reason of its many beautiful plates of the larger Raptores; these, while representing the experience and skill of a field naturalist of repute, have for the most part been subjected to the exacting test of Lord Lilford's scrutiny and approval. All that Col. Verner has to tell us of the birds of Spain is bound to carry great weight, owing to the continuity of his observations; for from the early seventies he has repeatedly visited the same scenes, and during the last few years has wintered in the country.

The convenient plan has been followed of grouping the various birds according to their appropriate environment. Here, perhaps unconsciously, the climber's instinct has evolved an ascending scale—laguna, plain, woodland, sea-cliff, and finally sierra. In the marshes the splendid cranes hold pride of place, and their great migratory movements may be witnessed with unerring regularity as regards both time and direction in South-West Andalusia. The number that remains to nest is sadly diminishing every year, owing to persistent "egging." To discover a nest among the immense red-beds is a matter of supreme difficulty, and Col. Verner tells of a whole series of reconnaissances on horseback before he was successful in obtaining a photograph. It is a pity that many of the photographs taken in otherwise favourable circumstances have been badly under-exposed, presumably through the prevalence of wind. On one occasion a pair of cranes in their parental anxiety simulated disablement after the most approved fashion.

Among the denizens of the plains the great bustard is at once a commanding and, during the well-known "paroxysms of courtship," a grotesque figure. It is pointed out that long after the females have settled down on their eggs in distant cornlands, the males congregate in big flocks and continue the farce of these terrific encounters. An amusing description is given of their methods:—

"One can almost imagine one inverted old cock saying to another, 'You be off!' 'I won't,' replies Number Two. 'What! you won't?' thunders Number One, rustling up to him with creaking primaries and a generally appalling appearance. 'No!' says Number Two, equally crackling all over and strutting around ferociously. 'Then stay where you are,' remarks Number One, wheeling about and adroitly evading the difficulties of the situation."

The remarkable speed at which these huge birds fly is noticed. With the steady beat of their enormous wings, their flight is so deceptive that, though they seldom travel more than 30 yards above the ground in a drive, no bird is in practice more easily missed. Even more difficult to "bag" is the handsome little bustard, too elusive either to drive or to stalk.

Col. Verner has found its nesting habits baffling in the extreme.

The cork forests and pine woods are so rich in varied avifauna that a few glimpses only of the most salient features are possible. Overshadowed by the greater birds of prey, many beautiful nesting species—including the golden oriole, the bee-eater, the hoopoe, and a host of interesting warblers—are dismissed in a single chapter. It is a curious fact that the blackbirds, which swarm in Southern Spain, never appear to lay more than three eggs. The author has found the brilliant hues even of the male oriole undeniably protective in the surroundings these birds persistently affect; for, avoiding the more sombre cork-oaks and olives, they show a marked preference for the vivid foliage of ash and Spanish oak, where they can lose themselves effectually in the high lights and deep shadows. Though game-preserving is already declaring a war of extermination in various districts, the kites and tree-nesting eagles are still numerous, and for the most part build in easily accessible positions. Indeed, the largest of the latter, the white-shouldered eagle (*Aquila adalberti*), nests often in extremely small trees, in some cases only 15 ft. or so from the ground. Such sites, however, do not always lend themselves well to photography. On the other hand, the black vulture, selecting the tallest and most formidable trees, once succeeded in defeating Col. Verner himself. On this memorable occasion a stolid woodman at last proved the *deus ex machina*, and his marvellous climb and almost uncanny manipulation of a rope are described with generous appreciation.

The short section dealing with the sea-cliffs contains interesting accounts of ravens and ospreys. Some of the habits of the former in the Spanish peninsula are distinctly puzzling. Thus we are told that in sunny Andalusia it lays its eggs on an average a full two months later than in the British Isles. Again, the periodic processional movement of a number of ravens *in pairs*, travelling at intervals along the same line of flight, is a phenomenon that has hitherto attracted little or no attention. Thus on April 18th, 1906, Col. Verner counted no fewer than seventeen pairs proceeding in this fashion. It is to be noted that in this case, as in the exactly parallel occurrence we recently alluded to briefly in these columns, the movement took place at a date when all local ravens would ordinarily have settled down at their breeding quarters.

The last portion of the book is the most important, and the description of bird life in the sierras provides much stirring narrative. In these remote rocky wastes the lesser birds are but sparingly represented; a brief mention suffices for some half-dozen species, including the blue rock thrush, the black wheatear with his curious nest of stones, the chough, and the Alpine accentor. It is pleasing to read how the common wren shares the wildest and most desolate cliffs and

caverns with huge vultures and eagles, his cheery song being often the only sound to break the impressive stillness of the scene.

A chapter is devoted to the eagle owl, which is more frequently heard than seen; and a most amusing account is given of two of these birds in captivity. Col. Verner's experience of the golden eagle is that in Spain its nest is always in a cliff, and its marked preference for the limestone country is, it is suggested, partly due to its antipathy for griffon vultures, which occupy all the best sandstone crags. It was in a visit to a griffonry in his early days that the author undertook the foolhardy climb which his riper experience condemns. His account of this adventure was published in full in Seebohm's 'History of British Birds,' together with a woodcut illustration of a perilous corner. This picture forms the frontispiece of the present work; in the interval that has elapsed since its first publication the climber has changed his nether garments! The culminating feat of Col. Verner's long birdsnesting career was only accomplished in 1908 with a successful campaign against the famous lämmergeyer, or, as he prefers to call it, the bearded vulture. He had the evidence of his own eyes that the title "bone-breaker" is no misnomer. The excellent sketches of this and other great birds upon the wing are a welcome feature. The scenes of the final act—the succession of bitter disappointments, dangerous predicaments, and eventual triumph—come with singularly dramatic effect. A large and carefully prepared general view of the great cliff in question adds much to the story. The indomitable veteran ends with a heartfelt "Nunc dimittis."

The whole book exercises a singular fascination, and should be read and enjoyed at leisure. The only adverse criticism we offer is that the punctuation is faulty, and the construction of some of the sentences cumbrous, and even ungrammatical.

SOCIETIES.

ROYAL ASTRONOMICAL.—April 7.—Prof. H. H. Turner, V.P., in the chair.—Mr. E. B. Knobel gave a description of a Chinese planisphere that had been exhibited in the Franco-British Exhibition as "a bronze compass" believed to be Japanese. The stars on the planisphere are represented by raised dots, connected in groups, each group representing a Chinese asterism. These have no relation to our constellations, and do not in any sense represent areas of the heavens. The principles of the "siou," or Chinese limar mansions, were explained.—Dr. Ritchey, of the Solar Observatory, Mount Wilson, California, described the construction and mountings of a 60-inch Cassegrain reflecting telescope, and showed a series of slides illustrating the various processes. The tests to which the mirror was subjected showed that its figure was of great perfection. The serious difficulties of transporting the heavy weights of the mirror tube, polar axis, &c., to the summit of Mount Wilson have been overcome, and the telescope is now mounted in the 50-foot dome erected for it.—Mr. S. S. Hough, Director of the Royal Observatory, Cape of Good Hope, exhibited a series of photographs of comet Morehouse taken after its perihelion passage, showing changes in the tail resembling those photographed in the northern hemisphere before perihelion.—Mr. Ernest W. Cooke, Director of the Perth Observatory, Western Australia, gave an account of the condition of astronomy in the Australian continent, especially with reference to the State Observa-

tories.—Mr. J. H. Reynolds showed photographs of Jupiter taken during the opposition 1908-9.—Prof. Turner briefly mentioned two papers by himself: on the number of faint stars with large proper motions, and on the position of the sun's axis of rotation.—Mr. Crommelin gave an account of the orbit of the eighth satellite of Jupiter, as determined by Mr. Cowell, Mr. Davidson, and himself, and showed that, as at present determined, the orbit did not make a closed curve.

LINNEAN.—April 1.—Dr. D. H. Scott, President, in the chair.—Miss M. Rathbone, Mr. J. M. F. Drummond, and Dr. Marie C. Carmichael Stopes were admitted Fellows.—Mr. H. Caracciolo, Mr. J. B. Groom, and Dr. A. A. Lawson were elected Fellows.

Dr. Marie Stopes exhibited several microscope slides and micro-photographs of plant petrifications from Japan. The petrifications are of Cretaceous age, and are preserved as masses of fragments in some degree like the Palæozoic "coal-balls." The specimens included a number of new genera and species, the structure of which throws light on the flora of the Cretaceous period, and in particular is important in relation to the question of the early Angiosperms. These specimens are the first to be worked on from these beds. The President, in the name of the Society, congratulated Miss Stopes on the important results of her journey and explorations. Prof. F. W. Oliver and Mr. E. A. Newell Arber joined in the discussion which followed.

Mr. A. D. Darbishire exhibited seven cases of specimens as the results of breeding experiments with peas, illustrating Mendelian phenomena; and Mr. A. W. Sutton showed a large series of seeds, some being results obtained by crossing *Pisum arvense*, from the neighbourhood of Jaffa, with varieties of culinary peas, *P. sativum*. Prof. Keeble and Mr. J. R. Drummond contributed further remarks.

The first paper was by Mr. A. O. Walker, entitled 'Amphipoda Hyperidea of the Sealark Expedition to the Indian Ocean.' The Amphipoda Hyperidea of the expedition consist of 35 species in 28 genera, none new to science. Mr. Walker also showed specimens of Amphipoda preserved for 26 years in pure glycerine, the colour and markings being perfectly retained. He concluded by offering to the Society a microscope by E. Leitz of Wetzlar, fitted with three powers and Abbe's condenser.—Dr. J. Cosmo Melvill gave an outline of the contents of his memoir on the marine Mollusca of the same expedition. The Rev. T. R. R. Stebbing and Prof. Dendy added a few observations.

A paper by Mr. E. R. Sykes on 'The Land and Freshwater Mollusca of the Seychelles Archipelago' was formally read.—The last paper was by Dr. W. T. Calman, on a blind prawn from the Sea of Galilee, constituting a new genus and species, *Typhlocaris galilea*. The author briefly replied to questions put by Mr. A. O. Walker and the Rev. T. R. R. Stebbing.

ZOOLOGICAL.—April 6.—Mr. F. Gillett, V.P., in the chair.—The Secretary exhibited, on behalf of Mr. G. Jennison, some fertilized eggs from a pair of Seba pythons in the Belle Vue Zoological Gardens, Manchester.—Dr. R. T. Leiper exhibited a greatly distorted elephant's tusk from the Congo, and a malformed canine tooth of a hippopotamus from Uganda, the conditions most probably originating from mechanical injury.—Mr. E. T. Newton exhibited a metatarsal bone of an ox, showing in a remarkable manner the marks of gnawing by rodents, possibly squirrels, rats, or mice. He had found the bone in the woods near Cromer.—Mr. R. I. Pocock communicated a paper entitled 'Description of a New Form of Ratel (Mellivora) from Sierra Leone, with Notes upon the Described African Forms of this Genus.'—Miss Muriel Robertson read a paper 'On an Ichthyosporidian causing a Fatal Disease in Sea-Trout.'—Mr. C. Tate Regan read a paper on a small series of fishes from Christmas Island, collected by Dr. C. W. Andrews. Seven new species were described, comprising five Blennies, a Pampeneus and a Cirrhites.—Mr. Hamilton H. Druce read a short paper 'On some New and Little-known Hesperidae from Tropical West Africa,' which contained remarks on, and descriptions of, some new forms of these butterflies lately obtained by Mr. G. L. Bates on the Ja River, Cameroons, and others from Nigeria. New species of the genera Abantis, Acleros, Gorgyra, Parnara, and Ceratrichia were described.

PHILOLOGICAL.—April 2.—Mr. H. A. Nesbitt, Treasurer, in the chair.—Dr. H. Bradley gave a report on the S words he is editing for the Society's Oxford Dictionary. Since last April

he has produced 160 pages of the work: he had hoped for more; but some of the R words were very difficult, and some of his assistants had been ill. He has now 120 pages of S in type, 88 of them being in page form. The last word dealt with is "sassaby," a large South African antelope. His main helpers have been M. Caland of Holland, Canon Fowler of Durham, the Rev. W. Wilson of Dollar (who have read and added to his proofs), Mr. Jas. Platt for out-of-the-way languages, Mr. Bullock for Chinese, Mr. R. J. Whitwell, Mr. W. W. Jenkinson, and Dr. Furnivall for special subjects. The death of Mr. H. Chichester Hart, a diligent Elizabethan helper, was a great loss. Dr. Bradley has made one discovery, the source of *sash*, first spelt *shash* in Hakluyt, soon after 1590: "Shashes for Moores." This is not Prof. Skeat's Persian *shasht* or *sasht*, but the Arabic *shāsh*, muslin, turban—"sash" (Dozy), a band of a fine material worn twisted round the head as a turban by Orientals. It was, like turban, used in 1657 for one who wears a sash, a Mohammedan: "they who have conversed with Shashes and Turbants." The modern sense occurs in 1681, in R. Knox's 'History of Ceylon': "A blew or red shash girt about their loyns." *Sashoon* or *sashune* is not an Eastern word, but is a corruption of the French *chausson*, and means a stuffed leather pad formerly worn inside the leg of a boot, 1687, &c. The Old English *sam*, half, semi-, is used in compounds: *sam-hale*, half-whole, poorly; *sam-sodden*, half-cooked, and figuratively "striped," like "half-baked"; *sam-crisp*, -dead, -red, -ripe. Of this, *sand-blind* is no doubt a perversion. The early *Sabras* of the 'Anceren Riwe' and the 'Promptorium,' a decoction or infusion, is the old Provençal *saboratz*, seasoned, flavoured, from *saboras*, to season. *Sanderling*, *sandling*, a sandy-shore bird, is probably from a supposed O.E. *sand-yrsling*, literally "sand-plowman." *Sack*, wine, Fr. *vin sec*, was doubtless a dry or non-sweet wine at first, but the name was later extended to include sweet wines, though Shakespeare writes of "sack and sugar." *Sack*, a bag, is in all Semitic languages as well as in most Teutonic, and in Keltic, classical, and Romance ones, so that Johnson said it must have existed before the Deluge. "To get the sack" seems to be from the French "On luy a donné son sac, hee hath his passport given him (said of a servant whom his master hath put away)," 1611, Cotgrave; but it occurs in Middle-Dutch in the fifteenth century. *Salvatella* is a diminutive formed from *salvare*, to save, to translate the Arab dim. *al-usailim*: it is the name of a vein on the back of the hand, near its ulnar edge, bloodletting from which was held to be of great efficacy in curing diseases. *Saphena* is from the Arabic *ṣafin*, the root of which refers to the leg. It is the distinctive name of two veins in the leg, and is used by Trevisa in 1398. The form *Sanhedrim* is peculiar to England. It should be *Sanhedrin*, but gets its -in from Hebrew, in analogy with Cherubim, Seraphim, &c.: it is from Gr. *συνέδριον*, a sitting together, a council. *Sale* (cf. Lat. *sat*-, *satis*, enough) was earlier *salc*, to satisfy, to become satiated: 1611, Cotgrave, "Assouvir, to cloy, glut, sate." *Sad* was, 1, satisfied, sated; 2, settled, steadfast; 3, strong, valiant; 4, orderly, grave, serious, in looks, learning, &c.; 5, of persons, sorrowful, mournful, causing sorrow; 6, bad, "sad dog," &c.; and also in various physical senses, cf. Pepys's wife "hanging the long chamber with the sad stuff that was in the best chamber," &c. *Sabbath* was at first Saturday, and did not become common in England as a synonym for Sunday till the seventeenth century. *Sabaoth*, the Lord of Hosts, was confused by Spenser, 'F.Q.', VII. viii. 2, with Sabbath, though the words are not connected etymologically. *Same*, from Scandinavian, the English equivalent being *ilk*, and meaning identical, was dealt with under its two divisions: 1, with forward reference; 2, with backward reference, identical with what has been indicated. The four varieties in the use of *same* as were noted, and the obsolete "same that" for "same as": 1577, Fulke, "The Pope was of the same judgement that the counsell"; 1671, Milton, "Such was thy zeal To Israel then, the same that now to me." Dr. Bradley was warmly thanked for his paper, and for his past twenty years' work as one of the joint editors of the Society's Dictionary.

INSTITUTION OF CIVIL ENGINEERS.—April 6.—Mr. Alexander Siemens in the chair.—It was announced that 12 Associate Members had been transferred to the class of Members, and that 137 candidates had been admitted as Students.—The monthly ballot resulted in the election of 4 Members, 74 Associate Members, and 1 Associate.

ROYAL INSTITUTION.—April 5.—The Duke of Northumberland, President, in the chair.—Mr. L. J. Baker, Mrs. S. G. Brown, and Miss Carvill were elected Members.

ARISTOTELIAN.—April 5.—Dr. Shadworth H. Hodgson, V.P., in the chair.—A paper was read by Dr. Hubert Foston on 'The Mutual Symbolism of Intelligence and Activity.' Intelligence and activity are not so much names of two different facts as indications of two ultimately distinct points of view for considering fact. Intelligence implies procedure by way of definition; but definition can never be completely closed, because experience is continually subject to change. This subjection to change is, from an active point of view, the key to opportunity; it involves a plasticity in fact which leaves room for hope and effort. All definiteness in experience involves the intellectual point of view; all consciousness of process involves an active basis—continuous process being recognized only through active expectation. As neither complete definiteness free from change, nor pure change or movement without form, affords a possible start for interpreting experience, we cannot avoid in philosophy a double point of view, at once intellectual and active. This double point of view cannot actually be reduced to theoretical unity, since there is really no comparison possible between intelligence and activity, as if they were two kinds of fact. Neither is there any contradiction between them—for contradiction can only be asserted where two matters conflict when seen from a unitary point of view. Since, however, intellect and activity are always mutually implied, reference to the one comes ambiguously to symbolize a reference to the other; and there thus arises the philosophical illusion of a unitary point of view. While intelligence and activity can never fall for us into a unity of comprehension, they do fall into a unity of conspiracy—conspiring to suggest an ideal aim. All that can be known by beings such as ourselves suggests an ideal, either of amelioration or of continuance. But the suggestion of an ideal is not a matter of pure intelligence. We can entertain it as such only because we are active beings. Our activity must be taken seriously. The intellectualist analysis of it by reference to the expansion of an idea against limits owes its apparent success to our being stirred to be sympathetically active in the very interpreting of the word "expansion"; and thus the whole problem of activity is given back to us, unanalyzed, in the use of the phrase. On the other hand, an ideal aim implies more than pure activity. Ideal method cannot be deduced from our activity, abstractly regarded, and the ideality must be taken as a constitutional datum. If it be such in us, and not essentially of our active "making," there remains no scotch for the Pragmatist denial of it as an original datum also in the facts which appear in so suggestive and educative a shape about us. Pragmatism is unreasonably exclusive here, and is tainted with the characteristic activist fallacy of making process as active account for the structural form of process which it implies. For us, as beings constitutionally committed to a life of ideal aim, ultimate reality is synonymous with ultimate trustworthiness. It is a business of philosophy to interpret the relative trustworthiness which we find in experience, alike in its aspects to thought and its warrant for practice.

PHYSICAL.—March 26.—Dr. C. Chree, President, in the chair.—Mr. F. Lloyd Hopwood was elected a Fellow.—A paper by Dr. J. A. Fleming and Mr. G. B. Dyke, on 'The Production of Steady Electrical Oscillations in Closed Circuits and a Method of Testing Radiotelegraphic Receivers,' was read by the authors.—A paper was also read by Dr. J. A. Fleming and Mr. H. W. Richardson on 'The Effect of an Air Blast upon the Spark Discharge of a Condenser charged by an Induction Coil or Transformer.'—Dr. S. W. J. Smith read a paper 'On the Action between Metals and Acids and the Conditions under which Mercury causes Evolution of Hydrogen.'

FARADAY.—March 30.—Dr. H. Borns in the chair.—A paper by Messrs. E. Sabersky and E. Adler on 'A New Electrical Hardening Furnace' was read by Mr. Adler. The paper was illustrated by lantern-slides.—A paper entitled 'The Relation between Composition and Conductivity in Solutions of Meta- and Ortho-phosphoric Acids,' by Dr. E. B. R. Prideaux, was read in abstract by Dr. T. M. Lowry.—Dr. F. Mollwo Perkin read a paper on 'The Electro-Analysis of Mercury Compounds with a Gold Cathode.'

MEETINGS NEXT WEEK.

- MON. Institution of British Architects, 8.—'The Architectural Work of the London County Council,' Mr. W. E. Riley.
- TUES. Royal Institution, 3.—'The Brain in relation to Right Handedness and Speech,' Lecture I., Prof. F. W. Mott.
- Colonial Institute, 4.30.—'Canada Illustrated' by Canadian Artists, Miss E. Vaughan Jenkins.
- Society of Arts, 4.30.—'South Africa,' Hon. C. Gideon Murray. (Colonial Section.)
- Institution of Civil Engineers, 8.—Discussion on 'The "New York Times" Building.'
- Anthropological Institute, 8.15.—'The Blackfoot Indians of Montana,' Mr. W. MacIntock.
- WED. Meteorological, 7.30.—'Percolation, Evaporation, and Condensation,' Mr. Baldwin Latham; 'The Meteorological Conditions in the Philippines, 1908,' Rev. José Algué, S.J.
- Folk-lore, 8.—'Personal Amulets (European),' Miss Lina Eckenstein.
- Microscopical, 8.—'On the Recent and Fossil Foraminifera of the Shore-Sands of Selsea Bill, Sussex,' Mr. E. Heron-Allen; 'The Disappearance of the Nucleolus in Mitosis,' Mr. E. J. Sheppard.
- THURS. Royal Institution, 3.—'Aspects of Applied Aesthetics: (I) How a True Art Instinct may be best Developed,' Mr. J. Paterson.
- Royal, 4.30.
- Historical, 5.—'English Traders and the Inquisition in the Canaries during the Reign of Elizabeth,' Miss Leonora de Alberti and Miss A. B. Wallis Chapman.
- Institution of Electrical Engineers, 8.—Discussion on 'The Electrical System of the London County Council Tramways.'
- FRI. Physical, 5.—'On a Want of Symmetry shown by Secondary X-Rays,' Prof. W. H. Bragg and Mr. J. L. Glasson; 'Transformations of X-Rays,' Mr. C. A. Sadler; 'Theory of the Alternate-Current Generator,' Prof. T. R. Lyle.
- Institution of Civil Engineers, 8.—'The development of Hydro-Electric Power Schemes; with Special Reference to works at Kinlochleven,' Mr. J. M. S. Culbertson (Students' Meeting.)
- Institution of Mechanical Engineers, 8.—President's Address.
- Royal Institution, 9.—'Tantalum and its Industrial Applications,' Mr. A. Siemens.
- SAT. Royal Institution, 3.—'The Earth Movements of the Italian Coast and their Effects,' Lecture I., Mr. R. T. Gunther.

Science Gossip.

PROF. FREDERICK EDWARD HULME, who died last Sunday at the age of sixty-eight, was best known for his popular books on natural science, which include a long series of 'Familiar Wild Flowers,' 'Wild Fruits of the Country-Side,' 'Plants: their Natural Growth and Ornamental Treatment,' 'Butterflies and Moths of the Country-Side,' and 'Natural History Lore and Legend.'

PROF. HULME was also a writer on artistic and archæological subjects, publishing 'The Principles of Ornamental Art,' 'Art Instruction in England,' and 'Histories of Symbolism in Art, Heraldry, and Flags,' as well as a book on 'Proverb Lore.'

MR. FROWDE is publishing shortly a new number of the *Annals of Botany* (No. 90), which will contain several important papers by specialists.

PROF. HALE, Director of the Mount Wilson Observatory, California, has been elected a Foreign Associate of the Royal Society.

THE BRUCE GOLD MEDAL of the Astronomical Society of the Pacific has been awarded to Dr. G. W. Hill of New York for his important investigations, especially on the lunar theory.

It was stated in our 'Science Gossip' last week that no report had yet been received of any observations obtained of Morehouse's comet (c, 1908) since its perihelion passage on December 26th; but at the meeting of the Royal Astronomical Society held on the 7th inst., a report of which appears in another column, Mr. Hough, His Majesty's Astronomer at the Cape of Good Hope, gave an account of a series of observations obtained there this year. Prof. Ristenpart, Director of the Observatory at Santiago de Chile, also publishes in No. 4318 of the *Astronomische Nachrichten* the results of observations obtained there at the end of last month, the comet being then situated in the constellation Chamæleon, little more than ten degrees from the South Pole.

THE principal papers in the third number, recently issued, of Vol. XXXVIII. of the *Memorie della Società degli Spettroscopisti Italiani* are also on Morehouse's comet—physical and spectroscopical observations by Prof. Riccò at Catania, a continuation of Prof. Bemporad's photometric observations, and a note by Dr. Horn, accompanied by a plate, on its structural appearance. The series of spectroscopical images of the sun's limb, as taken at several observatories, is also continued to the end of May, 1906.

FINE ARTS

OUR LIBRARY TABLE.

Aubrey Beardsley. By Robert Ross. Illustrated. (John Lane.)—In a small compass we find here an excellent biography and appreciation of an artist the nature of whose importance it is easier to discern now than for the general public his vogue is past. The time has come when artists may learn from his example, studying the artistic characteristics of his work instead of reproducing, as did his contemporary imitators, the types and subjects he affected.

Mr. Ross contributes something towards the better understanding of Beardsley's art and its origins, laying stress rightly on the importance of the drawings on the Greek vases among the many influences which inspired him. The writer might have gone further, indeed, and emphasized how largely in his multitudinous borrowings the most of what he effectively borrowed was in its essence the same. From Mantegna and Crivelli, from Polygnotus and Outamaro, the lessons he learnt were identical in kind with those he had had from Burne-Jones, though superior in quality. All to him were valuable, in the first place, in proportion as they revealed to him how the mere boundaries of things may, by their extreme continuity and simplicity, make up a structure so strong and flexible as to atone for entire absence of modelling and give the illusion of completely rendered form. What else he appropriated from his many masters hardly contributed to his powers as an original draughtsman; but if we compare with the 'Atalanta' (opposite p. 32 in the present volume, and a beautiful example of drawing as he understood it) such a work as 'The Mysterious Rose Garden,' opposite p. 36, we are reminded that there was an artistic quality other than draughtsmanship which contributed to his success. This—the "cloisonné" look of much of his work—is probably what Mr. Ross imputes as a fault to the Salomé series, because, as he says, it is suggestive of some other medium than pen and ink. Mr. Pennell, however, was wise in encouraging Beardsley to regard the print, and not the drawing, as the aim of the book-decorator, and after all a process block presents very much the appearance of the cloisons which are to hold an enamel. Now that illustrators are, in fact, working in colour enclosed in a mesh of line, the parallel is closer than ever, and the time may well be ripe for a continuation of Beardsley's technical innovations.

There should now be no lack of artists to follow him. Students are no longer warned (as in many quarters in Beardsley's time) against frequenting the Old Masters. The approach of actuality by means of scholarship, which made him so strange a figure when the fashion was for naturalism, is to-day less remarkable—threatens, indeed, to be the rule when the young artist is generally bred in the colourless respectable surroundings of a civilization which regards anything very expressive as "bad form." To such a one art is apt to be at first more stimulating than life, nor is it to be wondered at if, when he finds at last a like inspiration in the life of the present day, he finds it often in phases of society very different from those in which he was brought up. It is an odd criticism of existence to-day that naturalism should so often be pallid and flavourless, while the approach to blood and passion is found through pedantry.

English Houses and Gardens in the Seventeenth and Eighteenth Centuries. By Mervyn Macartney. (Batsford.)—This attractive

volume consists of a selection of birdseye views of English country houses, made for the most part by Dutch engravers at the end of the seventeenth century and the beginning of the eighteenth, admirably reproduced by means of photography.

The material the author had to draw upon was large, and he has made an excellent selection. The period is a fascinating one, the houses, though in some cases Tudor, being chiefly of the time of Inigo Jones and Wren, and either the work of those masters or of their pupils and followers; while at no other time, perhaps, has garden design reached so high a level. During this period, too, the use of wrought-iron gates and railings became common, and many examples occur in these plates, in some cases being attributed to Tijon. It is exasperating to reflect on the loss suffered by the destruction, a few decades later, of the majority of these magnificent gardens.

There is an interesting Introduction, the greater part of which is devoted to garden design; and in addition there is a short description of each plate, containing much useful information. We notice one or two slight misprints, and in the list of subjects illustrated the view of Penshurst is given as drawn and engraved in 1778 by Knyff and Kip, who died in 1721 and 1722 respectively, and had nothing to do with this plate, which is dated 1747; while that of Ambrosden is attributed to W. Kennett, the author of 'Antiquities of Ambrosden,' the volume from which the view is taken, instead of to Michael Burghers, who drew and engraved it.

While the plates reproduce with remarkable fidelity both the spirit and detail of the originals, the considerable reduction in scale is a distinct loss. The originals were themselves to a small scale, and as here reduced much of the detail is difficult to see without the use of a magnifying glass. We must refer to the title-pages by Mr. Goodison, which are excellent, and thoroughly in keeping with the work. There are also included half a dozen views of colleges at Oxford and Cambridge by Loggan, the best engraver here represented. The double plate showing Christ Church, Oxford, is particularly good, and interesting as taken a few years before Wren's alterations, and showing the delightful privy gardens and attached farm buildings.

An Old York Church: All Hallows in North Street. Illustrated by Mabel Leaf and E. Ridsdale Tate. Edited by the Rev. P. J. Shaw. (York, Church Shop.)—Every student of mediæval stained glass knows the church of All Hallows, North Street, York. The illustrations in this handsome volume are numerous and most welcome. There are nine fine plates in colour of the old glass; five plates in black and white of window details; six plates from pen-and-ink drawings; sixteen plates from pencil drawings, and two from rubbings; and thirty-six illustrations in the text.

Notwithstanding the crude and mischievous efforts of restorers of the Mid-Victorian times, the old painted windows of this church present more interesting features, and are more numerous than those of any other church of like size in the kingdom. Their value and beauty were fully realized by Mr. Winston in his important work on old glass windows in the middle of last century; still more attention was given to these windows by Mr. Westlake in his four fine volumes on the same subject, published in 1891-4; whilst Mr. Lewis F. Day naturally dilates on these glass pictures

in his 'Windows: a Book about Stained Glass,' as well as his recent Victoria and Albert Museum Art Handbook on glass. Glass of the fourteenth century remains in two of the windows, but all the rest is of the fifteenth century. Mr. Shaw, therefore, cannot be blamed for finding little or nothing that is new to tell us about these windows, not even when he deals with the remarkable window illustrative of 'The Pricke of Conscience,' or the successive scenes of the last fifteen days preceding the end of the world. Nevertheless this volume is highly desirable by reason of the coloured plates and details which fully illustrate the whole of this memorable series of painted glass.

It is good also to have such graphic drawings of the fine series of angels holding musical instruments and other devices, of fourteenth-century date, which grace the roofs of the choir and its chapels. The remarkable Renaissance pulpit, dated 1675, bearing round the top the text "And how shall they preach unless they be sent?" is also well worthy of being pictured. In short, the numerous illustrations, though of varying degrees of merit and importance, are satisfactory.

The same cannot be said of the letterpress. The writer has apparently but little, if any, first-hand acquaintance with old documents. In the production of so costly and imposing a monograph, surely all possible pains ought to have been taken to make the history of the church complete; but several sources of information have been overlooked, whilst others have been imperfectly consulted, and hence imperfectly cited. A long list of rectors and patrons of the church, beginning in the thirteenth century, is set forth. These are taken from the Torre Manuscripts, compiled in 1691, preserved among the muniments of York Chapter. Torre's list of Yorkshire incumbents is frequently cited; He was an industrious, but somewhat careless compiler from the Episcopal Registers. Now within five minutes' walk of Mr. Shaw's residence in York, the whole of the diocesan registers of the see, beginning with Archbishop Walter de Gray (1216-53), are preserved, and might have been readily consulted. We cannot say that Torre made any mistakes in his list of rectors of All Hallows, North Street; but we do know that his misspellings, mistakes, and omissions in other Yorkshire lists are fairly frequent. Moreover, scraps of information, and occasionally matters of considerable importance, affecting particular parishes, occur in the registers of which Torre took no note.

We have another suggestion to make. If any of the copies of this work are not yet bound, the last chapter should be omitted. This chapter deals, in an egotistical and dogmatic fashion, with the services and ritual details favoured by Mr. Shaw. Such matters as the special stamp of wafer-bread made and used in this parish, or the ornamental treatment of the censer there in use, are not only particularized, but also recommended for general adoption. Not a few expert ritualists would disagree on historical grounds with some of the customs adopted; and we do not think Mr. Shaw is qualified to advise the Church of England. We doubt if anybody is, since freedom of usage and of opinion is desirable.

EARLY ENGLISH PORTRAITURE AT THE BURLINGTON CLUB.

Few of the works shown here are indisputably by English painters. The exhibition has been formed, indeed, largely to provoke from archæologists some inquiry

into a sphere in which our knowledge of artistic history is vague. It offers an occasion for closer study of painting in England up to the time of Holbein, which may or may not enable us in future to discriminate a strain of native portraiture apart from periodic excursions of Continental artists; at the same time it offers an opportunity of seeing a large number of works either by Holbein himself or by his most successful imitators, and is to be welcomed on this ground, apart from its success in settling those questions of doubtful attribution which are at this period so frequent as to be the rule rather than the exception.

Of the *Edward Grimston* (67) which we noticed in the Guildhall Exhibition of three years ago—Scharf is quoted as saying that it "stands alone in English portraiture, being a solitary instance for the fifteenth century of a picture having the date, the names of the painter and the person represented, equally well defined." And even here, be it observed, we are not dealing with an English painter, as the portrait was painted apparently by Petrus Christus when Grimston was on an embassy to Brussels, just as Memlinc, according to Mr. Weale, painted the Duke of Devonshire's group of the Donne family when they were at Bruges, assisting at the wedding of Charles the Bold. The well-known triptych (22), of which the latter is the centre panel, was also shown at the Guildhall on the occasion already referred to, and is a typical expression of Memlinc's attractive, but not at bottom great personality. Technically, of course, he never achieved the splendour of material of Jan van Eyck, and but for its more exquisite carefulness this beautiful picture is exceedingly like some contemporary oil painting in its rather thin use of bright colours, as well as in its tempering, for the purposes of diffuse realism, of the severely masculine and decisive execution of the Van Eycks.

Modern artists who have imitated these early painters have usually erred, indeed, in esteeming them too exclusively as realists, and in under-estimating the extent to which their artistic position depends on their rigidly selecting from nature just the special pictorial qualities germane to their particular technique. Without some such tensely homogeneous design in terms of the brush-stroke, Pre-Raphaelitism becomes lifeless plodding; and without a definite recasting and simplifying of colour for the purposes of pictorial design, it may sink to foolish elaboration of the sitter's best clothes. These, the dangers besetting this manner of painting, are as visible in the less successful examples of any large collection of early pictures as they would be in the work of the considerable body of living artists who emulate such archaic models; and the small *Henry VIII.* (38), by Holbein, lent by Earl Spencer, while magnificently spontaneous in touch is not entirely free from reproach on the second count—above all, if we compare it with *Princess Elizabeth* (29), by an unknown artist, or even with the contemporary copy after Holbein, *Queen Jane Seymour* (46). In both of these the colours are grouped with a fantastic simplicity better suited to such conventional pattern painting than is the greater elaboration of the former picture. That Holbein escaped so frequently as he did the temptation of too realistic local colour was doubtless owing to his practice of painting rather from his masterly drawings than from nature, and modern followers might be wise in this to follow his example. *Sir Thomas Le Strange* (41) is a favourable example of this practice of adding by recipe a generalized scheme of colour to a

closely observed drawing. The well-known "Nine of Diamonds" miniature *Mrs. Pemberton* (Case B, No. 3) is an absolute masterpiece, with a subtlety so akin to nature's that we are tempted to ascribe to it a larger basis of realism of colour than it actually possesses. A charming pair of *Portraits of Little Girls* (5), by Lavinia Teerlinc, are less subtle, but by their discreet acceptance of the limitations of grisaille stand comparison with the wonderful 'Mrs. Pemberton' better than the rest of the contents of the case, although those others are from the hand of Holbein. One of them, however, *Queen Jane Seymour* (2), is very intimate in characterization, and interesting to compare with another version of the same subject (5, Case C), of which it is almost a replica. The latter miniature is infinitely the finer as a decorative arrangement of colour, but, while pictorially more attractive, has not the look of being so close a portrait. We incline to the opinion that the other is the earlier, but both seem to be by Holbein himself. The fine quality of this collection of miniatures (which include examples by Hilliard and Isaac Oliver as well as a prodigal display of Holbeins) is alone enough to make the exhibition noteworthy.

Historically, perhaps the most noteworthy of all the Holbeins included in the exhibition is the famous *Sir Thomas More* (53), lent by Mr. Edward Huth. It cannot be pretended, however, that it is artistically among the most satisfactory. To a certain extent the character of the sitter is impressive; but the painting is heavy-handed, the local colour of the face being over-varied for the general scheme. The colour divides into two distinct groups of strong greens and strong reds, to which the brown fur offers, indeed, a neutral, but a neutral which does not run through the flesh-tones, so that the face also divides into halves, one red, and the other, the ill-shaved portion, green. *Sir Thomas* thus appears to have a thick oily skin, which, but for the impenetrable regard which speaks of such plenteous reserves of character, would be sufficiently repulsive. These qualities, however, are probably quite unintentional, and have no real connexion with *Sir Thomas More*. Holbein's draughtsmanship expresses his character—intuitive, but slow. He was not a bold theoretical thinker. Of the fine line, the noble convention, he had a perfect sense, in so far that when once he saw either before his bodily eye he held it fast. But he approached both in groping fashion, and we see him here in the act of guessing in what proportion realism was to be admitted into his process of colouring. The *Sir Nicholas Curew* (45) shows him in a still more chaotic state of mind, accepting in turn more than one standard of realism.

The somewhat vague personality of Guillim Stretes is provisionally offered to us as the nearest approach to an heir for Holbein's genius. The fine *William West, First Lord Delawarr* (51), shown in the Academy Winter Exhibition of last year, looks even finer on further acquaintance; and it is obvious that the hand that painted this virile portrait or the figure of *Henry Howard, Earl of Surrey* (54), never painted the architectural framework in grisaille which surrounds the latter portrait. It would seem, nevertheless, that the 'Surrey' was painted with a view to such decorative additions, for the bold way in which the conventional design is carried into the figure by means of a rather Italianate pattern on the man's costume can hardly be a happy accident. Shockingly ill done as is the architectural setting, which shows the

"School of Fontainebleau" at its worst, the whole design is singularly effective, having something grandiose in its easy assumption of a large point of view, capable of combining realism and generalization in one decorative ensemble without incongruity. It is difficult to believe a Dutchman could have done it or even played so effectively his part in the concerted scheme.

The other works of Italian origin which, is the warp to the Flemish woof of the fabric of early English painting, are the *Henry VIII. with a Scroll* (24), which reflects a much better original, and (surely, though not so catalogued) the noble drawing of *An Unknown Man* (71) lent by Mrs. Locker-Lampson—a puzzling drawing for which we hesitate to suggest an author, who must however, be looked for in the highest rank of artists.

In the lower room a portrait of Edward VI. formerly in "Nell Gywnn's" house at Hampstead, was probably very fine indeed before the head was repainted in rather common fashion by a hand by no means destitute of ability. Of the three ancient paintings formerly in Baston House, Kent, the worst preserved (14) has hints of the finest design. More definitely than anything else here, perhaps, they have the look of being indigenous, showing, for their early date, a wonderful capacity, and that "common sense" which usually bars English technique from soaring into transcendental liberty above merely utilitarian aims. It is difficult to imagine even a primitive British artist so naive as to forget what his public asks for.

SOME CHURCHES OF SOUTH-EAST DEVON.

II.

THE little church of Combyne, between Axminster and Lyme Regis, used to be rarely visited, but there is now a station of that name on the new Lyme Regis connexion, about a mile out of the village. The church is chiefly of the first half of the thirteenth century, but was much restored in 1877 and again in 1907. The western tower has a steeply gabled roof. During the last restoration the walls were found to have several layers of paintings. The upper layer has been carefully preserved in the nave; the *Our Father*, the *Credo*, and certain texts were disclosed in black with red initials and having decorative borders; they are of Restoration or Charles II. date. The noteworthy point about this church is its possession of beautiful examples of pre-Reformation chalice and paten. There are only ten other parish churches that possess both mediæval chalice and paten, mostly, as might be expected, in retired places. A photograph with description of those of Combyne hangs up in the church.

Another small church is that of Venn Ottery, on the west bank of the Otter, about half-way between the stations of Tipton and Newton Poppleford, on the line to Exmouth. The church of this tiny village is so delightfully hidden among trees and foliage that it is usually passed by without being detected, though roads almost encircle it. Two guide-books, including one dated 1907 by a somewhat famous writer, tell us that the church is chiefly Norman. No Norman work could, however, be detected. The small unbuttressed western tower is of picturesque red sandstone. The lower stage seems to be of Edward I.'s time, *circa* 1300; but the upper stage, bell-chamber windows, and battlements are certainly of the fifteenth century. The octagon font has been much scraped, but seems to be of fourteenth-century date.

The stairway in the north-west angle of the tower is not part of the original work, but was inserted when the upper part was rebuilt. The south side of the tower is dangerously overburdened with ivy; unless the parochial or diocesan authorities see to its speedy removal, it will jeopardize the safety of the whole of this part of the fabric. There is a Jacobean altar-table; and a few well-carved fifteenth-century bench-ends (one bearing the initials B.D.) were spared when the church was "thoroughly restored in 1882."

A small amount of old bench-panelling is preserved at the grievously over-restored church of Seaton. The restoration of 1865 destroyed a particularly interesting rood-screen; and several others, that had survived the storm of the Reformation and the Puritan ascendancy of the Commonwealth, fell victims to the ignorance and neglect of last century. Other rood-screens of this district destroyed during the latter part of last century were those of Gittisham and Whimble. There is a singularly fine rood-screen extant at Littleham, near Exmouth, the lower panels of which are most richly carved. Its date is about the first quarter of the fifteenth century; Mr. Baring-Gould says that "it was much spoilt by cheap and injudicious restoration in 1886, the groining being of the flimsiest nature." There is a later parclose screen on the north side of the chancel. The screens of Northleigh have already been mentioned. In the large church of Axminster there is a small parclose screen on the north side of the chancel. At Colyton there are two stone parclooses—one on the south side of the chancel of early sixteenth-century date, and another of Jacobean style on the north side.

Awliscombe has a fine stone rood-screen, but badly restored in 1887. There is a poor rood-screen at East Budleigh, and good ones with vaulted canopy work at Buckerell, Clyst St. Lawrence, Feniton, Honiton, Payhembury, and Talaton. At Payhembury the levels of the old screens have been mischievously altered during a recent restoration; the ill-judged, topheavy appearance of regilding and repainting the upper vaulted work, whilst the rest is left bare, is also here made manifest. So very little church repair was done in Elizabeth's reign that it is interesting to note at Feniton a cornice band of Elizabethan moulding on the screen across the south aisle. The gates or doors of this part of the screen were recently removed by local wisecracks, and now lie flat on the top of the screen! At Clyst St. Lawrence the screen retains much of its old colouring. The rood-screen of Woodbury was much altered and ruined by restoration in 1862.

The pulpit of Buckerell is of pre-Reformation date, though a good deal altered. Axminster pulpit is a fine piece of carving dated 1633. There are several plainer pulpits of this period in the district.

East Budleigh has a wealth of old seating with carved bench-ends. The church has been lately described as "a treasure-house of magnificent oak carving." But this is a considerable exaggeration; the work is of the year 1537, when the religious upheaval caused by Henry VIII. was at its height. There is not a single Christian symbol throughout; much of the carving is weird or grotesque, and it is all of poor execution, though bold in design. In addition to the numerous bench-ends already named at Northleigh, others may be noted at Talaton, Payhembury, and Feniton.

There are many good examples of coffin-stools of Jacobean date, with well-turned legs, as at Shute, Offwell, Widworthy, and Southleigh. At Axmouth the legs are spiral

and of Charles II. date. At Branscombe they are missing, but a good pair (perhaps from the church) stand in the lobby of the Mason's Arms, an inn in the centre of the village.

In a few cases the churches of this district retain their original doors and ironwork. The best example is the south door at Talaton, where the woodwork is enriched with carved panelling having traceried beads; there is also a good small original inner door to the tower stairway of Clyst St. Lawrence.

In an account, some few years ago, of a large group of churches, mostly of a small character, in North-West Devon, the prevalence of an early cruciform type was noted. The same is true of the district now under consideration. Fully a fourth of the old churches—leaving out several that have been entirely rebuilt or "restored" out of knowledge—are still cruciform or retain indications of that original plan. The cruciform churches are those of Branscombe, Buckerell, Axminster, Colyton, Honiton, Sidbury, Shute, Widworthy, and Clyst St. Mary. Among several which yield evidence of an early cruciform plan, Awliscombe, Axmouth, Seaton, Feniton, and Woodbury, may be mentioned. A plan of this nature, with low central tower, nave, small chancel, and embryo transepts, such as may be seen at Breamore, Hants, was characteristic of the later Anglo-Saxon architecture. Future developments gave to most of such churches a western tower; but at the exceptionally interesting church of Branscombe a Norman tower seems to have been erected on the older substructure. It is also highly probable that there is much pre-Norman material in the lower parts of the later central towers of Axminster and Colyton. As to the last two towers, the plaster and paint of the interior work hide the actual fabric; and the same is true of the layers of decayed plaster and colour-wash of the tower piers of Branscombe. Branscombe is said to be on the eve of restoration, and the surmise concerning their pre-Norman date will then be set at rest. As to this last-named church, its history, both in records and fabric, is all in favour of an early date. The church is dedicated to St. Winifred, the seventh-century virgin martyr of Flintshire; the suggestion that the dedication is in reality to St. Boniface, whose original name was Winfred, is inadmissible, for the apostle of Germany was always known ecclesiastically as Boniface. Wilfrid has also been suggested, but at any rate the saint-name is pre-Norman. The finely built Norman tower is not early in the style, probably *c.* 1150, and it is almost impossible to believe that the severely plain lower piers of the tower are of that date. Moreover, a careful examination of the interior of the tower discloses the fact that a considerable number of dressed stones of a former building, marked with the unmistakable Anglo-Saxon zigzag tooling, have been re-used in the upper stages, whilst the masonry still *in situ* on the left hand on entering the doorway leading to the newel stairway is positively pre-Conquest. At all events, enough remains to show that a substantial well-built church stood on this site prior to the Conquest. These stones probably belonged to the church that was built or rebuilt here about 925, which was the year when King Athelstan gave Branscombe, with other estates, to the Benedictine house of St. Peter at Exeter.

As to other Saxon ecclesiastical work of this district, in addition to that which probably still remains in the basements of the central towers of Branscombe, Axminster, and Colyton, an interesting discovery was made at the important church of Sidbury (which used to have a central tower) in 1898-9.

During certain restoration works a small crypt, about 10 ft. square, was found within the lines of the foundations of the Norman chancel. The jambs of the remains of the doorway leading to the steps up into the old chancel are of "long and short" work and of Saxon axe-trimming.

There is no better church of recent restoration anywhere in Devonshire than that of Sidbury, and few of greater and more diversified interest. The late Norman western tower was mischievously treated in 1843, and the chancel stripped of much good old work in 1859; but in 1884-5 the fabric was happily placed in the conservative and skilful hands of the late Mr. Micklethwaite, who treated the whole building with the greatest reverence. The present writer learnt much from discussing the nature and repairs of this building with Mr. Micklethwaite when it was under his charge. In addition to the tower, there is a good deal of Norman work extant in the side walls of the chancel. The visitor to this church should not fail to purchase a recently compiled 'Short History of Sidbury Church,' which has a ground-plan showing in colours the respective work of the Norman Transitional, Early English, Decorated, and Perpendicular periods. It can be obtained at the local post office at a modest price.

In addition to the Norman towers of Branscombe and Sidbury and the Norman nave of the former church, there is work of this period to be noted in the piers of the arcades of Colaton Raleigh, Axmouth, Farway, and Salcombe Regis; whilst there is a beautifully enriched Norman doorway at Axminster. This doorway now stands in a most strange position at the east end of the south aisle; it was formerly the main south entrance to the church, and was moved here when the present south aisle was built in 1830.

J. CHARLES COX.

SALE.

MESSRS. CHRISTIE sold on the 3rd inst. the following pictures, the property of the late Mr. J. J. Brown. Continental Schools: J. Israëls, The Assassination of William the Silent, 567/. P. Joanowitch, The Traitor Tracked, 204/. M. de Munkacsy, Drink, an interior, with a peasant family, 336/. English School: J. D. Harding, The High Alps, as seen from between Como and Lecco, 115/. J. Linnell, An Autumn Afternoon, a woody landscape in Surrey, with drovers, cattle, and sheep on a road, 273/. E. Long, Primero Segundo y Basso Profundo, 110/. Pictures by Old Masters: B. van der Helst, Portrait of a Lady, 378/. Karl de Moor, Portrait of a Lady, 126/.

Fine-Art Gossip.

At the City of Manchester Art Gallery the Spring Exhibition of Water-Colour Drawings began last Monday, and will remain open during April and May. The Jubilee Exhibition of works by past and present members of the Manchester Academy of Fine Arts will be on view during June and July.

THE Salon des Artistes Humoristes in Paris is to be opened at the Palais de Glace on the 25th inst., and will remain on view until June 15th. It is to have three retrospective features this year: portraits of the nineteenth century, and works of Caran d'Ache and the German caricaturist Wilhelm Busch.

Mlle. EUGÉNIE HAUTIER, a talented artist, who studied under Robert-Fleury and Isabey, died a few days ago at Belley, at the great age of eighty-seven. She was at one time a school inspector of drawing in Paris, and director at the École des Arts Industriels for women, instituted when M. Béhic was French Minister of Commerce.

Mlle. Hautier was a frequent exhibitor of flower pictures, rustic interiors, and still life at the Salon in the sixties. She retired from active life a quarter of a century ago.

M. JEAN HENRI ZUBER, a member of the Société des Artistes Français, died last week in Paris at the age of sixty-five. A native of Rixheim (Alsace), he began life as a naval officer, but took up painting and studied under Gleyre. He exhibited in 1869 two souvenirs of a voyage in the East: 'La grande Rue de Pékin' and 'La Tour de Porcelaine du Palais d'Été.' He took part in the war of 1870, and after the peace again became an exhibitor at the Salon, chiefly of landscapes. The Luxembourg contains four examples of his work.

M. LOYS DETTEIL is continuing his remarkable series of illustrated *catalogues raisonnés* of contemporary engravers. The subject of his new volume is Anders Zorn. The book will have about 230 facsimiles in addition to an original etching, the 'Portrait du Sénateur Américain Mason,' which is regarded as one of Zorn's masterpieces.

THE city of Douai is going to erect a monument to John of Bologna, one of its most famous citizens. The sculptor was born there in 1524, and died at Florence in 1608, the appellation of Bologna being a corruption of his own name of de Boullongne, an old Flemish family still in existence.

THE death is announced, in her sixty-first year, of Miss Emily D. Norcross, formerly manager of the School of Painting in the Boston Museum of Fine Arts. Miss Norcross studied art in Paris, Rome, and Venice, and frequently exhibited her works. She was a native of Cambridge, Mass., and of late years had devoted her time almost exclusively to teaching.

THE death in his eightieth year is also reported from Bonn of the archaeologist Prof. Ernst aus'm Weerth, for many years Director of the Rhenish Provincial Museum and author of 'Bad der römischen Villa bei Allenz,' 'Mosaikboden von St. Gereon zu Cöln,' and 'Wandmalereien des christlichen Mittelalters zu Cöln.'

IN the church of S. Maria dei Frari at Venice, which has long been undergoing repairs, some fifteenth-century frescoes in a very good state of preservation have lately come to light behind the tomb of the Doge Francesco Foscari.

THE KAISER FRIEDRICH MUSEUM at Berlin has recently acquired a predella by Fra Angelico representing the death of St. Francis, which is said to be remarkably fine in colour and in good condition.

THE arrangements of the University of London for Extension Lectures in the summer term include a course of five lectures on 'Mediæval and Early Renaissance Sculpture in France and Germany,' by Mr. S. M. Peartree, on April 27th, May 4th, 11th, 18th, and 25th, at South Kensington. The lectures, which should be well worth the attention of students, will be followed by a conversational class in which free discussion will be encouraged.

A PREHISTORIC German cemetery has been unearthed at Kessenick, near Maeseyck, at a depth of 30 ft. Many skeletons have been found in urns which are of different shapes, but reveal a German origin in their ornamentation. It was in the same neighbourhood that Dr. Nyssens discovered some years ago a Roman cemetery.

THE Exhibition of One Hundred Female Portraits of the English and French Eighteenth-Century Schools, which has been organized by *L'Art et les Artistes*, and is to be held in the Salles du Jeu de Paume

in the Jardins des Tuileries, is now being finished. The carpenters and upholsterers are still at work there, and none of the pictures has yet been hung. The catalogue, however, is in hand, and it is anticipated that all will be ready by varnishing day.

EXHIBITIONS.

SAT. (April 17).—Mr. Arnesby Brown's Cabinet Pictures, 'The Changing Hours,' Private View, Leicester Galleries.
— Mr. E. T. Compton's 'The Alps and Snowdonia,' Private View, Fine-Art Society's Gallery.
— Miss Ruth Dollman's Water-Colour, 'The Sussex Downs,' Private View, Leicester Galleries.
— Mr. H. J. Ford's 'In Fairyland,' Mr. W. G. Robb's Landscape Pictures, and Mr. J. Sowerby's 'Cottages and their Gardens,' Private View, Baillie Gallery.
— New Gallery, Summer Exhibition.
— Mr. Frank O. Salisbury's Pictures of Historical Subjects, Portraits, and 'Messages from Life's Morning,' Private View, Doré Galleries.
— Mr. Frank Short's Etchings and Engravings, Private View, Fine-Art Society's Gallery.
WED. Baroness Helga von Cramm's Water-Colours, 'The Royal River from Source to Sea,' Private View, Messrs. Graves's Galleries.
THURS. Mr. P. Wilson Steer's Paintings, Private View, Goupil Gallery.

MUSIC

Musical Gossip.

A NINTH CHAMBER MUSIC FESTIVAL will be held at Bonn in May. The first and fourth days will be devoted to Beethoven, the second to Brahms, the third to Schubert, and the fifth to Mozart and Mendelssohn. Among the Beethoven works will be an unpublished Quintet for wind instruments, which is in the possession of Dr. Erich Prieger.

THE twelfth and last Broadwood Concert of the present season took place at the Æolian Hall on April 1st, when Mr. Henschel sang seldom-heard songs by Pergolesi, Mozart, and Beethoven, a Brahms Lied, two numbers from his own cycle, 'Der Trompeter von Säkkingen' and three Loewe ballads, and all with exquisite taste and finish. He also played, and admirably, his own accompaniments. Mr. Maurice Sons gave good performances of Bach's Violin Sonata in E minor and Henschel's 'Ballade,' Op. 39. The concerts will be resumed next season, beginning on October 28th, and ending on March 17th, 1910.

DR. HENRY WATSON will read a paper on 'Thomas Mace, the Man; his Book "Musick's Monument"; and the Instruments, "The Heroic Viol" and "The Noble Lute,"' at the sixth meeting of the Musical Association, in the King's Room, Messrs. Broadwood's, next Tuesday.

Two years ago a grand concert was given at the Paris Opéra, the net receipts of which were given to the fund for the erection of a Beethoven monument at Paris. On that occasion M. Saint-Saëns conducted the 'Choral' Symphony. A second concert for the same purpose is to take place on Tuesday, May 25th.

A PRIZE of 50/. is offered by Mr. W. W. Cobbett for the best Sonata for pianoforte and violin, and 20/. as a second prize, by Capt. Beaumont. The judges are Baron D'Erlanger, William Shakespeare, Paul Stoeving, and W. W. Cobbett, assisted by Efreim Zimbalist. Manuscripts must be sent in by October next. The competition is international. Particulars can be obtained from Messrs. Breitkopf & Härtel.

A SPECIAL concert was given by the London Symphony Orchestra at Queen's Hall on April 7th. Under the direction of Dr. Richter a highly impressive performance was given of Sir Edward Elgar's Symphony. The programme included Bach's fine Concerto in C for three claviers and strings, the pianists being Messrs. Leonard Borwick, Donald Francis Tovey, and York Bowen. This work is said to have been given in

1844 by Moscheles, Thalberg, and Mendelssohn, but from contemporary accounts of the performance it is most difficult to make out what Bach music was actually played.

THE third concert given by the New Symphony Orchestra, under Mr. Landon Ronald, at Queen's Hall on April 7th, opened with so brilliant a rendering of Dvorák's 'Carneval' Overture that Mr. Granville Bantock's clever, delicately scored 'Pierrot of the Minute,' given under his direction, was not heard to best advantage. There was a new pianist, Mr. Leonid Kreutzer. He has good command of the keyboard, and plays with intelligence, but his reading of the solo part of Tschai-kowsky's B flat minor Concerto proved disappointing: it lacked soul, fire, and temperament. The programme ended with a fine performance of Strauss's 'Don Juan.'

MENTION has already been made of the two recently discovered violin concertos of Haydn. The one in C was written for Luigi Tomasini, leader of Prince Esterházy's orchestra. His great-great-grandson, Carl Tomasini, will not only revive the work, but will also perform it on the instrument used when it was produced 140 years ago. He is at present a member of the Hofkapelle at Neustrelitz.

MR. FRANCIS MACMILLEN, who made his reappearance in London at Queen's Hall last Wednesday evening, had the assistance of Dr. F. H. Cowen and the London Symphony Orchestra. The American artist played the solo parts in the Mendelssohn and Goldmark Concertos, and in Vieuxtemps's work in D minor. Always an able executant, Mr. Macmillen now exhibits a much larger command of expression. His interpretation of the lovely Andante in Mendelssohn's work, and the charming 'Air' in the Concerto by the Hungarian composer—who enters next month upon his eightieth year—was replete with feeling. Altogether, he gave an interesting and satisfactory display of his powers.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.	Mr. Thomas Beecham's Orchestra, 8.15, Queen's Hall.
WED.	Miss Susan Metcalfe's Vocal Recital, 3.15, Bechstein Hall.
THURS.	Madame Leginska's Pianoforte Recital, 3, Aeolian Hall.
—	Miss Anita Rio's Vocal Recital, 3, Bechstein Hall.
—	West London Choral Union, 8, Queen's Hall.
FRI.	Mr. Harold Bauer's Pianoforte Recital, 3, Bechstein Hall.
—	New Symphony Orchestra, 3, Queen's Hall.
—	Miss Effie Kalisz's Pianoforte Recital, 3.15, Steinway Hall.
—	Miss M. Verne and Mlle. Wietrowetz's Sonata Recital, 8, Bechstein Hall.
SAT.	Miss Helen Holme's Concert, 3, Bechstein Hall.
—	Queen's Hall Orchestra, 3, Queen's Hall.

DRAMA

A Short History of the English Stage. By R. Farquharson Sharp. (Walter Scott Publishing Company.)

A History of Theatrical Art.—Vol. V. *The Great Actors of the Eighteenth Century.* By Karl Mantzius. Authorized Translation by Louise von Cossel. (Duckworth & Co.)

THERE is a right and a wrong way of writing stage history, and in its later chapters at any rate Mr. Farquharson Sharp's book illustrates the wrong way. If there is one quality which an historian of the theatre must possess if he is to make his theme interesting or to do it justice, it is a sense of proportion. Mr. Sharp seems to lose all idea of perspective when he nears modern times. He does well enough with the earlier periods which come under his survey; he can get his

outlines clear so long as he can rely on the researches of others and summarize the conclusions of authorities. But as soon as, with an approach to our own day, he is compelled to depend, more or less, on his own judgment, all semblance of order and all appreciation of the relative importance of things disappear from his 'Short History.' A sufficient criticism of his treatment of the annals of our stage is the statement—which cannot be denied—that he occupies three-fifths of his narrative with an account of what happened between the time of Macready and Phelps and the summer of last year. That he has chosen to write of English theatres and English acting, rather than of English drama, is not a matter for which he can be fairly censured, though it has certainly helped to produce confusion. He had a right to adopt his own lines. It is a fact, however, that his attempt to combine two different methods of treatment, in one of which he provides a record of the various theatrical managements, and in the other tries to trace the history of particular playhouses, leads to lamentable disorder. Still, his plan succeeds while he is dealing with fairly simple conditions, such as those of the Elizabethan stage, the patent houses, Drury Lane and Covent Garden in the eighteenth century, or the reign of Garrick.

It is when he is discussing the last fifty years that his double system involves him in difficulties. His description of Irving's tenure of the Lyceum is on the whole adequate; but his annals of other important modern managements—the Bancrofts', Mr. Tree's, Mr. Alexander's, Sir Charles Wyndham's, Sir John Hare's—are far from satisfactory, and in the main but a catalogue of plays. Moreover, they are badly arranged. You have to look for Sir Charles Wyndham's managerial record as well as for the Vedrenne-Barker experiment in a chapter headed 'Comedy and Farce.' Mr. Alexander's St. James's career and Sir John Hare's Garrick management are tucked into a section devoted to the Kendals. Mr. Tree's two managements are separated by extraneous matter, and are treated as a pendant of the Bancrofts' enterprises. At the same time Mr. Sharp is perverse in his handling of modern actors and acting. He can go into details over the work of Miss Ellen Terry and her sister Marion; he can pick out for special comment a novice—though a brilliant novice—such as Miss Viola Tree; yet he fails to offer a reasoned estimate of the powers of Lady Bancroft, Mrs. Kendal, Sir Charles Wyndham, and Sir John Hare. It is a small matter, perhaps, that he goes wrong over tiny facts—that he talks of adaptations as though they were the original work of their adapters, or speaks of Mr. Tree as playing first Hotspur and then Falstaff in his revival of 'Henry IV.' Still, in a book such as this errors of the kind ought to have been avoided. It is more exasperating that here and there in the second half of his history Mr. Sharp writes of ephemeral topics in the style of modern journalism.

On the other hand, Herr Karl Mantzius knows, as few men do, how to write interesting stage history—knows how to arrange and group his material, and also how to conceal scholarship that is wide and thorough under a style of delightful vivacity. He can render the dustiest records of the theatre attractive because he possesses to a rare extent the gift of historical imagination. Thanks to that, he can make dead actors and past movements live again, he can recreate the social atmosphere of particular periods. The fifth volume of his 'History of Theatrical Art' maintains the reputation of that work, and is rightly styled, inasmuch as the time of which it treats was more an age of acting than of dramatic fecundity, 'Great Actors of the Eighteenth Century.' The players covered in this survey include Carolina Neuber, Konrad Ekhof, Schröder, Iffland, and Adrienne Lecouvreur among Continental celebrities; and such persons of mark on our own stage as Betterton, Cibber, Anne Oldfield, Quin, Macklin, and Garrick. To English readers or playgoers the German actors mentioned in this list are doubtless the merest shadows of names, but in Herr Mantzius's pages they stand out as distinct in individuality as that heroine of tragedy in real life, Adrienne Lecouvreur. Lessing, of course, assumes a large place in the German chapters, just as does Voltaire in those allotted to the French theatre, and in the course of this volume the author pictures very entertainingly the enthusiasm of the "Sturm und Drang" era. Herr Mantzius is a little unfair to our comedy of the eighteenth century, and indulges, we venture to think, in rather hasty generalizations when he declares that "none" of Dryden's plays "bears the stamp of a truly poetic mind," and talks of Wycherley, Congreve, and Vanbrugh as "amateurs." Our old comedy writers seem to annoy him by their lack of "architectonic mastership." But surely they may fall short of Molière in this respect, and yet be admired for the unceasing volleys of their wit, and for the merits of particular scenes and characters. Here we seem to strike upon a certain defect of sympathy in an historian who is otherwise admirably catholic in his taste.

THE WEEK.

HIS MAJESTY'S.—*The School for Scandal.* It is impossible for any theatrical manager nowadays to satisfy everybody over a revival of 'The School for Scandal.' On the one hand, he cannot get together a company of artists on all of whom he can rely to play their parts in the traditional manner; for while veterans may be found for the more mature characters, the Charles Surfaces and Lady Teazles of one decade grow too old for another, and young blood must therefore be infused into any cast which is to secure illusion in the matter of physical appearance. Yet every change of this sort involves some slight loss in the simulation of old-fashioned manners and diction.

On the other hand, no modern producer of Sheridan's comedy can take the risk of discarding tradition altogether and letting his players handle the piece as though it had never been presented before. Besides offending the praisers of past time, the experienced theatregoers who always form a large section of the patrons of old comedy, such a policy would sacrifice many graces and charms which go to make the eighteenth-century tone of the play, and would abandon, without sufficient compensation, all the experience collected and handed down by generations of actors. So every revival is bound to be a compromise and show an incongruity between the older and younger members of the cast.

Mr. Tree's production is a case in point. At His Majesty's just now are to be discovered some of the most revered and longest-trained actors we possess, and by their side are two or three of the most promising and youthful of the new generation. On the whole, the honours fall to the elder school; but the moderns supply at least one performance which is worthy of such companionship. It is difficult to imagine a more genial, more robustly sentimental Sir Oliver than that of Mr. Henry Neville, a famous Charles Surface of other days. Nor, though his voice has grown a little thin, could we have more finished phrasing or more neatly calculated effects than those Mr. Hermann Vezin secures as Rowley. No less sure in its quiet humour is the work of another veteran, Mr. Lionel Brough, in the part of Moses; while Mr. Edward Terry's Crabtree is delightfully in the picture. This is just the point in which Mr. H. V. Esmond slightly errs as Sir Benjamin Backbite. His sketch of the fop is wonderfully elaborated, but elaborated at the expense of his stage comrades, so that this Sir Benjamin stands out too much from the canvas. No such fault can be imputed to the Lady Sneerwell, Miss Ellis Jeffreys. The actress is almost too self-effacing, adopts perhaps rather too gentle a manner to suggest the widow's acidity of temper, just as Miss Suzanne Sheldon, in the character of Mrs. Candour, is almost too jolly and jovial for malice. Mr. Tree's performance, like that of Miss Sheldon or Miss Jeffreys, stands half-way between the old school and the new. No more personable Sir Peter has ever graced our stage; with such a knight one can be hopeful of Lady Teazle's final reconciliation. But a price has to be paid for making the husband younger than Sheridan intended. Fifty in the eighteenth century was a much older age than it is to-day, and the playwright certainly hinted at a suggestion of senility in Sir Peter—to contrast with Lady Teazle's youthfulness—which Mr. Tree's reading fails to furnish. In other respects we find a deliberate and sententious, nay almost phlegmatic, rather than explosive Sir Peter.

For one thing the playgoer of to-day owes Mr. Tree a debt of gratitude, and that is for getting an atmosphere of youth into the piece, for insisting that Lady

Teazle and the two brothers Surface shall have young representatives. But, alas! just as few actresses are competent to take up the part of Juliet till they are too old to look it, so one might almost say of Sheridan's heroine. Miss Marie Löhr's Lady Teazle is not merely a girl, but a child, and so, while we get the earlier comedy scenes carried through with refreshing vivacity and ingenuousness, this cherry-checked, rustic-looking girl seems out of place in the moments wherein the woman of the world is permitted to reveal herself. This is not the woman who could warn Joseph Surface that he is to have no more chances of making protestations to Maria; addressed to such a childish Lady Teazle, Joseph's overtures in the screen scene seem little short of indecent; while the climax of the scene, with such an obviously innocent heroine, is robbed of its force, and Miss Löhr's rather juvenile pathos in the appeal to Sir Peter does not help matters. Ten years later a different tale may have to be told. At present the clever young actress would do better as Maria, a part in which Miss Dagmar Wiehe is not satisfactory. Mr. Basil Gill as Joseph Surface lacks any pretence at subtlety, but delivers all the sentiments with unction; he is more like a good young man feigning to be wicked than a hypocrite mouthing morality. The one contribution of the younger school which can be praised almost unreservedly is the Charles Surface of Mr. Robert Loraine. Here are high spirits, bravado, dare-devilry—the right mercurial temper. Here also is the pace at which old comedy should be taken. There are modern touches in Mr. Loraine's Charles, notably in his softening down of the final speeches in the screen scene. Here, to twentieth-century ideas, Charles behaves like a cad, but an actor has no right to defy Sheridan's own view of the character. This moment apart, Mr. Loraine's Charles Surface is worthy to be set beside his Young Marlowe.

Of the beauty of the setting it is scarcely necessary to speak. There is not a single article of furniture on the stage which has not been chosen with consummate taste, while both the pictures of Lady Sneerwell's drawing-room and Sir Peter's town house sum up admirably the best features of eighteenth-century architecture.

COURT.—*As You Like It.*

NEGATIVE terms best describe the rendering of 'As you Like It,' given at the Court as the opening enterprise of Miss Fay Davis and Mr. Gerald Lawrence's Shakespearean season. The play is not "let down," the acting, though uninspired, is "not at all bad." The company shows no exceeding merit, but can be credited with painstaking work. The experiment is not rendered the easier by tapestries (together with dwarf trees to represent the Forest of Arden) being used in place of scenery. Eager as one may be to recognize the enthusiasm and earnestness of Miss Davis and her husband, it would be sheer flattery to say that their

efforts or those of their colleagues catch the spirit of Shakespeare, the feeling for the open air, or the idea of idyllic love. Mr. Haviland is a sound actor, but his Clown would be improved by a lighter and more humorous touch. Mr. Will Dennis's delivery of the "Seven Ages" speech is intelligent without being remarkable. Mr. Lawrence proves a handsome Orlando, but mistakes resonant elocution for fervour, and almost consistently over-emphasizes his lines. Miss Davis has daintiness and refinement, but she gives us a demure, a sedate, and grave Rosalind, with sudden bursts into gaiety that do not seem spontaneous. Winsome she is, but scarcely fathoms deep in love; serious she only too often is, but never passionate.

TERRY'S.—*The Artful Miss Dearing: a Comedy in Three Acts.* By Arthur Law.

A COMEDY its author calls this play, whereas if it is anything it is a farce, and a farce of extraordinary incoherence, for Mr. Law has not known how to use his material. He takes us to the home of an impoverished aristocrat dependent for money, apparently, on loans from an inept youth who wishes to be his son-in-law, while his wife augments the family resources by launching into society a rich but vulgar widow. A nephew of his has committed forgery, and induced another man—his double—for a round sum with which the forger has made off, to endure his term of imprisonment. On "coming out" the double resolves to impersonate this black sheep, but is discovered by the family governess, who consents, for a consideration, to act as his confederate. Mr. Law brings together these characters—a shabby set, it will be seen—but he makes nothing out of their meetings. In a vague way the father and mother plan a marriage between their daughter and her supposed cousin. In a vague way the governess, who has tricks of using her eyes languishingly and putting her innocent-seeming face near that of any man she is talking to, throws herself at the head of her young charge's lover. But nothing comes of either her or her stage colleague's behaviour till at the end of the second act Mr. Law seems to think it time he got some plot into his play. So he makes a peer die abroad, with the result that the pseudo-hero is hailed as heir to the title. Finally we are plunged into a long rigmarole concerned with a marriage the dead peer had contracted with the widow, by virtue of which the masquerader turns out, after all, to be claiming what is only his due. By this time the governess thinks her confederate worth marrying, and her charge's parents are content, on their part, with their little daughter's choice. So ends a weak play, the wit of which is sadly to seek, and the story of which would never hold the audience but for the cleverness with which Miss Annie Hughes repeats her old 'Country Mouse' success in the character of the intriguing governess.

Dramatic Gossip.

THE ENGLISH DRAMA SOCIETY will present at the Fortune Playhouse on the afternoons of the 26th, 27th, 29th, and 30th inst., 'Judas,' a dramatic poem by the Hon. Eleanor Norton; 'The Song of Songs,' with Miss Isabel Roland as the Shulamite; and 'Job,' adapted from the Revised Version by Mr. Nugent Monck.

IN a recent *Revue Bleue* M. Paul Flat has an interesting account of a play on 'Beethoven' by M. René Fauchois at the Odéon. The general atmosphere is one of gloom, Giuletta Guicciardini being a light beauty unworthy of the master. Bettina Brentano, however, brings to Beethoven the tribute of Goethe's admiration, and nine sisters, symbols of the nine symphonies, soothe his dying hours. The success of the play has, apparently, been sufficient to suggest a 'Chopin' and a 'Berlioz' on similar lines.

THE bookings for the Stratford festival are good, and the town promises to be very full during the three weeks, in spite of the rival commemoration in London. It is to be decorated as it was last year, and it is hoped that the weather will be more favourable. Old English sports are to be included in the attractions. Many London actors are co-operating with Mr. Benson in order to make a successful season, and some rarely performed plays are included in the list. One new feature this season is to be a lecture on 'Cymbeline' in the Theatre.

TO CORRESPONDENTS.—D. C.—J. P. B.—J. J. F.—C. B.—O. A.—E. C. Y.—N. M.—Received.
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LITERATURE

A Georgian Pageant. By Frank Frankfort Moore. (Hutchinson & Co.)

THIS series of eighteenth-century studies is "the practical result of a long conversation which the writer had with the late Prof. Churton Collins upon a very memorable occasion." That lamented critic encouraged him to make public his contention that certain "existing views" respecting personalities of the Georgian period were "grossly erroneous"; and he now does so in a volume which, whatever its faults, has undoubtedly been written *con amore*, and is therefore eminently readable. It should also be said that it is tastefully illustrated.

Mr. Moore's is no trivial knowledge of the subjects he handles, and he sets it forth with a vivacious pen. His wit is abundant, if sometimes rather boyish, but so is his spleen; and his prejudices, though they undoubtedly help to give colour to his writing, do not serve proportionately to advance his theses. He abuses the plaintiff's attorney too frequently and with too much zest to commend himself to a dispassionate jury. Now and again his accuracy is not unimpeachable, as when Sir Constantine Phipps is termed the earliest of Arctic voyagers, or Sterne included among the satirists of sentimentalism. If Walpole did not "know at once" (he is charged with pretending that he did) that the Rowley poems submitted to him were forgeries, it is pretty clear that he very soon suspected it, and, when backed by Gray and Mason, did not hesitate long about stating his opinion. And how is it that so finished a writer as the author came to pen "at Italy"?

Two of the Georgian studies are concerned with the Burneys, one with

Baretti, three with the Gunnings, as many with Goldsmith, and two with Sheridan and his first wife. In all these the writer has a thesis to maintain, which he works up to with no little skill, and always holds his reader, if he does not invariably convince him. But this thesis is often subordinated to Mr. Moore's pet prejudices—an inordinate exaltation of Goldsmith and an implacable hatred of Boswell. Occasional expressions of a fine Celtic contempt for Dr. Johnson, and a few not unmerited censures of Walpole's scandalmongering proclivities, are thrown in as flavouring. The fact is that our author, as an amateur of the chosen century, is not sufficiently catholic. He is not satisfied with proclaiming an admiration without a countervailing antipathy; and the result, though undeniably piquant, does not always tend to edification.

In the opening essay on Fanny Burney the main thesis—that after all too much has been made of the hardship of her Court life, since it gave us her 'Diary,' which is superior to her novels, and brought her money—seems to us reasonable; yet who but its maintainer would deem it necessary to set against Fanny Burney's "genius for observation" Boswell's "genius for recording," with the addition that the latter's "powers of observation" were "on a level with those of a sheep"? The further remark that the author of 'Evelina' "had the artist's instinct for collecting only such incidents as heighten the effect" betrays the popular novelist rather than the biographical critic. Moreover, the concluding observation about the place of the Burney diary in letters does not agree with our ideas of its importance.

Similarly in the second Burney study, the nominal theme of which is the party at the house in St. Martin's Street where Mrs. Thrale first met her second husband, why should it be necessary to denounce the inoffensive brewer and to bracket him as a glutton with Dr. Johnson, in order to convince any one that in marrying Piozzi the lady did nothing derogatory? The long and short of the matter is that at that time there was a strong social prejudice against artists, and that to-day there is not, at least not in all circles. Boswell once more comes in for punishment because he recorded the general disapproval of the Thrale-Piozzi match, and also because he did not sufficiently appreciate "honest Dr. Goldsmith." The latter point is now generally admitted. We will make Mr. Moore a present of the admission that Johnson had no taste for art or music, and that he was wrong about the marriage; nor will we venture to maintain that "Bozzy" excelled in tact or delicacy. We may perhaps take exception to the journalistic use of the term "tragedy" as a title for the Baretti affray, but must express our acknowledgments to its vivid narrator. Baretti seems to have been a singularly unpleasant person, whatever his linguistic talents; and his conduct in regard to Johnson

and the Thrales was abominable. It is to be hoped that the one story related to his credit is true. He is supposed to have been visited in prison by a professional rival, who requested his recommendation to his own pupils, so that he might teach them "when you are hanged, sir," and to have refrained from kicking the man out of the place. Mr. Moore in this paper gets in a palpable hit at both Johnson and Burke for indulging their conversational propensities when they should have been thinking only of their friend in peril; and in this case has a legitimate complaint against Boswell for the meagreness of his report of that Baretti trial when "a constellation of genius" enlightened the Old Bailey.

The author retells the story of the Gunning beauties in his own way. He is probably right as to the undue amount of "romance" with which it has been invested, and justified in the scepticism with which he regards George Ann Bellamy's account of the part she played in it. But there seems some inconsistency in his treatment of the characters of the Countess of Coventry and the unfortunate niece who is declared to have resembled her so closely; and his handling of the actress who married the latter's widower strikes us as decidedly captious. Moreover, unless there is a misprint in one case or the other, his "exact chronology of the crisis" (the death of the first Lady Derby and the second marriage of her husband) is at fault. According to the 'Dictionary of National Biography,' March 14 is the date of the death of the first countess—the further approximation between the two events would, of course, heighten Mr. Moore's view of the indecorum of the latter.

A most diverting piece of writing is the third Gunning sketch, called 'The Plot of a Lady Novelist,' in which are exposed the marriage manoeuvres of another niece of the beauties, or rather, as Mr. Moore shrewdly suspects, of her mother, *née* Miss Susannah Minifie, the novelist. Two ducal families—those of Argyll and Marlborough—were involved, and Walpole wrote a skit in verse upon the affair which is admitted, even by his frequent censor, to have been "really clever," though he will by no means allow that (as Horace wrote) "the family" (Gunnings) had "dragged themselves down into the very dirt," since a Minifie was at the bottom of it all.

"Tragedy with a twinkle—that was Oliver Goldsmith," according to Mr. Frankfort Moore, who is much concerned because his hero was not properly appreciated by Boswell and Beattie. Now, allowing that these gentlemen underestimated the brilliant Irishman, and that Beattie was a little jealous of him, we cannot suppose that posterity has followed their lead in considering him "an awkward lout, a shallow pedant, and a generally ridiculous person." Was it necessary for his latter-day admirer to maintain such extreme propositions as that irony is a special perquisite of the Irishman, that "blarney"

and "palaver" are consciously humorous modes of defence; above all, that the humour of an Irish bull is not involuntary? For it seems that Goldsmith was never vain or awkward, but was continually amusing himself at the expense of the obtuse Saxon! We had always imagined that "self-depreciation" was practised by Greeks and Orientals; and have encountered even Englishmen who have at times indulged in mystification. Mr. Moore either proves too much, or he is laughing at his readers, some of whom may be found to set up 'Tom Jones' or 'Amelia' against 'The Vicar' as the novel of the eighteenth century, or to deny the assertion that no other work of fiction of that period is now read "for pleasure." It may also be fairly questioned whether 'The Deserted Village' or 'The Traveller' is "the finest poem" of the eighteenth century, while rivals to the boasted pre-eminence of 'She Stoops to Conquer' (the story of the conception and production of which Mr. Moore tells with spirit) might be suggested.

Finally, Goldsmith may not have been vain, but is the record of his sensitiveness with regard to the success of his best play a valid proof of the absence of this human weakness? Or is it evidence of the "real" vanity of Johnson that he wore a showy costume at the production of that same play? We trow not: the first instance surely tells the other way; and we fancy that Johnson's motive was strictly practical, and has been recorded. With regard to the incident of the Horneck sisters, their friend "Dr. Goldsmith," and the French officers, we have our doubts. It is noticeable that Mr. Moore makes the place "Lisle" in one passage (p. 122), and Calais in another (p. 225).

The author puts forward a good case for the rejection of Sheridan's sister's story (given to Moore) of his secret marriage in France with Elizabeth Linley, about which Fraser Rae expressed some doubt; and he tells most amusingly the story of the "amazing duels" connected with it, which must have been in the mind of the dramatist when he wrote 'The Rivals.' Mr. Moore has not yet discovered the origin of the sobriquet "The Jessamy Bride," but he prints some interesting private correspondence from descendants of the Hornecks.

The volume concludes with two non-controversial studies which show the writer at his best. Whether the shooting at Covent Garden of Miss Reay by Hackman should not be styled tragedy rather than "melodrama" may be a question; there can be none as to the skill with which the subject is handled, and the analytical acuteness shown in the investigation of the development of the action. Even Boswell (who rode with the murderer to Tyburn) gets a good word from the author at last. 'The Comedy at Downing Street' deals in sprightly style with the marriage of Lady Susan Fox-Strangways to O'Brien the gentleman-actor, a framework of fact being filled in imaginatively. It would make an excellent short play if thrown into dialogue form.

Shelley. By Francis Thompson. With an Introduction by the Right Hon. George Wyndham. (Burns & Oates.)

IN the mind of every man and woman to whom poetry is something more than a collocation of metrical lines, life something more than a procession of disconnected and meaningless events, there is, as it were, a shelf dedicated to that supreme criticism which adds, not so much to our knowledge of literature as to the power whereby we appreciate literature, and, through literature, life. There the present reviewer has placed 'The Phædrus' of Plato; there is Dryden's 'Essay on Dramatic Poesy'; there are Coleridge's 'Lectures on Shakespeare' and Shelley's sublime 'Defence'; and there must space be found for Francis Thompson's essay on Shelley. This essay is a profound appreciation of one poet by another, and most appropriately is it introduced by a fine letter from Mr. Wyndham. If we are unwilling to extend to the letter the high title we have bestowed on the essay, it is not that we are blind to the poetic quality of the writer's mind, but merely because by so doing we should hazard our sense of proportion. Mr. Wyndham is not to Thompson what Thompson was to Shelley. Nevertheless, he has raised expectations which he is bound in honour to fulfil; admirers of the poet whom he understands so well have a right to claim some more elaborate appreciation.

On Thompson's essay we have but one stricture to make, which, perhaps, will best be made and disposed of at once. Thompson wrote as a Roman Catholic for Roman Catholics; consequently he adopted a tone of religious patronage which, though not offensive, is hardly artistic. The blemish is infinitely faint; indeed, Mr. Wyndham holds that the "apologia for writing on Shelley," and the "apologia for Shelley," "are but the grey goose-feathers that speed it to the universal heart of man": that is to say, he regards the blemish, not as negligible, but as non-existent. Perhaps he is right; yet we incline to think that once at any rate (on pp. 68 and 69, to be precise) the intrusion of the patronizing spirit has damaged the structure of the essay.

There is a single method, it seems, of appreciating an artist's work: the critic, that he may understand why the artist felt what he did feel, and expressed what he felt as he has expressed it, must try to see the world as the artist saw it. Roughly, success in criticism may be measured by the distance within which this perfection has been approached. The advantages that a poet enjoys as a critic of poetry are therefore evident. Thompson, using his own sure intuition, his opulent but ordered imagination, his sensitiveness to external reality, his delicate feeling for implicit emotion—all that made him an artist, in short—has climbed cautiously up the thin-spun and elusive thread of Shelley's poetry—the only way by which we may come at the heights from which Shelley viewed life—and has sent

us back a message for which both readers and poetry are the richer. His first discovery—that "both as poet and man he [Shelley] was essentially a child"—may sound like a commonplace to the dull-witted, but how many of us know the graces and privileges of childhood as well as this critic?

"Know you what it is to be a child? It is to be something very different from the man of to-day. It is to have a spirit yet streaming from the waters of baptism; it is to believe in love, to believe in love-ness, to believe in belief; it is to be so little that the elves can reach to whisper in your ear; it is to turn pumpkins into coaches, and mice into horses, lowness into loftiness, and nothing into everything, for each child has its fairy godmother in its own soul; it is to live in a nutshell and to count yourself the king of infinite space; it is

To see a world in a grain of sand,
And a heaven in a wild flower,
Hold infinity in the palm of your hand,
And eternity in an hour;

it is to know not as yet that you are under sentence of life, nor petition that it be commuted into death."

Sentences like these, in which every simple word is pregnant with meaning, open up vista after vista of recondite truth, the truth that lies about us unseen. The "child's faculty of make-believe"—the faculty which, amongst men, poets preserve and enjoy—is one of the two great secrets of Shelley's genius:—

"He is still at play, save only that his play is such as manhood stops to watch, and his playthings are those which the gods give their children. The universe is his box of toys. He dabbles his fingers in the day-fall. He is gold-dusty with tumbling amidst the stars. He makes bright mischief with the moon. The meteors nuzzle their noses in his hand. He teases into growling the kennelled thunder, and laughs at the shaking of its fiery chain. He dances in and out of the gates of heaven: its floor is littered with his broken fancies. He runs wild over the fields of ether. He chases the rolling world. He gets between the feet of the horses of the sun. He stands in the lap of patient Nature, and twines her loosened tresses after a hundred wilful fashions, to see how she will look nicest in his song."

Then, by a graceful transition, we are brought through our conception of Shelley, the heaven-born child and poet of nature, to a view of Shelley, the heir of the Metaphysical School. Standing in the high places where Shelley stood, Thompson sees him as a true poet of nature, but not of the Wordsworthian type; for he saw in nature "not a picture set for his copying, but a palette set for his brush"; and owing to this view of nature "imagery was to him not a mere means of expression, not even a mere means of adornment; it was a delight for its own sake." This is the second secret by understanding which we come to understand Shelley: consciously or unconsciously, he is a direct descendant from Crashaw through Collins.

"The Metaphysical School, like Shelley, loved imagery for its own sake: and how beautiful a thing the frank toying with imagery may be, let 'The Skylark' and 'The Cloud' witness. It is only evil when the poet, on the straight way to a fixed object, lags continually from the path to

play. This is commendable neither in poet nor errand-boy. The Metaphysical School failed, not because it toyed with imagery, but because it toyed with it frostily. To sport with the tangles of Neëra's hair may be trivial idleness or caressing tenderness, exactly as your relation to Neëra is that of heartless gallantry or of love. So you may toy with imagery in mere intellectual ingenuity, and then you might as well go write acrostics: or you may toy with it in raptures, and then you may write a 'Sensitive Plant.' "

Armed with this twofold perspective glass, we are bidden to contemplate the poetry of Shelley, and observe its supereminence in that quality which is admittedly the essence of poetry—the perception and expression of the abstract in terms of the concrete. Given genius, Shelley's childlike feeling for reality and passionate preoccupation with imagery were the natural and necessary parents of this essential quality. But to it something was added; for one moment Thompson turns to a particular passage in 'Prometheus Unbound' (Chorus of Spirits, Act IV.), and in a flash of insight reveals the peculiar treasure of Shelley's mind, shows how he was greater than a great poet:—

"He had an instinctive perception (immense in range and fertility, astonishing for its delicate intuition) of the underlying analogies, the secret subterranean passages, between matter and soul; the chromatic scales, whereat we dimly guess, by which the Almighty modulates through all the keys of creation. Because, the more we consider it, the more likely does it appear that Nature is but an imperfect actress, whose constant changes of dress never change her manner and method, who is the same in all her parts.

"To Shelley's ethereal vision the most rarified mental or spiritual music traced its beautiful corresponding forms on the sand of outward things. He stood thus at the very junction-lines of the visible and invisible, and could shift the points as he willed. His thoughts became a mounted infantry, passing with baffling swiftness from horse to foot or foot to horse. He could express as he listed the material and the immaterial in terms of each other."

We are unwilling to forgo this opportunity of saying a word about Thompson's style; not only the style of this essay, which is as admirable for lightness and perspicuity as for chaste splendour of imagery, but also of his poems, which is often, and often unjustly, censured for obscurity. This charge, to be sure, is generally nothing more than a confession that the critic is ignorant of Latin—a confession apt to reduce literary discussion to the petty commerce of the drawing-room. Yet at times Thompson is, in a sense, obscure, though assuredly it is never the obscurity which arises from thoughts but half laid hold on, and power insufficient for expressing such fragments as have been grasped. Thompson is obscure in the sense that Berkeley is obscure, in the sense that the Greek language is obscure to modern minds: he perceives and communicates relations and differences, shades of thought and feeling, that are beyond the comprehen-

sion, or even the ken, of ordinary intellects. Again, he is obscure in the sense that most good poets and poetical writers, Shakespeare, for example, are obscure. The progress of his explicit ideas is accompanied by a progress of implicit emotions; and when, at some sharp turn in his discourse, he calls upon the reader to rise with him to realms of almost inexpressible feeling, he expects him to have followed emotionally as well as intellectually—to take leave of earth from the same high peaks.

"Enchanted child, born into a world unchildlike; spoiled darling of Nature, playmate of her elemental daughters; 'pard-like spirit, beautiful and swift,' laired amidst the burning fastnesses of his own fervid mind; bold foot along the verges of precipitous dream; light leaper from crag to crag of inaccessible fancies; towering Genius, whose soul rose like a ladder between heaven and earth with the angels of song ascending and descending it;—he is shrunk into the little vessel of death, and sealed with the unshatterable seal of doom, and cast down deep below the rolling tides of Time. Mighty meat for little guests, when the heart of Shelley was laid in the cemetery of Caius Cestius!"

Such a passage perhaps, in the intensity of its latent passion, is only to be felt by one who has followed the writer step for step, through all his emotional wayfarings. Ultimately, it must be understood by the sympathetic imagination. Is it not by such imagination that we understand all great criticism, all poetry and art, all that is most profoundly significant in life itself?

In Old Ceylon. By Reginald Farrer. (Arnold.)

"WHEN you leave the Island of Angamanain [Andaman], and sail about a thousand miles in a direction a little south of west, you come to the Island of Seilan, which is in good sooth the best Island of its size in the world."

Such is the recorded opinion of Marco Polo, and many travellers before and since have shared his favourable opinion. For Ceylon has many distinctions: scenery and tropical vegetation of great beauty and profusion, with facilities for sport and travel; a variety of precious stones, with imitations for the unwary; a history beginning long before the Christian era; a religion which remains by its extensive influence one of the moving powers of the world; and a language akin to Pali, which, though now dead for more than two thousand years, was that in which Sakya Muni, otherwise Gautama the Divinely Perfect Being, declared the Way.

These qualities naturally attracted many men of different types, each following the line in which he was specially interested. For its history Englishmen are mainly indebted to George Turnour, who was born in Ceylon in 1799, brought up in England under the guardianship of Sir Thomas Maitland (King Tom), and entered the Civil Service in 1818. Sir J. Emerson Tennent about fifty years ago recorded that Turnour was exploring the

Pali manuscripts when Prinsep was deciphering Buddhist inscriptions in Hindustan and Western India, Csoma de Kőrös the Buddhist records of Tibet, and Brian Hodgson those of Nepal. The result was a translation of the 'Mahavansa,' or records of the Great Dynasty, condensed in an 'Epitome of the History of Ceylon,' which, though incomplete when the author died in 1843, is the basis of our knowledge of events dating from five centuries before Christ. Like the 'Rājatarangīni' of Kashmir, it is a metrical chronicle; in it the chief events of each reign, the founding of great cities with their monuments of Buddhism, and the construction of important works for the supply of water are duly set forth, and by it the value of Singhalese literature as material for history is established.

In addition to information about Ceylon, the 'Mahavansa' contains a history of Buddhism in India from 590 to 307 B.C., a period which covers the operations of Alexander the Great and the embassy of Megasthenes to Chandra Gupta at old Patna. The books are stated to be made of leaves of the palm tree two or three inches broad and from one to three feet long, pierced with holes at both ends, through which they are secured by a cord between ornamental wooden covers. The description calls to mind the find by M. Dutreuil de Rhins, in Chinese Turkestan, of ancient birch-bark leaves containing a Buddhist text in early Prākṛit and Kharosthi script, and the account by Dr. Stein of similarly bound books found in the sand-buried cities of the Takla Makán desert.

Turnour was followed by Tennent, whose 'Ceylon,' published in 1860, is valuable as adding much miscellaneous information to the history recorded in the older work. Now Mr. Farrer takes us over the old ground; his book is divided into three parts of six chapters each, and these are of varying merit. He visited Colombo and Kandy, and has recorded his impressions occasionally in a manner not to our liking. Here is a sample extracted from a description of Kandy lighted at night:—

"Across the stillness to our left lies the extended front of the hotel over the quivering gleam of the water, and the barbaric effect of its arcade, illuminated through panes of topaz, amethyst, ruby, emerald, and thrown up again from the lake in smooth answering jewel-flashes of emerald, ruby, amethyst, topaz, becomes a glamour, rich and fairy-like under the transfiguring magic of mother night. And through the healing gulf of silence in which we are plunged pierces only the dim susurrence of cicalas in the trees that stand, immovable black bronzes, along the shore of the water, or up the crowded slopes that now are nothing but enormous crested waves of darkness, foaming up and up to the dense sapphire of the sky."

From this it is a relief to turn to the account in chap. v. of a visit to the Holy of Holies, and better still to the expression, in refreshingly plain English, of the author's dislike of the ills to which travellers are subject:—

"And yet at Dambūlla here are these guardians of the shrines no less greedy than

any guide to a catacomb or church. At each successive door in the cliff's face they pillage the visitor, demanding fresh sums before they will open. Even the villagers, who stream up in their wake, will confront you with long written accounts of undeserved misery, and try to make a prey of you; while the guide-boy from the rest-house not only offers no sort of help as to the sums that it is decent to give these people (the only reason for which he was engaged), but ultimately demands a preposterous fee for himself, on the strength of having been perfectly useless.... I disliked the greedy monks, the chattering guide, the pestering villagers; not less did I dislike the ramshackle rest-house, with its bad food and its rude, indifferent rest-house-keeper. And I cannot conceive, nor have ever been able to learn, how any animal can continue to live in such a state of utter fleshlessness as characterizes the typical rest-house chicken. I believe the breed is a special development, evolved, for the traveller's torment and the owner's avarice, to such a monstrosity of nude boniness that one could almost shave with any portion of its anatomy."

Setting forth for the sacred city eighty-five miles from Kandy, Mr. Farrer wisely preferred the ancient mode of travel by stages to the modern railway or motor, and diverged at pleasure to see places of interest. To the leisure thus obtained we are indebted for an account of the 'Mahavansa'; some entertaining stories concerning Buddhadasa, who "was a mine of virtue and an ocean of riches"; and descriptions of Sigiri the lion rock, of Polonnaruwa, and finally of Anuradhapura, the great city which was visited by Fa-hian in 413 A.D. "It was crowded," he says,

"with nobles, magistrates, and foreign merchants; the houses were handsome, and the public buildings richly adorned. The streets and highways were broad and level, and halls for preaching and reading *bana* [the Way] were erected in all the thoroughfares."

It was the capital from about 437 B.C. to 726 A.D. with interruptions, Polonnaruwa, and eventually Kandy, taking its place.

Mr. Farrer describes the ruins and surroundings of Anuradhapura with evident fidelity and becoming reverence, and ends his book thus:—

"And so, as one gazes over the waste of Anuradhapura, and repeats the invocation, 'Anicca, dukkha, anatta'—'Impermanent, full of disappointment, without fixed personality'—one realizes also that in the higher sense these things, and all lovely things of good intent, are permanent, filled with perfect satisfaction, radiant with an eternal fixed personality that must outlast the stars and the universe. Farewell, then, to the earthly relics of the Sacred City, which is the soul of Ceylon, sleeping peaceful there for ever across the plains of forest that fill the world from the high places of Mihintale. And after Anuradhapura there is nothing else to think of in Ceylon, nor ever can be."

The volume, though not entirely easy reading, because considerable research and learning are inferred, has many attractions, and should be read by all who have a kindly feeling towards Buddhism; the type is excellent, and it is fairly illustrated from photographs.

From Damascus to Palmyra. By John Kelman. Illustrated by Margaret Thomas. (A. & C. Black.)

IN some of the series of "Beautiful Books" published by Messrs. Black the beauty almost hides the book: the pictures, instead of illustrating, seem to efface the writing. This is not the case with Dr. Kelman's latest contribution to the series. Miss Margaret Thomas's drawings are attractive, even under the somewhat garish disguise of the colour-process of reproduction; but the main interest of the book lies in Dr. Kelman's scholarly and at the same time vivid descriptions. He has already produced a notable work on the Holy Land, and the fact that he was formerly the assistant of Prof. George Adam Smith vouches for his sound training in Palestinian research. To this he adds a genuine love of the East and an appreciative sympathy with its people and its ideas. His powers both of observation and description are above the average. In a modest preface he disclaims all ambitious aims, and regrets that, in regard to the history of Palmyra, he has "been able only to look over the edge of a land which I would gladly have explored. Nothing could be more tantalising than thus to hear the call of the ancient East, and yet go no further than the borderland."

But though his visits to Syria had to be snatched in the rare leisure of a busy life, Dr. Kelman is evidently a rapid impressionist, carries an open and sensitive mind, and had the advantage of friendship with experienced residents in the country. He is also well equipped in the literature of his subject, and frequent references attest the care with which he worked up his own experiences in the light of more profound researches. He writes, moreover, with a full sense of the glamour and romance of the East. Yet he seldom irritates us by too purple patches, and his enthusiasm is tempered by that sober reasonableness which Scotsmen believe to be peculiarly indigenous in Britain north of the Tweed:

"The objective of the book is Palmyra, but it reaches its destination by way of Beyrout, Baalbek, and Damascus. Only a passing glimpse of these cities is allowed us, but I have tried to give character to these glimpses by taking each of them as a type or symbol of one aspect of Oriental life. Beyrout may stand for the modern contact of East and West, Baalbek for the same contact in Græco-Roman times, and Damascus sits dreaming her timeless dream."

"Look how wide the East is also from the West" is the exordium of the book, and Dr. Kelman has little sympathy for the process of occidentalizing the former, and less belief in any "real and vitalising fusion" of the two, even in Egypt. In Beyrout, indeed, "the two jostle each other at every corner," but "although the centuries appear to be mixed up in a kind of solemn confusion, there is no question that the new world holds the crown of the causeway." The introduction of Western influences fills our author with dismay, not merely as regards

external signs. Every traveller has lamented the degradation of an Arab sheikh who disguises himself in shabby European "reach-me-downs"; but it is impossible to check the process, despite the obvious fact that the change is disastrous to personal appearance:—

"'Paris fashions' is the cry of this deluded land, at the call of which the girls, heavily painted, with short frocks and open-work stockings, with unspeakably gaudy dresses, and hats that neither tongue nor pen can describe, have transformed themselves from one of the finest spectacles in the world to the appearance of a ballet strayed by accident into the daylight. The lads have as a rule preserved the *tarbush*, the red fez which lights up an Eastern crowd so brightly; but...the gaily cut trousers and the heavy scent that lingers behind those dandies after they have passed tell of a vulgarised and impoverished spirit."

The change is regretted by many of the Syrians themselves, we are told; and they compare their Westernized countrymen to the "crooked walker," the raven, which once hopped gracefully like other birds, but in an evil moment attempted to copy the gait of the gazelle: "Now it walks as you see—neither like one nor the other. And that is what these are—crooked walkers." The East, says Dr. Kelman, is awakening from her dream, but not to any new inspiration:—

"Rather has she awakened to all manner of machines and utilities, pleasures, and fashions and ambitions of place and money. Holding lightly by her ancient and proper ideals, she is now in the act of exchanging old lamps for new";

and it is no consolation to be told that they burn kerosene. Moreover, this extensive transformation reacts upon Western visitors. A vulgarized East makes vulgar tourists yet more vulgar. Undoubtedly "the ancient visitors were more reverent to the mysticism of the lands they came to," and it is a less wistful, and therefore a less sympathetic, Europe that now explores Asia. The spell of the East is no longer so potent as it was, and the loss is the more regrettable since never has the West stood more in need of what the East could once give, and may still, if only it rejects the new false gods—the gift of thought and beauty worshipped for their own sakes, with no thought of utility; the "value of reverence and the value of peace."

Fortunately the corroding effects of European fashions have not yet penetrated the desert. In his admirable chapter on 'Oasis Villages and Arab Life' Dr. Kelman gives a charming picture of the unadulterated Arab. He understands the characteristic humour of the Oriental, and his manner of turning off awkward questions by unexpected replies:—

"The humour of the East is sensitive to any sort of ingenuity, and truth is wholly subordinate to quickness of repartee. A native servant, appearing in appalling *déshabillé*, was asked why she had not combed her hair. 'Oh,' she replied, 'this is not the week for combing the hair; this is the week for washing the neck!'"

The *argumentum ad hominem* is, however, the backbone of Oriental repartee. Dr.

Kelman can tell a story well, but we will not retail his anecdotes—they should be read in their context. United Free Presbyterian minister as he is, he takes a scientific interest in the Oriental art of cursing. To curse your religion (though it be his own) is the fiercest expletive of a Muslim, and it is applied without discrimination of the object: "You will hear an old woman cursing the religion of her recalcitrant donkey, or a little child addressing the same language to a fly that persists in alighting on his face." The art of cursing relations is sometimes curiously exercised:—

"A very small kitten, after attempting a raid from several points, at last succeeded in a sudden spring upon a piece of meat. A servant-lad picked up the offending kitten, still holding the meat in firm jaws, and flung it from him with the cry, 'A curse on thy harem!' The kitten was certainly an unmarried person."

Another delightful chapter describes 'The Desert,' and we do not recall any better account of one of its most striking characteristics—its secrecy, the mysterious secrecy so beloved by Orientals:—

"There is nothing which gives a more impressive and a more insistent aspect of the desert than its boundless possibilities as a hiding-place. It is the infinite absence of cover which intensifies this to a point far beyond the suggestiveness of woods or rocks for hiding. The track passed over disappears behind the traveller until all conspicuous objects in it are wiped clean out. This creates a kind of *entraînement* like that of long forest glades or mountain vistas, but more irresistibly alluring than these. A whispered promise seems to keep imagination ever at the stretch. It is this constant expectancy that partly explains the fascination of the desert, as well as the fear which keeps the nerves of its children so overstrung. . . . So there comes on all men that suspicion of possible watching eyes—not from gardens or from behind the walls of houses, but from hollows, mountains, the very stones of the ground itself—which adds to the eeriness of being alone the greater eeriness of probably being not alone."

In his chapters on Palmyra and the romantic, but too legendary story of Odenathus and Zenobia Dr. Kelman is on ground already covered, as his ample references sufficiently indicate; but he adds his own "note" of sympathetic imagination and quick impression. The book is eminently readable from end to end, and not only readable, but also scholarly. One or two pardonable slips may be pointed out: "Mr. W. M. Conway" has for some time enjoyed a title; "Mr. Yeates" disdains the second *e*; and the "Celtic League" is unknown in Ireland.

NEW NOVELS.

The Love Story of St. Bel. By Bernard Capes. (Methuen & Co.)

MR. CAPES'S latest book has all the qualities that a good romance should possess: a dramatic plot; swiftness and colour in the narrative portions; and characters that claim and obtain the reader's sympathy. Even the villain has a human and attractive side, and becomes

genuinely pathetic in his tragic end, for which the author has drawn with great skill upon the historic episode of St. Catherine of Siena and Niccolò di Toldo. Few are the pages without that "addition of strangeness to beauty" which was for Pater the mark of the true romantic. Moreover, while the writing is forcible and picturesque, it is free from the verbal extravagances which disfigured some of the author's earlier work, though his metaphors are occasionally far-fetched, and he has still a fondness for the curious phrase. He is at home in fourteenth-century Siena, and the vitality of his *condottieri* and robber barons does not surprise us. Surprise only mingles with admiration when we consider his portrait of Siena's Saint. Seldom has the unique figure, at once mystical and homely, of Catherine Benincasa been so exquisitely and convincingly set forth as in her brief appearances in Mr. Capes's fiction.

Little Devil Doubt. By Oliver Onions. (John Murray.)

MR. ONIONS displays in his new novel an intimate acquaintance with the conditions of a printer's workshop and also with the art classes of London. As a matter of fact, his knowledge may be said to be exercised here very broadly and generously. His intention has obviously been to write rather a bitter satire on the modern state of art and literature as accomplished by Board schools and "half-education." One of his characters in the printing works is constantly muttering curses on the memory of W. E. Forster, and that we may take as the key to Mr. Onions's story. The result of his scheme is that the book as a novel suffers very much, and is not saved by an attempt to give it artificial coherence by the reintroduction of a printer's girl in another capacity later. But we confess to finding the various scenes in printing works, art circles, and the journalistic offices of Battye & Battye of engrossing interest. Probably the earlier scenes in Mason's at Burlborough are the best, because they are the most restrained. The characters that move about the printer's works are vivid and admirably rendered. The London journalistic scenes are caustic and a trifle out of drawing; but they are sufficiently alive to set a reader wondering, and perhaps doubting. The book ends with a display of rollicking satire.

The City of Beautiful Nonsense. By E. Temple Thurston. (Chapman & Hall.)

MR. THURSTON seems to have abandoned his realistic studies of modern life. We should be more disposed to regret this if he had not apparently found a delightful substitute in the shape of sentimental comedy. His first experiment therein, 'Mirage,' was not entirely successful; it was too fantastic and too sentimental. But this latest, which by its title hardly claims to be other than fantastic, is in reality something different. It is good sound sentimental comedy, not always very real, but always very readable and

charming, and plausible. We have only to object to the impersonation of a living author by one of the characters, as out of keeping with the delicate fabric, and we are at an end of our adverse criticism. Mr. Thurston can write a love-story, which is one of the hardest things in the world to do; and he can write humorously, which is also a difficult achievement. If he does not intend to go back to "Sally Bishops," he might well develop this vein. After all, why should he go back?

A Young Man Married. By Sydney C. Grier. (Hutchinson & Co.)

So spirited a book on a grandiose scale might have had a more distinctive title. The author displays an astonishing knowledge of the Peninsular War, and the complicated battles waged by Wellington in the course of that remarkable campaign. Her knowledge, indeed, appears to extend to the topography of the battlefields. This is a notable book, and we offer the author our compliments on it as a *tour de force*. Apart from that aspect of it, the story is thrilling, and only suffers a little in interest by being episodic. The picaresque adventures of Capt. Cinnamond, due to his marriage to a young Spanish heiress, are related with vigour, a sense of character, and unflagging zest.

Wax. By G. Somes Layard. (Allen & Sons.)

'WAX' is a disappointing novel in that it starts from an interesting situation, and steadily retreats. A young man, who has been befriended by a generous patron, finds that he is in love with the very girl to whom his elderly friend is engaged. There might have been some interesting developments given to that theme; but Mr. Layard merely lapses into an extravagance which is almost farcical. He makes use of hypnotism, and gives us an amazing adventure at Madame Tussaud's in a fog. Nor does he appear to have taken any particular trouble with his characters. It is just a happy-go-lucky story such as is now produced in plenty.

The Threshold. By Winefride Trafford-Taunton. (John Long.)

THIS is a clever and a thoughtful, but not an attractive book: the few characters that move through it are drawn with a firm, though ponderous touch, while the whole atmosphere is one of drab depression. We find no enlivening colour-sense, no glimpse of humour to relieve the gloom as the narrative progresses slowly to its inevitable close. The scene is mainly laid in the district of the potteries, and the chief love-interest centres in a young engineer from London and a beautiful "pug-girl" with whom a brutal overseer is also infatuated. Inclination is sacrificed to the claims of faith, and the hero becomes a friar; but he eventually recants, and, upon the crest of a second renunciation, is

murdered by the jealous overseer. The author has certainly the courage of her opinions, which she sets forth with commendable clarity and candour. Perhaps in her next novel she will omit certain passages of a slangy nature which here and there strike a jarring note.

In the Potter's House. By George D. Eldridge. (Methuen & Co.)

THE struggle presented might be described as the effort of a man who, under the belief that he has fulfilled his Master's commands, desires to mould his inward life on that of an austere monk while mixing with his parishioners. The task, difficult in any circumstances, is rendered peculiarly so by the conditions existing in his pastorate. How his self-imposed austerity wars with his real sympathy with the waywardness of his people is shown with a rare knowledge of the diversity of character to be found in every community. The story is stronger in its sense of character than in incident.

Pomp and Circumstance. By Dorothea Gerard. (John Long.)

HERE are no thrilling incidents, elaborate characterization, or epigrammatic dialogue. A simple, conventional story is simply, pleasantly told. The heroine, the daughter of an English banker in Vienna, is the only member of his family who stands by his side when financial and social ruin overtakes him. She helps him to escape to London, where, gaining a modest livelihood as a teacher of languages, she is employed to give lessons in Hungarian to a well-connected, ambitious young clerk in the Foreign Office. A charming heroine she is, and the more the course of her love is obstructed, the more obvious does the happy ending become. The book is a careful and pleasing piece of work, its sentimentality being redeemed by a delicate touch of humour.

BOOKS ON LONDON.

Tyburn Tree: its History and Annals. By Alfred Marks. (Brown, Langham & Co.)—Mr. Marks's exhaustive investigations on the history of the Tyburn gibbet, here set forth with great clearness, form a work of much value, which settles a difficulty that has long puzzled historians. The author transfers to Tyburn the hangings of well-known persons which have hitherto been supposed to have taken place at Smithfield, owing to a mistaken opinion that the term "The Elms" referred especially to the latter place. He shows that among the Normans the elm was looked upon as the Tree of Justice, and was planted to mark places of execution. This symbolical character was retained by the elm in France long after its use in connexion with places of execution was discontinued in England.

Certain great landowners had the privilege of erecting gallows on their estates; for instance, we learn from the Hundred Rolls and other documents that the Abbot of Westminster had gallows in fifteen places in Middlesex, in addition to one in the ville

of Westminster. These were at Eye, Teddington, Knightsbridge, Greenford, Chelsea, Brentford, Paddington, Iveney, Laleham, Hampstead, Eeclesford, Staines, Halliford, Westbourne, and Shepperton. Mr. Marks refers to several places named "The Elms" which he connects with gallows, and possibly more will be found now that attention has been drawn to this point.

The confusion that has arisen between the Elms at Tyburn and at Smithfield will be cleared up if we bear in mind the fact that the former was the king's gallows, and the latter that of the City of London. The author sweeps away the popular delusion that the gallows was removed about the end of the fourteenth century from Smithfield to St. Giles's, and then to Tyburn. The answer to this blunder is first that the gallows certainly existed at Tyburn at the end of the twelfth century, and secondly, that there is no evidence that a royal gallows ever existed at St. Giles's, although a gallows was occasionally erected there for a special case, as was done when Sir John Oldecastle was executed in 1417, and those implicated in Babington's Conspiracy suffered in 1586.

The earliest date to which the establishment of Tyburn as a place of execution can with probability be assigned is 1108; but the first record of an execution in London at present discovered was in 1177, and this was probably at Tyburn. The first record in which Tyburn is definitely named as the place of execution is dated 1196. In this year the turbulent William Fitzosbert, popularly known as Longbeard, was hanged at Tyburn, although, owing to the assertion of Stow, it is generally stated that his death took place at Smithfield. Among other important executions at Tyburn are those of Sir William Wallace (1305) and Roger Mortimer (1330), both of which have been set down to Smithfield.

The site of Tyburn has been disputed for many years, and the discussion has been somewhat complicated by the confusion of two totally distinct things—the turnpike and the gallows. Through the earnest research of Mr. Marks and some others, it may now be considered as settled that the gallows stood at the end of Edgware Road, in the centre of the space where Oxford Street and the Bayswater Road meet it. This is shown on John Mackay's map of the parish of St. George, Hanover Square (1725), and Rocque's large map of London (1746). Norden's map of Middlesex (1607) shows the gallows, but gives little indication of position.

The next point to mention is the form of the gallows. There is a record of two new gallows being ordered in 1220, but the first mention of the triangular gallows ("the triple tree") occurs in 1571, on the occasion of the execution of Dr. John Story. This, as probably the previous ones, was a permanent erection, subject to renewal from time to time. In 1759 the triple tree gave place to a movable gallows. The latter was erected before each execution, and "when the bodies were cut down was carried off in a cart." The movable gallows was ordinarily fixed near the corner of Bryanston Street and Edgware Road, but the position was often slightly changed. Besides the gallows, there were gibbets at Tyburn to which bodies were transferred after having been hanged on the gallows. The word "gibbet," however, was used loosely, and often made to do duty for the other.

When the permanent gallows was removed, its site was occupied by the tollhouse of the turnpike, which was shifted from the east corner of Park Lane (then Tyburn Lane) to the corner of Edgware Road.

The last execution at Tyburn was in 1783, in which year the new gallows was set up at Newgate. Besides the complete annals of hangings, Mr. Marks incidentally notices various points relating to the subject, such as the drawings to the place of execution. He writes:—

"There were three kinds of drawing. In the vast majority of cases drawing means dragging to the place of execution, where hanging, disembowelling, and quartering followed. But drawing sometimes means dragging till the sufferer died of mere dragging. In some cases drawing means tugging by horses in opposite directions till the sufferer was torn to pieces."

The torture of dragging the prisoner for miles along a bad road, sometimes paved with sharp stones, was afterwards modified by placing oxhide under him. Then came the use of hurdles, and lastly of the sledge.

This book is largely made up of fresh material, and forms a distinct addition to our knowledge. Its value is greatly enhanced by the original collection of illustrations, showing, among other things, the appearance of the triple tree, and its site; also Sir William de Marisco (or Marsh) drawn to Tyburn in 1242 with nothing between him and the rough road; and a representation of the drawing on hurdles in the reign of Elizabeth.

The Private Palaces of London, Past and Present. By E. Beresford Chancellor. (Kegan Paul & Co.)—This is a handsome volume, well illustrated, and containing much useful information respecting most of the lordly houses of London, which will interest a large number of readers. We wish that an exterior view of each of these had been given, as this would help to identify such as have frequently changed their names. The author may claim some authority for his title from the recorded saying of Queen Victoria to her friend the Duchess of Sutherland, "I have come from my house to your palace"; but the junction of "private" with "palaces" sounds rather incongruous.

The greater part of the book is devoted to mansions that still exist, and many of them are the glories of London. A clear and careful account of such well-known centres of rank and fashion as Apsley, Bridgewater, Devonshire, Dorchester, Grosvenor, Lansdowne, Spencer, and Stafford Houses cannot fail in interest. There is a sort of rivalry between Stafford House and Dorchester House as to which is the nobler mansion. The former is well known, but the latter required a good description so that the man who knows only the beautiful exterior may learn something of its wonderful contents—information which the author gives, not forgetting to indicate the presence of one of the finest libraries in the country.

We regret that there is no account of Harrington House in Craig's Court or of Harewood House in Hanover Square. The latter has only just been razed to the ground. Harrington House is a very fine building which has been singularly neglected by the topographers of London. It was for sale a short time ago, but it still exists in the heart of town, although, being out of sight, it is little known. Harewood House, the residence of the great book-collector the Duke of Roxburghe, was one of the finest houses built by the brothers Adam, and its destruction is a great loss. Room for a description of these houses could have been obtained by the omission of some of the earlier chapters on houses in the City and the Strand concerning which there is little information to be had. Mr. Chancellor writes in a verbose style which wastes a good deal of space and does not tend to pleasant reading.

London Passed and Passing: a Pictorial Record. By Hanslip Fletcher. With Notes by Various Authors. (Pitman & Sons.)—At a time when topographical books are so numerous, and some of them show little reason for their existence, it is pleasant to welcome a volume that contains so interesting a series of pictures of old London, the originals of many of which have passed away, whilst others are threatened with destruction. These are true illustrations of the streets, drawn in different styles and various positions by an artist of distinction, and selected with judgment.

We naturally regret the loss of such curious old streets as Holywell and Wych Streets, but the houses were worn out and unfit for habitation, so that it was really an advantage to be rid of them; but surely an effort should be made to save the work of our two great architects—Inigo Jones and Sir Christopher Wren. In the case of the former, the houses designed by him on the west side of Lincoln's Inn Fields, with their pilasters boldly decorated with the rose and fleur-de-lis, ought to be preserved, but several have already gone. Mr. Fletcher has drawn one of these which, according to local tradition, was the residence of Nell Gwyn. This had to go to make room for a new street, but other examples of Jones's bold street architecture, although decayed, ought to be respected, and restored with discretion. Wren's churches are the glory of the City, and were designed to form a setting of brilliant gems surrounding St. Paul's; but they are gradually being cleared away. If the towers had been left in all cases, there would be something to be thankful for.

Although much of old London is lost yearly, there are still left many charming relics of past centuries, such as the Charterhouse, the Temple, Gray's Inn, Clifford's Inn, Staple Inn, and Barnard's Inn. Some of these are represented in this volume. Clifford's Inn is a favourite of the artist, and the drawings of it are good, especially one of a room in the inn (No. 3) which has had the beautiful carving once covering its walls taken from it, and transferred to the Victoria and Albert Museum; but we must let Mr. Frederick Fenn describe it himself, for he lived in it:—

"All the doorways, cornices, and the fireplace were richly decorated with wonderful carving attributed to Grinling Gibbons....In earlier days the room illustrated had been used for the dinners of the Society of Clifford's Inn, and there was at that time a magnificent mahogany dining-table to be seen, and also some fine Chippendale chairs."

The old shop in Portugal Street was worth figuring, but we are surprised that Mr. James Bone should be inclined to credit the modern claim for it as being the original of Dickens's 'Old Curiosity Shop.' The claim cannot be sustained, as reference to Dickens's text will show.

We are indebted to Mr. Fletcher for his picture gallery, and to "the eminent hands" who have written the discriminating text.

Wanderings in Piccadilly, Mayfair, and Pall Mall. By E. Beresford Chancellor. (Alston Rivers.)—In this pretty little book the illustrations are of more value than the letterpress, which is merely an epitome of other books on the same subject. These notes on the heart of the West End are made to gyrate round Stewart's Tea-Rooms at the corner of Bond Street, called "Stewart's Corner." The publisher seems to have felt that to assume this shop to be the hub of the best part of London is sufficiently remarkable to require explanation, so he writes:—

"To begin one's peregrinations at the corner of Bond Street and Piccadilly seems at first sight

a little arbitrary, but one soon realizes that in starting from 'Stewart's' and keeping within a half-mile radius of this centre, one is really covering by far the most interesting portion of the West End."

The plates, which are mostly reproductions of old prints, are singularly interesting (especially the coloured ones), and are themselves worth the price of the book.

OUR LIBRARY TABLE.

WE are glad to note a reissue, we believe at a cheaper price, by the Cambridge University Press, of a most valuable work on the Parliamentary constitution of this country, duly praised by *The Athenæum* at the time of its appearance. *The Unreformed House of Commons*, dealing chiefly with borough representation before 1832, and incidentally with many subjects of historical and archaeological interest, was issued by Edward Porritt, assisted by Annie G. Porritt, from the State of Connecticut in 1903, and appears again now also in two volumes. Of these the second deals with Scotland and Ireland. Time has only confirmed the view that the first volume is, on the whole, the most useful book in existence upon the English borough system of Parliamentary representation.

Recent Suffrage agitation among women will cause fresh attention to be turned towards many passages which affect women's place in political affairs. Such, for example, are those where it is shown that women burgage holders were permitted to transfer their right to vote to husbands, sons, and even nephews; or to any man possessing qualification in the particular borough. Distinct from these women burgage holders were women patrons controlling boroughs. Mr. Porritt shows that, although the custom of women attending debates in the House of Commons did not become established until the reign of George II., women "lobbied" for private Bills as early as the last years of the seventeenth century. Attention is called to a speech by Grantley Berkeley in which he pointed out that as early as 1716 women were on one occasion admitted not only to the Gallery, but also to the floor of the House itself.

Among the matters dealt with at the time of the first appearance of the book were important passages showing electioneering on the part of Kings of England, similar to that of which the present German Emperor is a master. The modern Constitution with which the Kaiser has to deal does not allow him the scope possessed by Queen Elizabeth in the grant of charters to boroughs "rotten from the beginning of their Parliamentary history." It is, however, noteworthy that the great creation by Queen Elizabeth, in 1562, of Cornish Parliamentary boroughs, intended to strengthen her in Parliament against the Puritan opposition, did not in all cases produce the result desired by the Crown. Burleigh and Walsingham, among those on whose advice at various times the Queen relied, had friends and relations in the Puritan party; and Tregony and others of the newly created boroughs sent occasionally to Parliament some of the fiercest among the opponents of the Court.

Old Times on the Upper Mississippi. By George B. Merrick. (Cleveland, Ohio, Arthur H. Clark Company.)—The Mississippi is identified for most of us with Mark Twain, whose very name was derived from the cry of the pilot as he took soundings. Mr. Merrick's book is stated to be "the recollections of a steamboat pilot from 1854 to

1863." This, however, is something more than the truth, as Mr. Merrick himself states that his piloting lasted only a few seasons, certainly not over the period mentioned, which covered his life between the ages of twelve and twenty-one. Yet Mr. Merrick had a childhood and youth intimately associated with life on the great river. He was born in Michigan, and brought up at Prescott, at the junction of the Mississippi and St. Croix rivers. In those days the river was the main highway of communication with the outer world from inland States. It drained and supplied Iowa, Michigan, Wisconsin, and others. It ran like a sea, as it does now, and the craft that braved its winds and waters were huge and serviceable boats, many of which are illustrated affectionately in these pages, all being registered faithfully in Mr. Merrick's lists.

Mr. Merrick began life, so to speak, facing the friendly waters, and saw experience as clerk, engineer, and pilot. What he has to tell us of those far-off days when Mark Twain was piloting boats in the lower reaches of the river is interesting—perhaps even more interesting to oversea folk than to his own countrymen. Civilization, thinks Mr. Merrick, has been the undoing of the Mississippi. Once primeval forests spread for hundreds of miles on either bank, and held the snows of winter. Now these forests have gone, and the melting snows and rains drain into the river and produce floods at some stages of the year, subsequently reducing the majestic flow to "the dimensions of a second-rate stream." The railways have killed the Upper Mississippi, as the photographs of Prescott in 1876 and 1908 demonstrate at a glance. But the life on the river was of vivid old-world interest, and we are glad to have some facts recorded, even if the record lacks the imaginative and humorous power of Mark Twain. It is possible, on account of the very naïveté and lack of art in Mr. Merrick's pages, to get a good idea of the life in the fifties. We should have liked a really good map, which is lacking; but we appreciate the immense patience and research which have gone to make the various tables and lists. Also we like the story of Bob Eden, son of an English baronet, destined to holy orders, and of his adventurous career.

Sunset Playgrounds. By F. G. Affalo. Illustrated. (Witherby & Co.)—Mr. Affalo has a good many books to his credit, but he has still to learn that negative information is not interesting: he is too fond of writing about what he did not do, where he did not go, and fishes he did not try to catch. Except where he writes, as it were, with his fishing-rod in one hand and his pen in the other, the present volume is not very much better than the record of a globetrotter who has fixed his itinerary before leaving home, and lets his tour and his book suffer accordingly.

Mr. Affalo's style is frequently slipshod. He takes a flying leap from Panama to Canada to tell us about the mosquitoes in the latter country, and they evidently made a painful impression on him, for he tells us all about them again, in almost identical words, when he arrives in what he calls "The Land of Snows." When dealing with aquatic scenery and the beguiling of fish, however, he is in his element, and writes well and interestingly. The picture of the submarine "gardens" of Catalina, for instance, is satisfactory, and the pages on the yellow-tail tuna could not well be improved. We sympathize with his strictures on "the inordinate thirst for 'buttons'" (the Californian fisherman's

equivalent of the golfers' "Monthly Medal") which, as he says, "does much to spoil the true spirit of sport."

The following passage is a fair example of Mr. Aflalo at his best. He is fishing for black sea bass, and is "into" a big fish, and waiting for his boatman's word to "strike":—

"Now, sir, let him have it!"

"I did. Then he let me have it, pulling the rod down into the water before I could slip the butt in the leather socket under my chair, and rushing off with eighty or ninety yards in a mere preliminary frolic. Then, as I got the butt home, Herbert put out the oars, for the sudden moves of a big bass must be followed very cautiously, and the engine is useless for such work. The line was now tight, and we settled down comfortably to what looked like a long interview, the bass towing the boat gently but firmly half a mile further from the land, with every now and again a little joyous rush of twenty or thirty yards off the reel, just by way of showing his quality. I knew that the tarpon tackle was sound enough, so I acted on Herbert's admonition to 'sock it into him.' Such a burst of speed did this inspire that he ran the line through the bait, which came in view, only to be cut loose and recovered by Herbert in case some shark or other marauder might be attracted by it and bite through both it and the line, as had more than once happened to me with a kingfish, when catching tarpon in Florida. Within about twenty minutes, being fresh that morning and full of energy, I had him alongside...."

This was followed by a somewhat similar run, the two fish aggregating nearly 300 lb.

The latter part of the book, where we come to British Columbia and Canada, is more attractive than the beginning. The author, too, seems to be on better terms with his work, and the good passages come more and more frequently. There is a graphic description of a drive through the darkness with an incompetent hand in charge of the horses; and a good account of the National Park at Banff, a district in which, we are glad to note, there is a large and steadily increasing herd of the shaggy bison, once nearly extinct.

Mr. Aflalo tells us that the so-called "harnessing" of Niagara has done very little to destroy the beauty of the Falls, and that there are not so many offensive advertisements as he had feared. He saw Niagara, but

"with a stubborn neglect of the 'side-shows.' Thanks to American enterprise, everything is an extra.... It was not so much that I grudged the money, but it seemed profanity to put your hand in your pocket every few seconds to enjoy the freedom of God's masterpiece.... It is this side-show element which ruins Niagara as a spectacle, and neither the advertisement nor the mechanical harness.... It is possible.... to turn your back on the trippers and your face to the Falls, losing all thoughts of man's villainess in the roaring swirl of the waters round Goat Island, or enjoying their more subdued murmur from a solitary seat in the Victoria Park on the Canadian side, the only spot where privacy is possible."

There are many attractive photographs in the book, which is well turned out in every respect, though the Index has apparently been compiled without the author's supervision, as it contains some curious entries, such as "Flamboyant" (an adjective occurring in the middle of a sentence).

THE *Proceedings of the Classical Association* 1908, Vol. VI. (John Murray), should be read by all classical scholars. They include an 'Interim Report on the Pronunciation of Greek'; a 'Report of the Curricula Committee,' a representative body of teachers; and, *inter alia*, noteworthy papers by Prof. Mackail on 'How Homer came into Hellas,' and by Prof. Sonnenschein on 'The Unity of the Latin Subjunctive.' The Prime Minister found time to deliver an interesting address as President of the Association in October last, in which he referred to the recent broadening of classical study.

The *Press Album* is published by Mr. Murray for the benefit of the Journalists' Orphan Fund, and edited by Thomas Catling. The contents are full of brightness and variety. A crowd of well-known artists and authors contribute to the distinction of the volume, which should bring much good to a deserving charity.

SWINBURNE.

CHILDREN and lovers and the cloud-robed sea
Shall mourn him first; and then the mother-land,
Weeping in silence by his empty hand
And fallen sword, that flashed for Liberty.
Song-bringer of a glad new minstrelsy,
He came and found joy sleeping and swift fanned
Old pagan fires, then snatched an altar brand
And wrote, "The fearless only shall be free!"

Oh, by the flame that made thy heart a home,
By the wild surges of thy silver song,
Seer before the sunrise, may there come
Spirits of dawn to light this aching wrong
Called Earth! Thou saw'st them in the fore-glow
roam;

But we still wait and watch, still thirst and long.

EDEN PHILLPOTTS.

WHITLEY STOKES.

WE may add to the brief note published by us last week on Dr. Whitley Stokes. This celebrated Celtic scholar, who died last week at his house in Kensington, was born in 1830 in Dublin. He came of a family of academic distinction. His great-grandfather Gabriel Stokes was a Fellow of Trinity College, Dublin; his grandfather Whitley Stokes was also a Fellow and Regius Professor of Physic; and his father William was a still more famous Professor of Physic. Sir Gabriel Stokes, the Lucasian Professor of Mathematics at Cambridge, was his cousin.

Whitley Stokes was educated at Trinity College, Dublin, was called to the Bar in 1855, and in 1862 went to India, where in 1877 he became legal member of Council. The remarkable features of his career were the diligence with which throughout life he pursued the study of Celtic languages and the perseverance with which he edited Irish texts. When he died he was at work on the Irish versions of the mediæval prose renderings of Lucan's 'Pharsalia.' "It is my *Schwanengesang*," he said; "my eyes grow too dim to read any more manuscripts." Yet had he lived he would certainly have attacked some other text. He studied philology under Prof. Siegfried in Dublin, and read the 'Grammatica Celtica' of Zeuss, O'Donovan's grammar, and O'Reilly's dictionary. Thus he began, and was encouraged by O'Donovan and O'Curry, but never tried to attain any colloquial knowledge of the language. His earliest work appeared in 1860, and was an edition of eleven hundred Irish glosses on a Latin treatise on the declensions, and of the Latin text and Irish glosses of the poem known as the 'Lorica' of Gildas. Mr. S. H. O'Grady read the whole, and added some interesting notes. The text of the 'Sanas Cormaic,' a glossary attributed to Cormac MacCuillennain, Bishop of Cashel, who died in 903, and two other glossaries, were Stokes's next work, and appeared in 1862. O'Donovan had left in manuscript a text, translation, and notes of Cormac's book, and these Stokes printed with some philological notes at Calcutta in 1868. In 1866 he finished at Calcutta 'Goidelica,' a collection of Irish glosses, of which an enlarged edition appeared in 1872. In 1870 he printed at Simla the Irish text and a translation of Adamnan's vision of a journey to heaven and hell. He published at Calcutta in 1877 texts and versions, partly based on O'Donovan, of Irish lives of Patrick, Brigit, and Columcille; and in 1882,

also at Calcutta, the 'Togail Troi,' an Irish tale of the siege of Troy, in part founded on the 'De Excidio Troiæ' of Dares Phrygius. He edited in the Rolls Series the tripartite life of St. Patrick in 1887. In the "Anecdota Oxoniensia" in 1890 he printed the Irish lives of saints from the Book of MacCarthaigh Riabhach. The huge 'Thesaurus Palæo-hibernicus,' which he issued with Strachan in 1901, though based on the work of Ascoli, Bradshaw, and others, required enormous labour. Stokes printed many other Irish texts and translations, as well as numerous philological papers, two Cornish texts, and some Breton glosses. In 1905 he published with the Bradshaw Society the 'Félire' of Oengus Ceile Dé, a metrical account of Irish and other saints which he had edited in quarto, but from fewer MSS., in 1880.

The works which have been mentioned show the continuous occupation of his industrious life. In his hours of relaxation he enjoyed music, and used to drive out to Richmond Park and take exercise by throwing the boomerang. His interests were philological, and it is curious that he never learnt how to pronounce the Irish language, and could not read aloud a single sentence with correct accent. He often spoke contemptuously of the old scribes, and never showed any affection for the great names of Irish literature. He became the despair of university printers in the vain endeavour, as his works abundantly show, to attain absolute accuracy in an *editio princeps* of an obscure text. He was intolerant of the mistakes of others, and sometimes denounced men who, like the late Prof. O'Beirne Crowe, were familiar with parts of Irish of which he knew nothing. He had some peculiarities of translation. He often rendered the Irish word *baile*—the modern word for a town, a townland, and home—by the old English *stead*; he translated *gilla*, which has a wider meaning, by *gillie*; and was fond of the verbs "to fare" and "to bide." He did not always clearly state the sources of his knowledge. This defect is to be observed in his earliest works, and increased as he grew old. It is right to mention it, for it affects the estimate of the value of some of his books. The main effect of his work was to cause Irish grammar and Irish texts to be better known and more studied. Every Irish scholar of the future will have to make himself acquainted with the long shelf of volumes which are the product of the arduous labours during fifty years of Whitley Stokes.

"SEX-TOTEMS" IN ENGLAND.

St. Andrews.

THE Australian "sex-totems" are mysterious things. They are inevitably exogamous, for so are the sexes; but their origin is obscure, and their social influence is of the faintest. Among the Kurnai the emu-wren is the elder brother of the men, and the superb warbler the elder sister of the women. Among the Wotjobaluk to injure a bat is to harm a man; to injure the owl-nightjar is to harm a woman. The women occasionally kill the men's sex-totem and display its body in camp to cause a skirmish, which, among the Kurnai alone, apparently, produces flirtations and proposals. The fight is "a jolly kind of fight, like skylarking," in the Turrbal tribe; and really the practical results of "sex-totemism," which is only known in Australia, come to no more.

In mediæval England, I am pleased to find, the holly tree was the sex-totem of the men, the ivy tree of the women; and the social result was "a jolly kind of fight, like

skylarking." The young men entered the hall with branches of holly, singing,

Here comes holly that is so *gent*,
To please all *men* is his intent.

In Northern Ireland, as I found out in a curious way, "the holly is a *gentle* tree," and dear to the fairies. This came out in a recent case of a *Poltergeist* at a farmer's house. Stones and other objects flew about, and no human hand was ever caught in the act of throwing them. My information was from the parish minister, whose son was an eyewitness. The neighbours attributed the troubles to the fairies, for the farmer had swept his chimney with a large bunch of holly boughs, and "the holly is a *gentle* tree."

To return to our English "sex-totems." The girls brought ivy into hall; both sexes bade every one speak well and honourably—the men of the holly, the women of the ivy. The end was "a jolly kind of fight," in which the lads drove the lasses out of hall, and sang a song in honour of men and holly, and derisive of women and ivy. It appears to me that the Australian "sex-totems" are of no more importance, and are no more to be called "totems" than our old ivy and holly, for the myth that "the bat made the men, and the night hawk made the women" of the Turrbal tribe merely accounts for the fact that the bat is the men's badge, while the night hawk is that of the opposite sex.

See Howitt, 'N.T.S.E.A.' pp. 148–51, 'Cambridge History of English Literature,' vol. ii. pp. 379–80; for the Holly and Ivy Song, *Anglia*, xxvi. 279.

The Kentish custom by which the lads steal the "ivy lass" of the girls, the girls steal the "holly lad" of the boys, and the totem effigy of either sex is burnt by the other, is noted in Brand and Ellis, 'Popular Antiquities,' vol. i. p. 68. This custom corresponds to the killing of the men's emu-wren by the women of the Kurnai.

A. LANG.

'GREAT BRITAIN'S TREASURE,' BY SIR NICOLAS HALSE.

A COPY of an interesting and little-known seventeenth-century treatise on trade, commerce, and the Navy, entitled 'Great Britain's Treasure Environing this famous Isle with brazen walls invincible, maintained with great gaine, by forces invincible,' 1636, is comprised in Messrs. Hodgson's catalogue of books and MSS. from the Blofeld Collection, to be sold on Friday next. The work was left in manuscript by Sir Nicolas Halse, and "recovered and painfully recollected out of the old papers and fragments of that worthy and lately deceased Knight," by Francis Stewart [Hepburn], "Eldest Sonne to the late Earle Bothwell."

The work includes five separate treatises, chiefly concerned with schemes for raising funds to replenish the exhausted exchequer of King Charles I., to whom the work was dedicated—and to whom a specially written copy was presented, as may be seen from the only other recorded example, viz., that in the Egerton Collection of MSS. at the British Museum. The latter copy differs only from the one now under notice in being more closely written and on a smaller page, while the binding is stamped in gold on the front cover with the words "Tibi Soli o Rex Charissime."

The first and second treatise discuss "the rich and unknowne worth of youre Mats Brittain's ffishings, whereby Fourty Hundred thousand pounds Sterling by Treaty judiciously and faithfully managed may be gained of the Hollander by way of Fine, for 21 Yeares lease";

while at the end of it "a broad way is layd open" by which the King may enforce his desires upon the Hollander, should they refuse to entertain the proposition.

The third discourse points a way in which the King's "Royall Navy may be doubled in number or tripled in a short tyme," in order "to subdue the Hollanders unto youre Royall pleasures," and at the same time to "force the King of Spaine allsoe to be glad to begg youre Royal Highnes ffriendshipp, favour and aid."

The fourth treatise, which is perhaps the most interesting, sets forth a scheme for coining "Mundick and Silver Tynn"—which the author naively remarks is "all-most as faire as silver"—for circulation amongst the colonists in the New Plantations, which would enable the settlers to "traffique or Trade with the Barbarians or heathen, and will preserve the Treasure of youre Mats kingdome wh^{ch} is now vapoured away with the smoke of Tobacco."

In this way wood and iron are to be obtained for the building of "ffifty Sayle of warlike Shippes of great burthen," which will result in such an addition of strength

"to yo^re Mats force by Sea, as that yo^re Highness shall absolutely Comand the same as yo^re Royall Progenitors have done heretofore."

The last treatise deals chiefly with an "Oeconomick or domestick way" by which the method of "Maulting" may be greatly improved. Halse was the inventor of a new mode of drying malt and hops by means of iron plates, and several orders and petitions made in connexion with this patent are mentioned in the 'Dictionary of National Biography.'

It may be added that the work is written on 82 leaves, and bound in contemporary black morocco. It is ruled in red throughout, the first 123 pp. being numbered, while the remainder consist of an Epilogue, Tables or Breviats, and a "Medulla sive Synopsis totius Opusculi" (*sic*).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Coppens (C.), Choice Morsels of the Bread of Life; or, Select Readings from the Old Testament, 2/6 net. Taken from the Douay version with notes.
Drummond (J. S.), Parables and Pictures for Preachers and Teachers, 2/6
Edmunds (A. J.), Buddhist and Christian Gospels, now first compared from the Originals, Vol. II., 9/ net. A reprint of 'Gospel Parallels from Pali Texts,' edited, with English Notes on Chinese versions dating from the early Christian centuries, by Masaharu Anesaki. New Edition.
Free Church Year-Book, 1909, 2/6 net.
Jones (Rufus M.), Studies in Mystical Religion, 12/ net.
Kent (C. F.), The Heroes and Crises of Early Hebrew History, from the Creation to the Death of Moses; The Founders and Rulers of United Israel, from the Death of Moses to the Division of the Hebrew Kingdom, 5/ net each. With maps and plans. Parts of the Historical Bible.
Liber Genesis, Capita Selecta sine Punctis Impressa, 1/ net. Hebrew text, edited by George Wilkins.
Lunoro Portions of Prayer Book, 3 parts, 1/2 each.
Mansfield College Essays, 12/ net. Presented to Dr. Fairbairn on the occasion of his seventieth birthday, Nov. 4, 1908.
Moore (W. T.), Man preparing for other Worlds; or, The Spiritual Man's Conflicts and Final Victory, 6/ net.
Moyes (Right Rev. M.), Saint Anselm of Canterbury, 6d. net.
Robinson (J. A.), St. Paul's Epistle to the Ephesians, 2/6 net. A separate issue of the first portion of the author's 'Commentary on the Ephesians' published in 1903.
Saywell (Rev. J. L.), Manual of Occasional Offices for the Use of the Clergy, with Primitive Collects, Formule, Tables, and Lists, 4/ net.
Smith (Walter C.), Sermons, 5/ net.

Law.

- Journal of the Society of Comparative Legislation, Vol. IX. Part 2, 5/ net.

Fine Art and Archaeology.

- Archæological Survey of India: The Bower Manuscript. Revised translation of Parts I.-III., with facsimile leaves, Nagari transcript, romanized transliteration, and English translation with notes. Edited by A. F. Rudolf Hoernle.
Carter (R. Radcliffe), How to Teach Drawing without Copies, 3/6 net.
Duff (J. R. K.), Pastel, 1/6 net. A treatise for beginners.

Groot (C. Hofstede de) and Freise (Kurt), A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, based on the Work of John Smith, Vol. II., 25/ net. Translated and edited by Edward G. Hawke. For notice of Vol. I. see *Athen.*, Aug. 8, 1908, p. 159, and Aug. 15, p. 189.

Moncrieff (A. R. Hope), The Heart of Scotland, 7/6 net. Contains 24 illustrations from paintings by Sutton Palmer.

Parbury (Florence), The Emerald set with Pearls, 21/ net. Reminiscences of the land of Kashmir, with illustrations from water-colour drawings. The volume also includes Moore's 'Lalla Rookh,' with musical additions by Florence Parbury and Guido Zuccoli.

Paris, 3/6 net. Seventh Edition, with 32 reproductions from photographs. One of Grant Allen's Historical Guides.

Rice (B. L.), Mysore and Coorg, 12/6 net. From the inscriptions published for Government.

Venice, 3/6 net. Reprinted Edition, with 32 reproductions from photographs. Another of Grant Allen's Historical Guides.

Poetry and the Drama.

Cotton (Julian J.), A Book of Corpus Verses, 1/ net.
Hewlett (Maurice), Artemision: Idylls and Songs, 3/6 net.
Hudson (G.), Vanderdecken, and other Pieces.

Macbride (Melchior), The Story of Glastonbury and the Grail; or, The Light of Avalon, 4/6 net. A mystery play concerning the introduction of Christianity to England by Joseph of Arimathea.

Pound (Ezra), Personæ, 2/6 net. A mixture of rhymed and unrhymed verse.

Tadema (L. Alma), A Few Lyrics, 2/6 net.

Thaw (A. Blair), Pæstum, and other Poems, 3/6 net.

Tudor Facsimile Texts: U. Fulwell's Like will to Like; Nice Wanton; Youth.

Music.

King's Musick, 12/6 net. A transcript of records relating to music and musicians, 1460-1700, edited by Henry Cart de Lafontaine.

Bibliography.

Bibliography of the Writings of Alfred, Lord Tennyson, Vol. II. The second part of Mr. Wise's admirable work, dealing with 'Pirated Issues,' 'Collected Editions,' and 'Complete Volumes of Biography and Criticism.' For notice of Vol. I. see *Athen.*, Sept. 26, 1908, p. 359.

Clark (J. W.), The Care of Books, 7/6 net. An essay on the development of libraries and their fittings, from the earliest times to the end of the eighteenth century. New Edition.

Library, April, 3/ net.

Philosophy.

James (W.), A Pluralistic Universe, 5/6 net. Hibbert Lectures at Manchester College on the present situation in philosophy.

Political Economy.

Root (J. W.), British National Finance, 5/ net. An extension of studies in the same subject published by the author in 1901.

History and Biography.

Accounts of the Lord High Treasurer of Scotland: Vol. VIII., 1541-6. Edited by Sir J. Balfour Paul.

Bierce (Ambrose), Collected Works, Vol. I., 10 dols. Including 'Ashes of the Beacon,' 'John Smith, Liberator,' 'Bits of Autobiography,' &c. Works of an American reformer.

Boulger (D. C.), The History of Belgium: Part II., 1815-65, Waterloo to the Death of Leopold I., 18/ net. Contains 21 portraits.

Bushell (Rev. W. Done), The Alienation of the Harrow Manors and the Surrender of the Chantries, 1/. One of the Harrow Octocentenary Tracts.

Hart (Sir Robert), The Romance of a Great Career told by his Niece Juliet Bredon, 6/ net. With a photogravure portrait and 32 illustrations.

Kuropatkin (General), The Russian Army and the Japanese War, 2 vols., 28/ net. Historical and critical comments on the military policy and power of Russia and the campaign in the Far East, translated by Capt. A. B. Lindsay, and edited by Major E. D. Swinton, with maps and illustrations.

Maxwell (Right Hon. Sir H.), The Story of the Tweed, 6/ net. Illustrated.

Milton Memorial Lectures, 1908, 6/ net. Papers read before the Royal Society of Literature, and edited with introduction by Percy W. Ames. Contains 4 illustrations.

Russo-Japanese War: Wa-fan-gou and Actions preliminary to Liao-yan, 10/6 net. Prepared in the Historical Section of the German General Staff, translated by Karl von Donat.

Some Reminiscences of Three-Quarters of a Century in India, by a Mutiny Veteran, 2/6 net.

Geography and Travel.

Diver (Maud), The Englishwoman in India, 5/ net.
Hale (A.), The Adventures of John Smith in Malaya, 1600-5.

Lees (F.), A Summer in Touraine, 10/6 net. Contains 12 illustrations in colour by Maxwell Armfield, and 87 other illustrations and a map.

Moore (Mabel), Days in Hellas, 6/ net. With numerous illustrations and coloured frontispiece.

Philips' Handy Atlas and Gazetteer of the British Isles, showing Local Government and Parliamentary Divisions, 7/6 net. Edited by George Philip.

Sports and Pastimes.

Dudley (G.) and Kellor (F. A.), Athletic Games in the Education of Women, 5/ net. The authors write from the University of Chicago.

Education.

Firth (C. H.), The School of English Language and Literature, 1/ net. A contribution to the history of Oxford studies.

Short Manual of the Education (Scotland) Act, 1908, fully annotated with sections from the Children Act, 1908, 1/ net. Edited by S. M. Murray, with notes by John Clark, D. M. Cowan, and others.

School-Books.

- Blackie's English Classics: Byron's Childe Harold's Pilgrimage, Canto IV., 6d.
 Blackie's English Texts: Defoe's Captain Singleton's Early Adventures, Macaulay's John Hampden, Sir William Temple, and War of the Spanish Succession.
 Evans (H. E.), A General Geography of the World: Physical, Historical, Political, 3/6. With glossary.
 Heaton (Ellis W.), A Scientific Geography: Book VII. The British Empire, 2/ net.
 Kirkman (F. B.), The Growth of Greater Britain, 1/9. A sketch of the history of the British Colonies and Dependencies.
 Rogers (Rev. H. G.), A Brief Survey of the World's History, 1/ net.
 Rose (J. Holland), The Reign of Queen Victoria, 1/9
 Sallust: Catiline, 2/6. Edited by D. A. Penick.
 Siepmann's French Series for Rapid Reading: Chateaubriand's Les Aventures du dernier Abencerage, Dumas's Les deux Frères, J. Gérard's La Chasse au Lion, Madame de Girardin's Le Chien volant, Laboulaye's Pif Paf and Yvon et Finette, Xavier de Maistre's Les Prisonniers du Caucase, Perrault's Contes de Fées, Lucie Pezet's Les jeunes Parisiens, Souvestre's David le Trappeur, and Töpffer's Le Col d'Anterne, 6d. each.

Science.

- American Journal of Mathematics, April.
 Annals of Mathematics, Vol. X., No. III., 2/ net.
 Annual Reports of the Progress of Chemistry, Vol. V., 4/6 net.
 Bateson (W.), Mendel's Principles of Heredity, 12/ net. The author's object is to give a succinct account of discoveries in regard to heredity made by the application of Mendel's method of research. Illustrated.
 Cooper (C. S.) and Westell (W. P.), Trees and Shrubs of the British Isles, Native and Acclimatised, Part 3, 1/ net. Illustrated with coloured plates and black-and-white plates drawn direct from nature by C. F. Newall.
 Eugenics Review, Vol. I. No. I., 1/ net. A review on a subject which needs to be widely known.
 Jameson (H. G.), Illustrated Guide to the Trees and Flowers of England and Wales, 2/6 net.
 Lewkowitsch (Dr. J.), Chemical Technology and Analysis of Oils, Fats, and Waxes, 3 vols., 50/ net. Contains 54 illustrations and numerous tables. New Edition.
 Macdonald (I.), Home Nursing, with Notes on the Preservation of Health, 2/6 net.
 Royal Astronomical Society, Monthly Notices, March, 2/6
 South African Association for the Advancement of Science, Report of the Sixth Meeting, Grahamstown, 1908.
 Transvaal Department of Agriculture, Annual Report, 1907-8.
 Weule (Dr. Karl), Native Life in East Africa, 12/6 net. The results of an ethnological research expedition, translated by Alice Werner.

Juvenile Books.

- Hamilton (John A.), A Mountain Path, and Forty-Three other Talks to Young People, 2/6. New Edition.
 Hastie (Rev. J. S.), Under the Blue Dome, 3/6. Open-air studies with young folk.
 Parrott (J. E.), Britain Overseas: The Empire in Picture and Story, 4/ net. In the Young Folks' Bookshelf.

Fiction.

- Bazin (René), The Nun, 1/ net. New Edition. For notice of first edition, see *Athen.*, March 14, 1908, p. 318.
 Combe (Mrs. Kenneth), Cecilia Kirkham's Son, 6/
 Crockett (S. R.), Rose of the Wilderness, 6/
 Dawson-Scott (C. A.), Treasure Trove, 6/. The story is framed in the grey atmosphere of suburban life, which is relieved with patches of humour and character-painting.
 Dearmer (Mabel), Gervase, 6/. The history of an idealist whose ideals finally triumph, though only at the cost of his own happiness.
 Faber (Beryl) and Hamilton (Cosmo), a Sense of Humour, 6/. The story of one day in the lives of four intimate friends.
 Handasyde, Other Things than Love, 6/. Lord George Bentinck is the prototype of the central character, but whereas the one gave up his turf career to devote himself to a closer study of the Corn Laws, the other sacrifices his racing ambition to Tariff Reform.
 Hill (Headon), A Traitor's Wooing, 6/. An exciting tale of the vengeance vowed by a rejected Maharajah. Illustrated.
 James (L.), Side-Tracks and Bridle-Paths, 6/. Many of these sketches, dealing with Persia, Russia, South Africa, and other places, have appeared in *Blackwood*, *The Times*, and *The Pall Mall Gazette*.
 King (Alix), The Romance of a Nun, 6/. The story of a young girl who, adopted as an infant by a community of French nuns, is educated by them, and becomes one of them while in ignorance both of the world she is renouncing and the world she is about to enter.
 Langfield (J.), Biddy the Spitfire, 6/. Has to do with the hunt for a buried box containing 6,000l.
 Luk-Oie (Ole), The Green Curve, and other Stories, 6/
 McCall (Florinda), Double Bonds, 6/. Relates the adventures of a child of the bush, who, left a widow at the early age of sixteen, is taken charge of by her aunt, who wishes to arrange a brilliant marriage for her. The girl is commanded to keep her former marriage secret, and this brings her into trouble.
 Meade (L. T.), The Fountain of Beauty, 6/. A tale of a fatal jewel.
 Nesbit (E.), These Little Ones, 3/6 net. Ten short sketches, with illustrations by Spencer Pryse.
 Norris (W. E.), Clarissa Furiosa, 7d. net. For former notice see *Athen.*, March 20, 1897, p. 374.
 Peard (Frances M.), The Flying Months, 6/
 Ranger-Gull (C.), The Terror by Night, 6/
 Singh (Sirdar Jogendra), Nur Jahan, 6/. The romance of an Indian queen.
 Sutcliffe (Halliwell), Willowdene Will, 3/6. New Edition in the Adelphi Library. For former review see *Athen.*, Dec. 21, 1901, p. 388.
 Warden (Florence), The Veiled Lady, 6/. The starting-point of 'The Veiled Lady' is the appearance in a sleepy village of two women whose conduct arouses suspicion, and the reader is straightway plunged into a series of events of a perplexing character.

General Literature.

- Atkinson (Capt. J.), Guide for Officers and Non-Commissioned Officers of the Territorial Force, 2/ net. With specimen examination papers.
 Collins (F. Howard), Authors' and Printers' Dictionary, 1/ net. Third Edition of this excellent guide for authors, editors, printers, correctors of the press, compositors, and typists, with full list of abbreviations.
 Coomaraswamy (Ananda K.), The Indian Craftsman, 3/6 net. With appendixes by Sir George Birdwood and others.
 Essex Review, April, 1/6 net.
 Gibbons (Stanley), Priced Catalogue of Stamps of the British Empire; Priced Catalogue of Stamps of Foreign Countries, 2/6 net each.
 Gregory (J. W.), Report on the Work of the Commission sent out by the Jewish Territorial Organization, under the Auspices of the Governor-General of Tripoli, to Examine the Territory proposed for the Purpose of a Jewish Settlement in Cyrenaica, 5/ net. The object of the Ito is to procure a territory upon an autonomous basis for those Jews who cannot or will not remain in the lands in which they at present live.
 Greyfriar, April. A school chronicle in black and white.
 Tadema (L. Alma), The Meaning of Happiness, 2/6 net. A discourse.
 Tompson (F. W.), High Licence, 1/ net. A critical examination of the licence duties prevailing in the United Kingdom and the United States.

Pamphlets.

- Buckman (S. S.), An Octaval instead of a Decimal System, 6d. net. An essay to show the advantages of an eight-figure, and the disadvantages of a ten-figure, notation for money, weights, and measures.
 Spanish Placard for Good Friday, 2d.

FOREIGN.

Fine Art and Archaeology.

- Aynard (J.), Oxford et Cambridge, 3fr. 50. In the series Les Villes d'Art Célèbres.
 Debillemont-Chardon (Mme. G.), La Miniature sur Ivoire: Essai historique, Traité pratique, 6fr.
 Guiffrey (J.), Le Musée du Louvre: Peintures, Dessins, Chalcographie, 3fr. 50.

Philosophy.

- Navarro (M. Romero), Ensayo de una Filosofía feminista: Refutación a Moebius, 3 pesetas.

History and Biography.

- Bizet (G.), Lettres à un Ami, 1865-72, 3fr. 50.
 Longy (Lieut.), La Campagne de 1797 sur le Rhin, 10fr.
 Seillière (E.), Une Tragédie d'Amour au Temps du Romantisme: Henri et Charlotte Stieglitz, 3fr. 50. Charlotte killed herself in 1834 in order to rouse her husband from a morbid condition of mind.
 Turquan (J.), La Dernière Dauphine: Madame, Duchesse d'Angoulême, 1778-1851, 5fr.

Philology.

- Vürtheim (L.), Octavia Prætexta, 2m. A critical edition of the play formerly attributed to Seneca.

General Literature.

- Lanessan (J. L. de), Le Bilan de notre Marine, 3fr. 50.

* * * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

IN *The Cornhill Magazine* for May 'History and Citizenship: a Forecast,' embodies a lecture on F. W. Maitland by Mr. A. L. Smith. 'Ten Days of a Frontier Show' gives the impressions of a subaltern in a brush with the Afghans. Mr. A. C. Benson writes on 'Jane Austen at Lyme Regis,' and Mr. Horace Hutchinson discusses 'People who go to Plays'; while the breaking-up of Codrington's old flagship the *Asia* suggests to Mr. John Barnett 'That Day at Navarino.' Short stories are 'Between the Lights,' by Mr. Perceval Gibbon, and 'The Choice,' by Miss Margaret Sherwood. Verse is represented by Miss Millicent Wedmore's 'Jarjaille of Arles: a Provençal Legend.'

THE May number of *Blackwood* contains a sketch of Sir John Ardagh by Sir Henry Brackenbury, and a poem by Mr. Henry Newbolt entitled 'Sir Hugh the Palmer.' There is a descriptive paper by Mr. W. B. Thomson, entitled 'The Year round in Northern Nigeria,' and other articles are 'The Admirable Crichton,' by Mr. Charles Whibley; 'Sir John Sinclair and Arthur Young,' by A. T. S. Goodrick; 'The Coup d'État in Turkey'; and 'Naval Defence by Panic.'

MESSRS. SMITH & ELDER will publish immediately 'The English Woman: Studies in her Psychic Evolution.' The work is a translation, by Mrs. J. M. E. Brownlow, of 'La Femme anglaise et son Evolution psychique,' and exemplifies the growing study in France of English life.

MR. JOHN MURRAY is publishing 'The Reminiscences of Carl Schurz,' who had a remarkable political career alike in Germany and the United States; 'Memoirs of Col. Kenyon Slaney,' edited by Mr. Walter Durnford; and 'Louis Napoleon and the Napoleonic Legend,' by Mr. F. A. Simpson, a study which is based on careful examination of unpublished material. Translations are to be issued of 'A Short History of the Chief Campaigns in Europe since 1792,' by General A. von Horsetzky, who writes from the Austrian point of view, and 'Rasplata,' by Commander Semenoff, the diary of a naval officer during the blockade of Port Arthur and the voyage of the fleets under Rodjestvensky.

IN *Chambers's Journal* for May Mr. A. Stodart Walker continues his 'Celebrities I Have Known,' including Gladstone, John Bright, Henry Irving, and J. L. Toole. Capt. Oliphant gives a second instalment of his 'Impressions of Algeria'; and Mr. G. M. Fraser writes on 'The Literary Associations of Dumfries.' Other papers are 'The Charm of the Cheviots' and 'Glimpses of Mexico.'

MESSRS. MACMILLAN & Co. have arranged for the publication of 'The Economic Annals of the Nineteenth Century,' by Prof. William Smart. During his three years' work on the Poor Law Commission Prof. Smart felt the need of such a record. The first part of the work, which will probably appear in the autumn, deals with the period from 1801 to 1820.

'THE ENGLISH IN CHINA' will be published next week by Sir Isaac Pitman & Sons. The author, Mr. J. Bromley Eames, sometime Professor of Law in the Imperial Tientsin University, traces the history of our relations with the Chinese down to 1843, and in a rapid survey summarizes the leading facts of the subsequent developments.

MR. FISHER UNWIN will publish soon a new novel by Mr. H. de Vere Stacpoole. The title is 'The Pools of Silence,' and the scene is laid in Central Africa. The book will complete, with 'The Crimson Azaleas' and 'The Blue Lagoon,' a trilogy of romances of the Tropics and the East.

MR. FROWDE is publishing shortly *The Journal of Theological Studies* for April. It includes 'Christ before Herod,' by Dr. A. W. Verrall; 'Lanfranc's Monastic Constitutions,' by Dean Armitage Robinson; 'Addenda to "Some Coptic Apocryphal Legends,"' by Mr. E. O. Winstedt; various 'Notes and Studies' and reviews; and a 'Chronicle' of the 'Philosophy of Religion,' by Dr. F. R. Tennant.

MR. RICHARD EDGCUMBE has just completed a new book on Byron, which will

be published shortly. In this work the main causes of the separation between Lord and Lady Byron will be revealed from authentic sources. In 'Byron: the Last Phase,' an attempt is made to put the character of the poet in its true light, while the charges brought by the late Lord Lovelace against Mrs. Leigh will be vigorously contested.

MR. SIDNEY LEE delivers at Oxford next Monday the first of the course of lectures on 'The Literary Relations of England and France in the Sixteenth Century,' which he has been appointed to deliver by the Delegates of the Common University Fund.

MR. HUGH S. WALPOLE gives the title 'The Wooden Horse' to a volume from his pen which Messrs. Smith & Elder will publish on May 11th. The story deals with a feud in the family of a certain Sir Jeremy Trojan and his three children.

MR. MURRAY'S new fiction includes 'The Shuttles of the Loom,' by K. M. Edge, which deals with the life of a forest officer in Southern India; 'The Romance of a Plain Man,' a Virginian story by that striking writer Miss Ellen Glasgow; 'The Haven,' a story of a Devonshire fishing village by Mr. Eden Phillpotts; and 'Fiona,' a study of modern life and society by Lady Napier of Magdala.

MR. ANDREW LANG is the third literary chairman who will have presided at the Royal Literary Fund Dinner during the past five years, his predecessors in the chair having been Mr. J. M. Barrie and Mr. Rudyard Kipling. The only speakers, besides the Chairman, on May 13th will be Lord Tennyson, Sir Edward Clarke, K.C., and Mr. Maurice Hewlett.

A MOVEMENT has been set on foot to establish in Southampton a memorial to the Pilgrim Fathers who set sail from that port for the New World in 1620. A circular has been drawn up, containing a narrative of the events of that year, and particulars of the scheme for a celebration. Those who are interested in the movement are requested to write to the Honorary Secretary to the Memorial Committee, Dr. F. J. C. Hearnshaw, Hartley University College, Southampton. Contributions may be sent to Mr. R. G. Oakley, the Mayor of Southampton.

'THE ENGLISH JERUSALEM' is the title of an historical guide to Glastonbury which Mr. George Gregory of Bath is about to publish. The writer is the Rev. C. L. Marson, incumbent of Hambridge, near Taunton.

OWING doubtless to the fact of the day (August 29th) falling within the summer holidays, it has been decided to anticipate the celebration of the centenary of Oliver Wendell Holmes. The proceedings, in the Sanders Theatre, Cambridge, U.S., next Tuesday, will be under the auspices of the Cambridge Historical Society. They will include addresses by Dr. Waldo Emerson of Concord, Col. Thomas Higginson, and others; and recitals by Mr. Charles Townsend Copley of 'The Last Leaf' and 'The Chambered Nautilus.' President Eliot will be in the chair, and

graduates of the Harvard Medical School between 1847 and 1882 will be invited.

MR. B. H. BLACKWELL of Oxford expects to publish early in May a volume of poems entitled 'In Itinere,' by Mr. Norton Northrop, of Magdalen College, Oxford.

THE catalogue of rare books and MSS. which Messrs. Hodgson will offer for sale on Thursday and Friday next includes many items of special interest. In another column will be found some account of an unpublished seventeenth-century manuscript, which comes from the collection of the late Mr. T. C. Blofeld, who was well known as Recorder of Ipswich. Other MSS. include a fourteenth-century 'Liber Custumarum' (London) and an old heraldic MS. 'Boke of Knights,' emblazoned; and there is a copy—in the original wrapper—of 'King Glumpus,' by John Barrow, to which Thackeray contributed three illustrations.

DR. D. M. ROSS writes:—

"With reference to the review of Baddeley's 'Scotland' (*Athenæum*, April 3, p. 406), may I say that the Innerpeffray Library is still at Innerpeffray? I visited it there a year ago."

THE death took place in Edinburgh on Tuesday, in his eighty-seventh year, of Mr. David Lewis, a vigorous Temperance reformer, who wrote much on his special subject, including a 'History of the Temperance Movement in Scotland,' 'The Drink Problem,' 'The Drink Traffic in the Nineteenth Century,' and 'The Drink Trade.'

THE friends and relatives of Mr. John Davidson, who has not been seen since he left his home in Penzance on the evening of Tuesday, March, 23rd, have now come to the conclusion that he has committed suicide. A letter found last week in a parcel containing the MSS. of a new volume of poems by him lends some support to this theory, though it is by no means decisive. We have still hopes that the poet may be alive, and that his movements may be traced.

A CORRESPONDENT writes:—

"Two notable names have recently disappeared from the little band of lay advocates for, and exponents of, the teachings of Swedenborg. First in seniority is that of Mr. Theodore Compton, who died on the 12th ult. at Winscombe, Somerset, where he had lived for upwards of fifty years. He attained to the patriarchal age of ninety-two. He, like his wife's grandfather William Cookworthy—one of the earliest translators of Swedenborg's writings into English—retained through life his connexion with the Society of Friends. Mr. Compton's largest work was his 'Life and Correspondence of the Rev. John Clowes...for Sixty-Two Years the Rector of St. John's Church, Manchester,' a third edition of which appeared in 1898. His 'Life of Pastor Oberlin' has had many readers, and his 'Winscombe Sketches' more than a local circulation.

"The second name is that of Mr. George Trobridge, for many years head master of the Belfast School of Art, who died on the 8th inst., aged fifty-eight. His 'Emanuel Swedenborg: his Life, Teachings, and Influence' has had a large circulation in a

sixpenny form; and he was engaged upon the preparation of an enlarged and illustrated edition, when attacked by his last illness. His other literary work included 'The Foundations of Philosophy: a Study of the Doctrine of Degrees,' and 'The Letter and the Spirit.' He was, moreover, like Mr. Compton, a constant contributor to the periodical literature of the 'Swedenborgians.'"

AMONGST the latest work from the pen of Marion Crawford is a series of papers in the New York *Outlook* on the Messina earthquake, entitled 'The Greatest Disaster of History,' the first of which has appeared. These papers are fully illustrated.

M. PASCHAL GROUSSET, a member of the French Chamber, who has just died at the age of sixty-four, was a Corsican by birth, and from his youth an active journalist. M. Henri Rochefort appointed him editor of *La Marseillaise* in 1869. He took part in the Commune as delegate for Foreign Affairs, escaped in a feminine disguise, and was eventually captured and deported to New Caledonia. He got away, however, to England, remaining in this country till 1881. Grousset was an ardent admirer of ourselves and our athletic sports. Under the name of Philippe Daryl he contributed articles and correspondence to *Le Temps*, and translated English novels into French. He published a large number of romances, travels, and so forth under one of his many pen-names, André Laurie.

MESSRS. LALONDE BROTHERS & PARHAM of Weston-super-Mare are selling at Lympham Manor on May 11th some rare and valuable books, including a fine Second Folio Shakespeare, County Histories, a beautiful copy of Horæ on vellum, and a Missal of 1499.

MESSRS. WILLIAM WHITELEY have just opened a new department at their Westbourne Grove establishment, a circulating library on an elaborate scale, with comfortably furnished reading-rooms.

THE death in his sixty-third year is announced from Munich of the distinguished Romance scholar Prof. Karl von Reinhardstöttner. He was an authority on the Portuguese language and literature, and published among other works a critical and biographical edition of Camoens, and a Portuguese grammar. Of late years he had devoted much time to Bavarian history. He was too zealous an adherent of the Old Catholic party to be appointed to any of the best Bavarian professorships, and refused all invitations to other German universities.

STEPHEN VON KOTZE, whose death at the early age of thirty-nine is announced from Berlin, was an author of marked individuality, with a strong sense of humour, which made his travels excellent reading. Among his best-known works are 'Australische Skizzen,' 'Ein afrikanischer Küstenbummel,' and 'Im europäischen Hinterhaus.'

WE note the publication of the following Parliamentary Papers: Report on the Finances of Edinburgh University (1½d.); and Regulations for the Training of Teachers of Domestic Subjects (1½d.).

SCIENCE

THE ANTARCTIC EXPEDITION.

National Antarctic Expedition, 1901-1904. —Meteorology. Part I. Observations at Winter Quarters and on Sledge Journeys. With Discussions by Various Authors. (Royal Society.)—The expedition to which this volume relates was that of H.M.S. Discovery, which left Cowes under Commander R. F. Scott, R.N., on August 6th, 1901, and returned to Spithead on September 10th, 1904. The portion of the results here contained has been prepared under the superintendence of the Director of the Meteorological Office (Dr. W. N. Shaw, F.R.S.), with the co-operation of a committee of the Royal Society.

The ordinary meteorological equipment of the expedition was supplied through the Meteorological Office, at the expense partly of the Office and partly of the Admiralty. A number of additional instruments were also provided at the cost of the funds of the expedition. It is evident, therefore, that the provision for scientific observations was adequate and extensive, and the results, as might be expected, are of great value as regards the condition of a part of the earth's surface hitherto but little known. The data of the observations at winter quarters and on the sledge journeys have been carefully examined, and are printed in *extenso* on pp. 17 to 364, with maps prepared by Lieut. Mulock for the Royal Geographical Society to illustrate the geographical positions. Other illustrations relate to parhelia observed at different places, cloud-formations, and various matters tending to assist in forming a clear idea of climatic and meteorological conditions in distant Antarctic regions. A chart is supplied of the Antarctic Ocean between longitudes 150° east and 150° west, on which the track of the Discovery is marked from New Zealand until the expedition reached its furthest south in latitude 82° 16' 33", when it was in west longitude 164°. This was on December 30th, 1902; but in the early part of that year they had voyaged somewhat further, reaching a point in south latitude 76° and longitude little more than 150° east of Greenwich, where land was discovered, and designated King Edward VII. Land.

The winter quarters were in South Victoria Land, situated in west longitude 162°, and south latitude 77°. No navigator had ever got so far south as this before; and in comparison with Arctic exploration, it may be mentioned that the furthest point reached towards the north was that attained by Capt. Cagni, attached to the expedition of the Duke of the Abruzzi. With a sledging party in the spring of 1900, after the previous winter had been spent on an island to the north of Spitzbergen, Cagni reached a latitude of 86° 33' (at longitude about 64° east of Greenwich), or about 250 miles from the North Pole. Dr. Nansen reached in April, 1895, a point only about 20 miles short of this, in latitude 86° 13' north, at longitude about 74° east. Notwithstanding Commander Scott's adventurous expedition, therefore, the South Pole has been less nearly approached than the North by about 250 miles. This was written, however, before Lieut. Shackleton's achievements had been reported.

It is impossible to speak too highly of the way in which Dr. Shaw and his colleagues have discharged their duty of presenting an important part of the results obtained in a carefully digested form, with excellent maps and other illustrations (many of them

from photographs), and the publication of the volume cannot fail to increase greatly our knowledge of a large portion of the Antarctic Ocean.

National Antarctic Expedition, 1901-1904. —Album of Photographs and Sketches, with a Portfolio of Panoramic Views. (Royal Society.)—It was a happy inspiration of the Committee of the Royal Society which published the scientific results of the expedition to issue this splendid Album with the object of illustrating the scenery and natural history of its field of work. Some of these illustrations have already appeared in Capt. Scott's narrative and in other works; but a large proportion of them are new, and are obviously required to make the pictorial record complete. In his Prefatory Note Sir Archibald Geikie points out the value to future explorers of "a permanent connected record" of such physical features as are variable—as snow-fields, glaciers, ice-barrier, &c.

The way in which the publication has been arranged and executed reflects the highest credit on all concerned. There are 165 plates—representing nearly 300 photographs and many sketches by Mr. E. A. Wilson, the latter dealing chiefly with the meteorology and the coastal mountain ranges. Indeed, the panoramas from Mr. Wilson's pencil—one of them nearly nine feet long—cover virtually the whole coastline surveyed, from Cape Adare in 71° S. lat. to Cape Goldie beyond 83°. The excellence of Mr. Wilson's work will appeal to all, and not less his persistence in it during the extreme cold of the southern sledge-journey, when he suffered acutely from snow-blindness. His sketches are reproduced by a new process, which is a model of clearness. There are also two key-maps, based on Lieut. Mulock's admirable charts—one of the whole region, and the other, on a larger scale, of the Ross Island neighbourhood—in which the position of the artist and the photographer of every separate view are ingeniously indicated. It is therefore possible for a reader of the narrative who will compare the maps and the views to follow the explorers through the grand scenery of South Victoria Land. The general editor has been Mr. Wilson, who has written the whole of the letterpress; this, however, has been revised throughout by Capt. Scott and by Lieut. Skelton, whose numerous photographs are far the best in the volume. Each plate is faced by a few lines of description, which add greatly to the value of the pictures, besides giving in each case the photographer's name, the size of the plate, and the date on which the view was taken. Every effort has been made to ensure accuracy, though occasionally (as in plates cxxv. and cxlvi.) wrong dates have been given. Of the plates, twenty are photogravures; and for these and the half-tone reproductions special care has been taken to provide a durable paper.

RESEARCH NOTES.

At the meeting of the Chemical Society on the 13th of March a paper by Dr. Gray and Sir William Ramsay was read announcing that they had succeeded in both liquefying and solidifying the emanation of radium by the use of a compressing apparatus and a capillary tube. The liquid emanation is itself colourless as water, and gives in the dark a faint green or blue phosphorescence; but, if it is touched with a ball of cotton-wool soaked in liquid air, it becomes brilliant, the colour changing to a bright steel blue. If the low temperature thus produced be maintained, the colour

of the liquid again changes, becoming first white, then pale yellow, and finally orange; and on the liquid air being removed, the same colours reappear in the reverse order, and the liquid gradually transforms itself into a gas. It is said by the authors that there can be no doubt that the brilliant white light (which appears, when looked at through the microscope, like that of a small arc-lamp) comes from a portion of the liquid having passed from that form into the solid state; but no further experiments confirmatory of this seem yet to have been made. It would be especially interesting to know whether the solid thus formed is crystalline, and whether its rate of dissociation differs in any respect from that of the forms of radium previously known. No doubt we shall hear more about this later.

In his opening discourse to the Congrès des Sociétés Savantes, held last week at Rennes, M. Moreau, Dean of the Faculty of Sciences in the University of that town, gave a useful summary of the views now held by the scientific world concerning the constitution and structure of the atom. M. Moreau treated the general radio-activity of matter as a fact definitely acquired by science, and said that the atom of every substance went through the cycle of birth, life, and death, like any other organism, those formerly thought to be specially stable—such as the atoms of the precious metals and iron—being merely the corpses of "elements" which in a former state had been endowed with different properties from those they now exhibit. He also discussed the utilization of the energy within the atom, which he seemed to consider might one day be possible, although he perhaps went too far in asserting that Mr. Makower's experiments have "put it beyond doubt" that the rate of decay of radium C is capable of acceleration by the application of very high temperatures. He suggested further that the Zeeman phenomenon and the discharge of electrified bodies by ultra-violet light might offer some solution of the utilization problem; and drew an eloquent parallel between our present position with the few grammes of radium salt distributed about the different laboratories of the world, and that of the physicists of Volta's time with the feeble electric currents at their disposal by means of the first chemical batteries. Finally, he mentioned, but declined to consider as proved, the electrical theory which would make all matter to consist, in the last resort, of particles of electricity. A good report of the speech is to be found in the *Revue Scientifique* of the 17th inst.

A new use for the ultra-violet rays has been found by different French savants in the sterilization of milk and other liquids. In a recent communication to the Académie des Sciences, M. Dastre announced that for some time past experiments have been made in the Physiological Laboratory of the Sorbonne on what he called the "abiotic" properties of ultra-violet light; and two of his pupils, M. Victor Henri and M. G. Stodel, described in another note experiments made by them with mercury-vapour lamps on milk mixed with a large proportion of bacilline cultures, as well as on the milk of commerce. In every case the immediate death of the bacilli was the result, and, as the temperature of the milk was hardly raised in the process, it is claimed that this mode of sterilization avoids most of the drawbacks of the older process of heating to 115° C. A still more striking experiment was described in a communication appearing in the same number of the *Comptes Rendus*, in which M. J. Courmont and M. Th. Nogier relate how they suspended a 9-ampere

mercury-vapour lamp in a metal vessel of 60 cm. diameter, containing 115 litres of water contaminated with all sorts of microbes, including the *Bacillus coli* and the Eberth bacillus. After the lamp had been set to work, one minute sufficed to sterilize the whole of this mass of liquid, and the domestic use of the rays to destroy bacteria therefore seems to be easy. The lamp in all these cases was made of quartz, which allows the free passage of the rays, and the candle-power employed at the Sorbonne was 1,500, although it seems from MM. Courmont and Nogier's figures that a smaller illuminating power would suffice. A "pli cacheté" opened at the same séance of the Académie showed that M. A. Billon-Daguerre had anticipated some of these results in a note written by him in January, 1907.

The possible existence of a very penetrating radiation, which has been often alluded to in these Notes, has perhaps been brought to a crucial test by some recent experiments. In the March number of the *Physikalische Zeitschrift*, Herr Theodore Wulf describes some observations made by him at Valkenburg in Holland, in the month of October last, on the leak of a charged electroscope under certain conditions. This he found to be due to the ionization of the air contained therein by a powerful radiation coming from outside, and he declares that this radiation shows a fairly exact correspondence with the periodical variations in the potential of the atmosphere already known. Thus the maximum radiation in winter takes place between 10 and 11 A.M., while in summer it is about two hours earlier; and he considers that the average ionization produced is from 25 to 30 ions per centimetre per second. It varies, however, in different places, and was much less in a stone quarry in which he made some observations. Comparing these results with Profs. Elster and Geitel's experiments in a mine of rock-salt, and with those made by himself and Prof. Gockel in the Simplon Tunnel, the author comes to the conclusion that some of the terrestrial strata act as a screen towards this radiation, while others, on the contrary, emit it. This may be, but there seems nothing in his explanation so far to rebut the presumption advanced by others—M. Pellat, for instance—that the phenomena observed are due to a widespread diffusion of the emanations of the highly radio-active substances.

A communication by M. J. A. Le Bel to the Académie des Sciences, appearing in the *Comptes Rendus* of this month, goes some way, however, to contradict the last hypothesis. M. Le Bel says he has for some time observed that substances like granite and sand, if surrounded by a sheath of some insulating substance such as asbestos, maintain themselves at a temperature of .02 to .03 C. above that of the surrounding objects; and he further states that these experiments have been confirmed by others undertaken by M. Twing. But he has found that the material of the walls and ceiling of the room in which the experiments are conducted has a great effect on the phenomenon, and he has at last succeeded in getting a cellar roofed and lined with limestone, which gives him constant results. From this he gathers that the chief part of the heat of the rocks forming the crust of the earth is due not to radio-activity, as has been suggested, but to their perpetual bombardment by a radiation coming from some external source. This may be; but the chief argument against the radio-active theory—viz., that the rocks would in that case disintegrate—depends on very delicate observations, and in his paper M. Le Bel gives no hint of necessary precautions taken by him. Moreover,

even if this argument be disposed of, there remains Prof. Lenard's theory that the apparent radiation in the atmosphere may be the result of the ultra-violet rays of the sun. Yet the idea of a universal radiation of the kind suggested has been taken up by so many physicists of distinction—notably M. Villard—that any experiments on the point seem worth recording.

A controversy has been for some time waged in the same *Comptes Rendus* between M. Jean Becquerel and M. A. Dufour with regard to the first-named scholar's experiments on certain uniaxial crystals, such as xenotime and tysonite, which, when exposed to a strong magnetic field, seem, as has been stated in these Notes, to offer a proof of the existence of positive electrons. M. Dufour has objected to this conclusion, on the ground, among others, that the doublets observed by M. Becquerel are due to an incomplete polarization of the light, and that the bands seen are what he calls the "residues of polarization." M. Becquerel replies to this in the current number of the *Comptes Rendus* with proof that in his experiment all the light is entirely polarized, and that the supposed residues of polarization do not exist. He further shows that the hypothesis of the existence of positive electrons is the only one that thoroughly accounts for all the phenomena observed, which the rival hypotheses of Lorentz and others fail to do. In this he certainly seems to be justified by the facts; but it may be noted that the tube invented by him for the demonstration of his hypothesis in another way, and described in these Notes (see *The Athenæum*, Nos. 4213 and 4218), has not given satisfactory results in all hands. M. Moulin in the current number of *Le Radium* points out some apparent defects in the arguments which M. Becquerel derives from it. It will be interesting to see what answer he makes to this criticism.

At the recent Naturforscherversammlung held at Cologne, Prof. Rubener of Berlin delivered a lecture on the relation of matter and energy in the living organism. According to a summary which has just appeared, the root of the matter lies, in Prof. Rubener's opinion, in the chemical processes which accompany the absorption of food, and set free much spontaneously acting energy. He thinks that with warm-blooded animals, while about 95 per cent of the alimentary substances is interchangeable and merely required for the purpose of fuel, the remainder must be present in the state of albumen, so as to maintain the secretory processes, and the replacement of the vital substances lost in small quantities. One of the functions of the organism that require the greatest conversion of energy is that of growth, although this differs enormously in the various warm-blooded animals. With regard to death, Prof. Rubener contrasts the different theories current as to the origin of what he calls "physiological" death, which some attribute to an auto-intoxication starting in the intestines, others to the complete expenditure of a vital ferment, and others to an over-accumulation of the products of metabolism, or, like M. Metchnikoff, to a modification of the brain-cells. Now all the mammals present this phenomenon, that at their deaths—by old age—they have all converted an almost identical amount of energy. Man alone is an exception to this rule, and the only reason that can be assigned for his superior longevity over that of the animals which anatomically most resemble him is, says Prof. Rubener, that his vital substance has a greater resistance. "Voilà pourquoi votre fille est muette!"

A curious question is raised by Dr. P. Baroux and Dr. L. Sergeant in an article in the *Revue Scientifique* of the 10th inst. on 'The Influence of the Soil on the Face and Character.' One of the authors practises medicine in Flanders, the other in Picardy, and their observations are drawn entirely from these two countries, which, although neighbours, have an entirely different geological formation, Flanders being as flat as Picardy is hilly. These differences show themselves, according to the authors, in variations in the shape of the nose and cheeks, the hair, and the ears; and they are exhibited not only in the human race, but also in the dogs, horses, cattle, and sheep of the two countries. This is illustrated by many photographs which would be more convincing did they not remind one so much of the woodcuts in Baptista Porta's 'Magia Naturalis' by which that ingenious author strove to prove that there are men with leonine, bovine, and other dispositions, because their faces have the same contour as that of the animals which they are supposed to resemble. MM. Baroux and Sergeant, however, account for the variations observed by the theory that the more humid air of Flanders, for instance, makes a nose with more widely opened nostrils, finer and more abundant hair, and the like, a physiological necessity. The idea is well worked out, and, while the authors' arguments are not convincing when they take up the psychological side of their thesis, they may be commended as one of the few serious attempts that have been made to find a scientific basis for the study of physiognomy.

F. L.

THE DAYLIGHT-SAVING BILL.

SIR ROBERT BALL is reported to have said, at the Guildhall meeting on the so-called Daylight-Saving Bill, that the introduction of another reckoning of time would not be any serious objection to the scheme, because there are already four kinds of reckoning in use. As this way of putting the matter may lead to misconception, it is desirable to consider these *seriatim*.

The four are mean time, apparent time, local time, and sidereal time.

1. Mean time is what we always use, reckoning it from Greenwich in this country.

2. Apparent time is only registered on sundials, and whoever takes time from a sundial takes care to add or subtract the equation of time so as to get mean time. Clocks *could* not be made to keep apparent time, because the length of every day is slightly different from the preceding and following. But the difference between mean and apparent time seldom exceeds a few minutes, being about sixteen at a maximum.

3. Local time is never used now. The railways ended clocks being regulated in that way, because, if still used, it would make it necessary to change the reckoning of time during a journey of a few hours' duration.

4. Sidereal time is, and must be, in constant use in observatories, because right ascensions are measured by it, the hour-hand of a sidereal clock being regulated to make a complete round whilst the earth turns on its axis. But sidereal time is used *only* in observatories, and for this special purpose.

On the whole, then, the time by which we regulate the actions of our lives is mean time, and that alone. Any interference with it would, as has been previously indicated in these columns, lead to indescribable confusion, whilst it would be unnecessary as an inducement to rise or begin work earlier at certain seasons.

W. T. LYNN.

SOCIETIES.

ROYAL NUMISMATIC.—April 15.—Mr. Horace W. Monckton, V.P., in the chair.—Mr. W. Marsh exhibited a heavy groat of Edward IV. with the mint-mark a rose and with a quatrefoil on each side of the King's neck on the obverse; and Lieut.-Col. H. W. Morrieson a series of light groats of the same reign with the mint-marks rose and crown, sun and crown, cross fitchée and rose, and annulet.

Mr. F. A. Walters read the second and concluding portion of his paper on the coinage of Edward IV (1461-70). The writer dealt with the light coinage of this reign, which, though ordered in 1461, does not appear to have been completely carried out till the following year. A new gold coinage was introduced, consisting of the rose noble or ryal and its divisions the half and quarter rose noble. These coins differed somewhat in type from the previous nobles, and the current value of the ryal was placed at 10s., whilst the value of the old noble was raised to 8s. 4d. An entirely new coin called the angel noble, of the value of 6s. 8d., was also ordered; but its issue appears to have been deferred for a few years, i.e., till 1470. In order to facilitate the striking of these new gold coins, Edward extended their issue to several of the local mints—Bristol, Coventry, York, and Norwich. The silver coinage was also reduced in weight, the penny of 12 grains being substituted for that of 15 grains. In the earlier issues the rose mint-mark was continued, but this soon gave way to the sun and crown, and later to the cross fitchée, which was adopted shortly before the restoration of Henry VI. (1470-71). Mr. Walters described the more important pieces of the London and provincial mints, distinguishing in the case of Canterbury, Durham, and York between such as were struck under the authority of the King and those of the bishop or archbishop. In subsequent papers the writer proposes to deal with the coinages of Henry VI. issued during 1470-71, and those of Edward IV. which followed his restoration. In connexion with his paper Mr. Walters exhibited a unique half-groat of Norwich, and pennies of Canterbury, Bristol, and York of specially rare types.

MEETINGS NEXT WEEK.

- MON. Institute of Actuaries, 5.—'Notes on Mortality and Life Assurance in India,' Mr. A. T. Winter.
- Institution of Civil Engineers, 8.—'Road Motors,' Col. H. C. L. Holden. (James Forrest Lecture.)
- Society of Arts, 8.—'Aerial Flight,' Lecture I., Mr. F. W. Lanchester. (Cantor Lecture.)
- TUES. Royal Institution, 3.—'The Brain in Relation to Right-Handedness and Speech,' Lecture II., Prof. F. W. Mott.
- Statistical, 5.—'The Increase in the National Consumption of Water,' Mr. W. R. Baldwin-Wiseman.
- Faraday, 8.—'Experiments on the Current and Energy-Efficiencies of the Finlay Alkali Chlorine Cell,' Dr. F. G. Donnan, Dr. J. T. Barker, and Mr. B. P. Hill; 'On the Coefficients of Absorption of Nitrogen and Oxygen in Distilled Water and Sea-Water, and of Atmospheric Carbonic Acid in Sea-Water,' Dr. C. J. J. Fox; 'On the Electromotive Force of certain Platinum Compounds, with Special Reference to the Oxygen-Hydrogen Gas Cell,' Dr. P. E. Spielmann.
- Institution of Civil Engineers, 8.—Annual Meeting.
- WED. British Numismatic, 8.—'The Coinage of Prasutagus,' Mr. H. Laver; 'Bed-rock Principles of Mediæval Numismatics,' Mr. Shirley Fox.
- Geological, 8.—'The Boulders of the Cambridge Drift: their Distribution and Origin,' Messrs. R. H. Rastall and J. Romanes; 'The Nephrite and Magnesian Rocks of the South Island of New Zealand,' Mr. A. M. Finlayson.
- Society of Arts, 8.—'The Resources of the Peruvian Andes and Amazon,' Mr. C. R. Enock.
- THURS. Royal Institution, 3.—'Aspects of Applied Aesthetics: (II.) Landscape, Old and New,' Mr. J. Paterson.
- Society of Arts, 4.30.—'The Problem of Indian Labour Supply,' Mr. S. H. Fremantle.
- Society of Antiquaries, 8.30.
- FRI. Royal Institution, 9.—'The Pitfalls of Biography,' Mr. Edmund Gosse.
- SAT. Royal Institution, 3.—'The Earth Movements of the Italian Coast and their Effects,' Lecture II., Mr. R. T. Gunther.

Science Gossip.

THE well-known explorer Prof. Otto Nordenskjöld of Gothenburg intends during the summer months to visit the west coast of Greenland for geographical and geological purposes.

THE permanent committee of the Astrographic Congress of 1887 met at Paris this week, to make arrangements for the completion of the unexecuted part of the work of the international chart and catalogue of the heavens, initiated at the same place under the late Admiral Mouchez. The work was divided amongst sixteen observatories, but has proceeded at very different rates according to their means and opportunities, so that whilst some portions are virtually completed, others are far behind. The steps now being taken at the suggestion of M. Baillaud, the present Director of the

Paris Observatory, will, it is hoped, lead to the rectification of the deficiencies.

WE have received the 'Calendrier-Annuaire' of the Zi-ka Wei Observatory for 1909, published at Shanghai by the Imprimerie de la Mission catholique, which contains many astronomical data for the year (including maps of the constellations and planets for each month), as well as a great deal of general information useful to those resident in China. The position of the Zi-ka Wei Observatory is north latitude $31^{\circ} 12'$, east longitude (from Greenwich) $116^{\circ} 46'$.

MESSRS. WITHERBY & Co. have in preparation an important work on 'The Birds of Kent' by Dr. Norman F. Ticehurst, who is well known among ornithologists as a close observer. The work will be published by subscription, and in a limited edition.

MR. MURRAY is publishing 'The Life of Sir William Broadbent,' told mainly in his letters, and edited by his daughter; 'An Egyptian Oasis,' by Mr. H. J. L. Beadnell, which is based on twelve years' survey and exploration in the Libyan desert; and 'The French System of Intensive Cultivation,' by Mr. John Weathers, a description of the remarkable results attained by market gardening in the neighbourhood of Paris.

THE Annual Report of the Imperial College of Science and Technology ($1\frac{1}{2}d.$) is published as a Parliamentary Paper.

FINE ARTS

THE NEW GALLERY.

THE Spring Exhibitions of the New Gallery have for some years furnished occasions for much searching of spirit on the part of the conscientious art-critic. He would fain have seen in this, the principal rival to the exhibition at the Royal Academy, a better show than was provided by the undigested crowding together of everything that happened to fit. Yet, though pre-disposed to praise by the reasonable scale of the exhibition and its comparatively harmonious hanging, he has year by year been forced to the conclusion that the intrinsic merit of the pictures was on the whole distinctly less than it is at Burlington House. Perhaps the directors concerned in selecting pictures were not sufficiently proof against the well-mannered and well-connected painter armed with an introduction, and indeed the genial "good fellow" type of man, so useful in many walks of life, is the last person to be trusted in these days with the formation of a picture exhibition. At all events, the gathering of picture by personal invitation had resulted latterly in collections of such characterless work that most onlookers must have been glad to hear that this year the exhibition was to be placed on another footing, and to be limited, like those of many other societies, to subscribing members.

It is sad to have to record that the result shows no such improvement as we had anticipated. There are perhaps fewer incapable pictures—the amateur is less in evidence; but notable works are even rarer than they were. We have seldom seen pictures of Mr. D. Y. Cameron, Mr. Hughes Stanton, or Mr. Arthur Lemon look better than they do here; the reason, however, is not that these artists have surpassed themselves, but that they have a foil in an extensive background of dullness. The little *Box Hill* (81), by the last-named painter is within its modest limits a delightful picture. It is admirably simple and unified, yet its

paint is very varied in quality, the solidity of the foreground contrasting easily with the subtler texture of the distance, while the movement of the advancing horses and the quiescence of the standing ones are equally well realized, without any apparent effort. *On the Campagna* (78), which balances it, is the sort of picture which Mr. Lemon has offered us frequently of late years—ill constructed and "painty" in quality, and unworthy of his talent. Mr. Peppercorn (26, 29, 150) and Mr. Cameron (27) have the unity of Mr. Lemon's little picture, but not its richness of interest. Certainly the dignity of design and the technical logic of their painting are very welcome, but their work is a little flimsy; and lingering in a world of vague generalization which they have come to accept as the only proper field of painting, they lack the close grip of actuality which might bring them in touch with a larger public. The two small landscapes (63 and 66) by Mr. Hughes Stanton are admirable in colour-design, and sufficient in draughtsmanship—as good as anything the painter has ever done. In the more complex scheme of his large picture *The Mountain Road, Provence* (96), however, the drawing flags, and the elaborately designed frame, which makes the work at first sight so handsome a centrepiece, calls attention to the presence in the picture itself of detail less highly organized. The planes of the foreground rocks do not sweep irresistibly down the hill, and in the trees there are passages which tamely repeat each other, instead of being rhythmically varied as parts of a larger scheme. The colour too, while handsomely conceived, has the look of having been first cast in a narrower range, and touched up at the end with stronger hues for purposes of exhibition.

After these painters, Mr. Charles Shannon and Mr. Cayley Robinson are the most successful exhibitors, and successful in a more difficult phase of art. They are almost alone in attempting imaginative figure-design, but Mr. Robinson's *The Farewell* (5), though firmly and thoroughly wrought out in detail, is only a variant of a theme which he has previously shown in a better form. Mr. Anning Bell in his *Mermaid on a Dolphin's Back* (16) has perhaps been moved by Mr. Robinson's example to attempt a severer design than is usual with him; but as yet he moves not quite easily in these regions of rarefied air, and the result is a little stilted. Mr. Shannon's *Mermaid* (51), on the other hand, is easy and spontaneous, and for once he has been content with exploiting the intrinsic facts of a group, without trimming those essential facts with jewellery, or weakening the structural lines with loosely designed drapery or clouds. His *Winter: Scheme for Decoration* (35) is fairly successful by somewhat obvious devices of symmetry. If he were to carry it out, he would have to beware of the humorous suggestion whereby the principal personage, flourishing an axe in the neighbourhood of a kneeling figure, apparently destitute of a head, takes on the appearance of a vindictive executioner exulting over his victim.

Among imaginative figure-work must presumably be classed the *Butterflies* (142) of Mr. George Henry and *In the Dunes* (80) by Mr. J. J. Shannon. Of the two, the former is certainly the more successful in blending figures and landscape in one consistent act of vision. That vision, however, is realized in the flimsiest fashion in comparison with the size of the canvas, and results in a dream of vapid sentimentality. By such studiously unreal presentments of lackadaisical ladies in pretty dresses Mr. Henry may become the Marcus

Stone of his generation. Mr. J. J. Shannon's *Portrait of Mrs. Douglas Vickers* (135) is conceived in somewhat similar vein, but the painting of the dress shows a high degree of virtuosity. More realistic figure painting is shown by Mr. Austen Brown in an honest portrait group, *Mrs. George Wilson and Daughter* (70); by Mr. Young Hunter in *The Orchard Door* (68); and by Mr. H. S. Hopwood in *Morning* (40). Mr. Hunter's picture is the best thing he has yet shown, recalling as it does such essentially sincere work as Mr. Rothenstein's earlier painting. Mr. Hopwood's two oil paintings (40 and 71) show him as a conscientious painter less skilful as yet in oils than with water colour. Desiring to build up his picture in a series of trustworthy tones, he tries to paint throughout in opaque colour. Inevitably he breaks down in the darkest passages, which thus divide in rather meagre fashion from the rest of the paint, which in its turn looks chalky. Either the contrast of transparent and opaque paint should be better distributed through the picture on lines more parallel with its primal structure, or the picture should be carried through in a narrower range of tone, more exclusively in the higher registers, with some sacrifice of fullness of relief. A like salience of small, dark spots disfigures the work of Mr. Terriek Williams (23), which also suffers from a photographic ideal of draughtsmanship, and a failure to endow the central and neutral tones of his scheme with the rich colour-quality necessary to carry such heavy adornment of primaries.

Some of the best work is in the Balcony, whither, it is to be feared, the casual visitor rarely penetrates. Here are an excellent group of miniatures by Mr. Charles M. Gere (224-30), and the somewhat similar *Miss Ewart* (260), by Miss Lisa Stillman; two good water-colours by Mr. Nelson Dawson (*Dawn on Mount Grammont*, 291, and *A North-Easter off Scarborough*, 296); also a spirited series of *Punch* drawings by Mr. F. H. Townsend (244-53). Here, above all, are Mr. Theodore Roussel's etchings, some of which we have already noticed, though one of the best, *The Snow: My Front Garden on March 2nd, 1909* (270), is fresh. His group of etchings in colour, again, are technical marvels, his elaboration of rich formal pattern resembling a miniature restoration of the Greek frescoes of which Pompeian decoration offers a degenerate echo. Whether the designs he fixes as centre of such a scheme of ornament are always sufficiently forcible in generalization to serve as the leading motive in such rich orchestration we are inclined to doubt. The note of blue in No. 273 appears too obvious, indeed, the whole design is not sufficiently disengaged from its husk of reality; yet such a strange amalgam of realism and convention as No. 276, *A Window seen through a Window*, seems by some miracle satisfactory.

Amongst the sculpture in the Central Hall the most striking exhibit is Mr. Henry Poole's brilliant *Sketch* for a statue of the Stuart period (167). Mr. Frank Brangwyn's *Mosaic Panel* (181) we do not approve of at all.

THE WORK OF MR. FRANK SHORT.

WHILE in his work as an etcher Mr. Short has been surpassed by several of his contemporaries, he stands alone as a master of mezzotint, and his work after Turner in this medium already takes its place as at least equal to that of the contemporary engravers who worked under the eye of the great artist. Occasionally, as in the splendidly powerful *Slant of Light in Pol-*

perro Harbour (No. 33 in the collection now on view at the Fine-Art Society's galleries), his original work rises to the same high level, bearing comparison even with *The Falls of the Rhine, Schaffhausen* (30), the serene *Æsacus and Hesperie* (55), or that marvel of writhing, vehement form, *The Storm over the Lizard* (135). At other times we may feel that the influence of the two artists in the interpretation of whose work he has been most prominently engaged, while in both cases it made for mysterious delicacy of gradation, in neither case set invariably an example of the austerity which seems necessary as a corrective to a medium with such infinite capacity for extremes of softness as to threaten weakness. It is a misfortune that mezzotint has usually been pushed to its greatest technical perfection in the hands of men who have not felt this danger. Turner felt it, but a mere copyist of this or that drawing might easily find in the other work of Turner apparent authority for what in mezzotint would be merely pretty work. Mr. Short is much to be congratulated on having taken the great master of design (who was also so great a master of trick) on his more virile side. Witness the vigorously whipped surface of *The Victory coming up the Channel with the Body of Nelson on Board* (97).

With Mr. Watts the temptation to interpret the wrong element was much stronger, and the engraver deserves still more credit for his firm and manly treatment. In the circumstances it is a little surprising that his original work should sometimes be open to criticism on this ground. The water-colours shown are vigorous and straightforward, but a little thin in aspect, and for this reason the use of tinted paper, as in No. 169, *Breaking up the Great Eastern*, seems useful.

OTHER EXHIBITIONS.

At the Baillie Gallery is a collection of the drawings of Mr. Henry J. Ford, whose illustrations to fairy tales seemed to us more satisfactory twenty years ago, before Beardsley and Mr. E. J. Sullivan by their more powerful imaginings, and Mr. Rackham by his more vital intelligence, had set up exacting standards.

In the further room the drawings by Mr. John Sowerby of 'Cottages and their Gardens' must not be passed over because they lack, as they frankly do lack, any feeling for tone in the modern sense of the word. Examination of these water-colours will bring to light passages of detail conceived in a taste of singular purity, and showing a sensitiveness to colour and frail delicacies of form which is rare to-day. *A Berkshire Cottage* (7) is a fair example of this not very strong, but very personal talent; and details like the pear blossom in No. 16, the lilac in Nos. 18 and 24, and the flowering elder in No. 26, deserve in these days to be prized at something more than their face value. *Culham Bridge* (30) is the one drawing which achieves pictorial completeness. Its values may seem arbitrary to eyes schooled to unemotional record, but it has high importance as a document reflecting the fairer world which floods with wonder the amazed eyes of the primitive.

At the Doré Gallery, for purposes of violent contrast, the reader may behold the work of that prolific artist Mr. Frank O. Salisbury. He has a considerable knowledge of Nature, and the more he knows about her, the greater seems to be his effort to improve on her.

At the Dowdeswell Gallery is shown a collection of water-colours by the late John Fulleylove, whose best work has

always appeared to us to have considerable charm. A fair proportion of the drawings here are quite his best, Nos. 2, 7, 14, 18, 37, 38, and 48 attracting us at once by their mellow brilliance, as of that golden afternoon in which Fulleylove always was most at home. On closer inspection, however, others emerge as equally beautiful—*The Pantheon* (4), for example, with its river rushing beneath the timber bridge; or the two versions of *Jesus Lock, Cambridge* (21 and 54), full of holiday leisure; or *The Orangery, Versailles* (34), with its dainty miniature realism. The freshness of observation shown in the deftly painted dots of figures counts for much in the charm of these drawings.

PREHISTORIC ANTIQUITIES IN MALTA.

THE third open meeting of the British School at Rome was held on Wednesday, March 31st, in the library of the School, the chair being taken by Prof. J. S. Reid, President of the Managing Committee. The Director, Dr. T. Ashby, read a paper, illustrated by lantern-slides, on 'The Prehistoric Antiquities of Malta.' The most prominent are the great megalithic structures of Gigantia on Gozo, and of Mnajdra and Hagar-Kim in Malta. The first two show the normal plan most distinctly.

The entrance door leads into a roughly rectangular space, with an apse at each end; the longer side of this space is at right angles to the main axis of the building. Opposite the entrance another passage leads into a similar room similarly placed, and opposite the door is an apse, occupying thus the most important position in the building. Both Gigantia and Mnajdra consist of two of these buildings placed side by side, with their entrances in the same façade. At Mnajdra, however, there was originally only one such building; another has been added on the north, and the original edifice has also been modified. Hagar-Kim has undergone even greater changes by the addition of other rooms and recesses. It originally consisted of a single building of the type already described; another, with its entrance on the opposite side to that of the first edifice, was then added, and still later this second building was partly destroyed and much modified.

In point of date the Gigantia is probably the earliest, and this is shown by the primitiveness of its construction. All are built upon the same principle: the lower part of the wall facing is formed of large slabs placed vertically. These are often, especially in the external walls, of very considerable dimensions, such measurements as 7 ft. high by 5 ft. wide being frequent in the interior, while those of the exterior may be as much as 21 ft. long and 9 ft. high, or 19 ft. long and 13 ft. high. In the case of doorways and corridors, the sides are formed of such slabs, and the roofing is of similar slabs laid flat. The upper part of the walls is of masonry of more or less careful construction. This style has been recognized by Dr. Mackenzie in the construction of the "tombs of the giants" of Sardinia, and the formation of the apses (which were certainly roofed, though the rest of the chambers probably were not) is especially like the architecture of the interior of these tombs; for in both cases the masonry above the slabs gradually converges. The walls themselves are of considerable thickness, and faced in the manner described both inside and out, the intervening space being filled with small stones and earth. The flooring consists partly of slabs, partly of rammed clay, and partly of the natural rock.

In the various apses, and also elsewhere in these buildings, recesses and niches are met with, which show dolmenlike construction, being roofed, as are the passage-ways between the rooms, with large flat slabs. The entrances to these niches are sometimes through windowlike apertures in the vertical slabs by which they are shut off from the main part of the construction.

In these remains monolithic tables of solid stone, with a single foot or pillar, have also been found; and at Hagar-Kim and the Gigantia actual *batyli*, or conical sacred stones, have come to light.

There is a slight curve in the front wall in some cases, which may tend to associate buildings of this class with the tombs of the giants. Another analogy, besides the style of construction already mentioned, is to be found in the windowlike opening in the façades of the tombs of the giants; while the plan of these structures may be paralleled with that of the larger Sardinian and Sicilian rock-tombs with several chambers. In this connexion it may be noted that similar tombs ought to occur in Malta, though no undoubtedly prehistoric tomb has as yet appeared there.

Of these remains, Hagar-Kim has been known since the seventeenth century, but the others have been comparatively recently discovered, *i.e.*, in the first half of the nineteenth. With them must also be classed the hypogæum of Halsafieni, not far from Valletta, discovered in 1902, and not yet completely excavated. Albert Mayr, who has carefully studied and described them (see his 'Vorgeschichtliche Denkmäler von Malta' and 'Insel Malta im Alterthum'), considers that the remains known as Tal-Khaghan, on the island of Gozo, which have not yet been excavated, belong to the same class of monuments; but from a study of the site Dr. Ashby concluded that two groups of ruins which he studied separately, considering those to the east to be part of a temple (they do resemble a part of the façade of the Gigantia), and those to the west to be habitations, should really be taken together, and that they belong to the enceinte of a fortified village, occupying a strong position on rising ground in the middle of a valley protected by a rock ledge on the north and west. Excavation within the site would be possible, and probably repay the trouble, the usual prehistoric pottery being present.

Mayr also classes with the three great temples the remains at It-torri-tal-Mramma, in the south-east portion of Gozo. The construction is of smaller blocks, and much more primitive, and the original plan is much confused by later fieldwalls; but the site has not been excavated, and would probably reward investigation. The characteristic construction of slabs placed alternately longitudinally and across may be noted. At one point is a niche with a table slab over it, 9 ft. by 5 ft. by 1 ft. thick, looking curiously like a dolmen. A similar niche exists in a structure not far off—that of Dura Taschira Gbira or Ta Cenc.

Mayr was not aware of the existence of dolmens in Malta, though he rightly inferred that they were to be expected; and similar was the state of things in Sardinia until recently (see *Athenæum*, March 27th). Another, close by, that of Dura tal Mara, has a top stone 7 ft. 6 in. by 6 ft. by 1 ft. 6 in. thick.

Nor is this the only specimen in the Maltese group of islands, for since Dr. Ashby's departure Prof. Tagliaferro has discovered two more, both in Malta: one between Musta and the church of S. Margherita, and the other between Siggiewi and Krendi. The former consists of a large coverslab,

supported by five smaller blocks; while the latter has a slab measuring over 13 ft. in length, nearly 11 ft. in width, and from 6 in. to 2 ft. in thickness: its original sides have been replaced by walling of smaller blocks, and a recent hut for watching the crops built upon the top (see *Daily Malta Chronicle*, March 11th).

Of menhirs there are no certain specimens: as Mayr says, various upright monoliths are mentioned, but it is impossible to tell whether they are not parts of larger structures. Thus the stone called Hagra Wiehfa, not far from the village of Kala, in Gozo, bears also the name of Djebel Wiehfa, *i.e.*, the standing stones, as though there had been more; and indeed there are pieces of another standing slab, broken up, in the fieldwall, with a small round hole through it.

It seems possible that the circular enclosure of Tal Mriegsbiet, close to Tal Khaghan, may also have a sepulchral character: its discoverer, Father Magri, whose death has removed the best authority on the prehistoric antiquities of Gozo, named it "the tomb of a chieftain." The external diameter of the circle is about 40 ft., which renders it also possible that it was a hut foundation, though it seems rather too large; and, though there is nothing now visible in the centre, a photograph in the Malta Museum shows some stones there which might have formed part of the cella of a tumulus. The structure is circular—not oval, as Caruana asserts.

Other buildings show most decidedly the character of fortified structures. Such are the massive ruins of Borg-en-Nadur, which occupy the southern end of a plateau above the bay of Marsa-Scirocco in Malta. The massive external walls on the north and east are still well preserved, with the aid of some restoration; but the interior has not been excavated, and much that Mayr saw there has since his visit been destroyed.

In this part of the island are remains of several round towers: besides that of It-torri-tal-Gauhar, and others mentioned by Mayr, there is one unknown to him—Torre Tal Borg, to the north-west of the village of Mkabba, which was first noticed by Dr. Zammit. It consists of irregularly rectangular blocks of local stone (which, it must be remembered, is easy to work in Malta) set without mortar, and is about 14 ft. high, and 42 ft. in diameter. The walls are nearly 5 ft. thick at the bottom, and 3½ ft. at the top. Inside it is a wall forming a radius of the circle, with a doorway in it. Their construction and the finding of prehistoric pottery near them render it probable that these towers belong to the same early period.

To a different class belong the two large groups of remains on the hill of Corradino, below the military prison—over the Great Harbour. Both of them are described by Mayr, but since he wrote the lower group has been completely excavated by Dr. Zammit and Prof. Tagliaferro, while the upper group, partly examined by Dr. Caruana, was the scene of a small trial excavation in October, and will form the object of further investigations in May. They may prove that Mayr's distinction of the character of the two halves cannot be maintained. The outlines in both cases are very irregular: one meets with the same tendency towards apsidal chambers as in the sacred buildings; the doorways and walls are lined with standing slabs (a good deal smaller, however), and the walls are some way apart, the intervals being filled with earth and small stones. Pottery of a similar character and period to that found in the other megalithic remains of the island has been discovered in these buildings also. There are several

such buildings on the same hill, which may also repay investigation.

As to the object of the buildings of a sacred character, Mayr at first considered them to have been only temples, but now adopts the view of Mr. Arthur Evans, who, relying on Ægean parallels, interprets them as buildings of a sepulchral character in which a hero cult gradually grew up. The oval chambers would thus have been originally intended for the reception of dolmen tombs, and the semicircular area in front of the building would be analogous to those in front of the "tombs of the giants" in Sardinia. No actual interments have been found, it is true: a skull recorded as discovered in Hagar-Kim must be referred to a recent burial; but the dolmenlike niches seem to indicate a sepulchral character, as does also the large quantity of pottery found in them. And the analogy of the recently discovered hypogæum of Halsafieni, where human remains have been found, is important.

It seems, however, that Mayr is right in maintaining that in later times the purpose of these chambers fell into oblivion; for only in one case do we find the front of the dolmenlike niches closed, and we find also, as mentioned above, *batyli*, personifications of the departed heroes, which came to represent independent deities. Finally, too, we get an actual representation of the deity in human form, as at Halsafieni, Hagar-Kim, and the Gigantia.

Dr. Ashby concluded by pointing out the importance of Malta for archæological investigation, especially as the only site in the Mediterranean where British students could take part in excavation on British soil, the Government of Malta, while reserving to itself the conduct of such work, cordially welcoming the co-operation of the School; and assisting its investigations in every way.

Prof. Reid concluded the proceedings by an appeal for support in order that the work might be properly carried through, laying especial stress on the importance of further local research in the Western Mediterranean area as disproving the old maxims, such as that there were no dolmens south of the Alps, and as producing interesting parallels with the prehistoric monuments of the British Isles. The Director and Mr. T. E. Peet, Student of the School, will proceed to Malta in May to assist in the supervision of the excavations at Corradino.

SOME CHURCHES OF SOUTH-EAST DEVON.

III.

DEVONSHIRE is celebrated for the number and variety of its Norman fonts, of which about a hundred survive. The proportion in South-East Devon is not so large as elsewhere. The earliest in this district is that of Topsham, which has a dragon with foliated tail in the upper moulding of the bowl. At Salcombe Regis and at Colaton Raleigh the bases or shafts are Norman. There is a mutilated Norman tub font, with a cable moulding round the centre, under the tower of Lympstone. Other Norman fonts may be noted at Honiton Clyst and at Clyst St. Lawrence. The Southleigh font has a square, plainly arcaded bowl, and stands on a central and four smaller shafts; it may be termed either late Norman or Transitional. The same description applies to the font of Talaton.

The Early English or thirteenth-century style is not strongly represented in the extant fabrics. Transepts were added to the Norman church of Branscombe early in the

reign of Henry III., immediately to the west of the central tower. The north transept retains a lofty lancet window in the north wall. The clustered banded shafts of the archway of this transept were shamefully hacked away to make room for poor high deal pews early in last century. The nave was at this time repaired, as is shown by the blocked-up lancet light in the south wall, and by parts of the corbel-table of the north wall. The work of this style at Combpyne has been already named. The central tower at Shute is supported by Early English shafted piers; and other details of this period can be noted at Colaton Raleigh, Salcombe Regis, Sidbury, Clyst St. Mary, Clyst Honiton, and in the chancel of Colyton. As to thirteenth-century fonts, that of Northleigh, which is square with angle shafts, is of King John date. Combpyne is later. The base of Harpford font is of Purbeck marble, and originally bore a central and four supporting shafts.

Church work of the first three Edwards or of the Decorated style is also exceptional. About the best example of the earlier part of this period is the chancel of Branscombe church (excepting the east window); the inner roll stringcourse running round the chancel is dipped on each side to give way to a "low side window" opening. The date of this chancel approximates to 1300, and this, too, is the date of the south window of the south transept. At this period also the Early English archways into the transepts were replaced by simple ones of two orders of plain chamfers. Parts of the chancel of Axminster are of the beginning of Edward I.'s reign. In two or three cases, as at Seaton and Salcombe Regis, the arcade arches are of the Decorated style. At Offwell the south porch entrance is enriched with the characteristic ball-flower moulding; the work is new, but it is stated that it is an exact reproduction of the old work. The arcades of the much-restored church of Harpford, between the nave and north aisle, appear to be fourteenth-century. The lower stages of the towers of Venn Ottery, Offwell, and East Budleigh are a good deal earlier than the Perpendicular period, and probably approximate to the year 1300. The only font of this district which can apparently be styled Decorated is the simple one at Venn Ottery.

As to the Perpendicular work of the fifteenth and early sixteenth centuries, it chiefly manifests itself here, as throughout the West of England, in the western towers. This is not the place in which to discuss the cause or causes of this general development of towers sufficiently strong to carry a ring of bells. A few churches of the fifty of this district—probably not more than ten—had towers before the fifteenth century dawned, but by the end of that period they were all well provided. In a district like this, where workable stone abounded, timber expedients for providing belfries, such as obtained in the north of Hampshire and in Essex, were unknown, for every parish had a good quarry within reasonable distance.

The first two churches of this corner of Devonshire to be provided with western towers of the Perpendicular style were those of Lympstone and Woodbury. The date of the erection or completion of each is known: in the former case it was 1405, and in the latter 1409. Not only are these two the earliest, but they are also undoubtedly the finest examples of the district. They are both of three stages and of considerable height, embattled, and with an angle projecting stair-turret of several feet higher elevation. Each of these towers, too, possesses the distinctive feature of having a pair of buttresses at each angle, which terminate

just below the battlements. There can be no doubt that both are the work of the same builders, but Woodbury is the richer; its battlements are enriched, and they have been surmounted by pinnacles, whilst the lower sets-off of the buttresses originally bore small images of saints. Sidmouth has a fairly good tower of somewhat the same style, but later date. Talaton is remarkable for its enrichment with images, especially on the stair-turret; whilst the neighbouring smaller tower of Clyst St. Lawrence is on the same plan.

In Somersetshire, which is *par excellence* the county for towers, the tower-building increased in stateliness and beauty of ornament as time went on; but it was not so in this neighbourhood. The talents of the tower-builders seem to have exhausted themselves in Lympstone and Woodbury, and the others just named, for the rest of these western towers, though fairly good of their kind for non-opulent villages, present no particular features, and in a few cases are somewhat mean. They have, in almost every instance, the common characteristic of a projecting stair-turret, which is carried up to the leads at the summit, and protected by an octagonal and embattled crown, rising above the rest of the battlements. This turret usually forms half of an octagon in its projection, and is sometimes found at the north-east angle of the tower, and sometimes at the south-east; the turrets, for instance, of Axmouth, Payhembury, Newton Poppleford, Withycombe Raleigh, Harpford, East Budleigh, Feniton, and Offwell are in the former position; and those of Seaton, Salcombe Regis, Sidmouth, Honiton, Colaton Raleigh, Clyst St. George, Talaton, Farway, and Kilminster in the latter position. At Widworthy there is no turret, but circular stairs are provided in a projection on the north side as high as the first stage. The north face also of the base of the tower of Southleigh is provided with an extended projection which covers a straight and original stone stairway leading to the first flooring, an arrangement that has not been noticed elsewhere.

Most of the towers have two diagonal buttresses at the west, and none at the eastern angles where they are held up by the nave; such are those of Musbury, Axmouth, Seaton, and Littleham. A few others, like Awliscombe, Venn Ottery, Newton Poppleford, Feniton, and Colaton Raleigh, have no buttresses.

The greater part of these towers appear to be of the first half of the fifteenth century, but in at least two cases (those of Kilminster and Colaton Raleigh) they date from about the reign of Henry VII.; each of these has a squared hood mould over the western door, with well-carved spandrels.

J. CHARLES COX.

Fine-Art Gossip.

THE ST. GEORGE'S GALLERY, a new institution, is now being opened at 108, New Bond Street. Pictures and crafts by well-known artists, including a group of works by Miss Jessie Bayes, are on view.

A LOAN EXHIBITION of masterpieces by Jan Steen has been arranged by Messrs. Dowdeswell, and will be held in their galleries, 160, New Bond Street, in May, in aid of the Duchess of Albany's Jubilee Fund in connexion with the National Hospital for the Paralyzed and Epileptic in Queen's Square.

THE fifth annual meeting of the National Art-Collections Fund will be held in the rooms of the Society of Antiquaries, Burlington House, on May 5th.

MR. MURRAY is publishing 'Notes from a Painter's Life,' by Mr. C. E. Hallé. It includes sketches of life in Paris, Rome, and Venice, and a short account of the Grosvenor and New Galleries. The author has acted as one of the directors of both institutions from 1877 up to the present time.

THE death is announced of Mr. George Herbert McCord, a well-known American landscape and marine artist. He was born in New York on August 1st, 1848, and studied art under Prof. Moses Morse in his native city. He won a number of medals at various American art exhibitions, and was a member of the National Academy of Design and the American Water-Colour Society.

M. LIONEL LE COUTEUX, whose death is also announced, was born at Mans in 1847, and, after studying law, devoted himself to etching, in which he achieved great success. He obtained a medal at the Salon in 1879, and others in 1881, 1884, 1889, and 1899, besides a *grand prix* in 1900.

WE have further to record the death of M. Alfred Robaut, an accomplished lithographer and writer on art subjects. M. Robaut was seventy-nine years of age, and was an enthusiastic admirer of Delacroix and Corot, his work on the latter being one of the most elaborately "documented" monographs ever published on a single artist. He retired a year or so ago, and his collection was dispersed at the Hôtel Drouot in December, 1907.

THE MEDICI SOCIETY announces that the sole agency in this country for the three limited editions of 'Early Painters of the Netherlands,' 'Early German Painters,' and 'Italian Painters of the Quattrocento and Cinquecento' has been taken over by it in place of Messrs. Chatto & Windus, the previous agents. The Society is advised by the Berlin publishers that Part IV. of each of the latter works will shortly be ready. The entire Netherlands set is now ready, including Mr. E. G. Hawke's translation of Prof. Pol de Mont's text.

THE same Society also informs us that it has succeeded Messrs. Chatto & Windus as sole English agent for Signor Giacomo Brogi's series of "photo-reliefs," in colours, after the original reliefs by the Della Robbias, Donatello, &c.

THE death at the age of fifty-eight is announced from Venice of Prof. Franz Wickhoff, the well-known writer on art. He believed strongly in the influence of literature on art, and his intimate knowledge of the classics and Italian Renaissance literature enabled him to trace the literary sources to which in many cases painters like Titian and Giorgione owed their inspiration.

A NUMBER of water-colour and sepia drawings by British and foreign artists, from the collection of the late Mr. T. C. Blofeld, will be included with the rare books and MSS. selected from his library, the sale of which on Friday next is referred to elsewhere. Perhaps the most interesting is a selection of landscapes—chiefly views in Kent—by an apparently unknown artist of the middle of the eighteenth century.

AMONG the articles in *The Antiquary* for May will be 'The Bellbutts of the Parish of Scotter, Lincs,' by Dr. T. B. F. Eminson, with a map; 'Some Extracts from the Court Rolls of the Manor of Portishead,' by Mr. Henry Carr; 'Some West-Country Wells,' by Dr. J. C. Bridge, illustrated; the continuation of 'London Signs and their Associations,' by Mr. J. H. MacMichael; and the conclusion (illustrated) of Mr. Tavenor-Perry's paper on St. Hilary the Great.

EXHIBITIONS.

- SAT. (April 24).—Mr. Roger Fry's Pictures and Drawings, Carfax Gallery.
- The late John Fulleylove's Water-Colours, 1870-1907, Dowdeswell Galleries.
 - Grafton Gallery, Exhibition of Chosen Pictures, Private View.
 - Mr. Burrell Hayley's Water-Colour Sketches at Home and Abroad, Modern Gallery.
 - Mr. Louis Kronberg's Pictures, 'Behind the Footlights,' Mendoza Gallery.
 - Modern Gallery, Spring Exhibition of Sketches and Pictures.
 - Royal Society of Painters in Water Colours, Summer Exhibition, 3A, Pall Mall East.
 - St. George's Gallery, Opening Exhibition of Pictures and Crafts, including Works by Miss Jessie Bayes.
 - Water-Colours by Miss Alwen Montgomerie, the Misses Dorrien-Smith, and Lady Mabel Sowerby, New Dudley Gallery.
 - '91 Art Club, Annual Exhibition, Alpine Club.

MUSIC

CHOPIN'S BAPTISM.

Corpus Christi Church, Baltimore, Md., April 10, 1909.

IN your issue of March 27th last (p. 386) there is a reference to Chopin's baptism which seems to call for explanation. The words of the parish priest quoted from the register of baptisms are supposed to warrant the inference "that there had been a previous baptism which was an empty ceremony." On the contrary, those words were intended to emphasize the validity of the previous rite. The essential act in a Catholic baptism is the application of the water to the body of the person to be baptized and the simultaneous utterance of the baptismal formula: "I baptize thee," &c. Where these rites are exactly performed, there can be no question of the validity of the baptism. But the Catholic Church, to enhance the dignity of the sacramental act, has provided in her ritual a number of prayers and symbolical ceremonies which must be used whenever the baptism is administered *solemnly*, that is, within the church or the baptistery. When an unbaptized person's life is despaired of, and a priest cannot be summoned in time, any one present not only may, but must administer the sacrament, using the barely essential rites. If the person recover, he must be taken to the parish church at the earliest convenient time, that the omitted ceremonies may be supplied. The priest makes careful inquiry into the manner in which the rite was performed, and if he is satisfied of its validity, he simply supplies the prescribed ceremonies. This would seem to have been the case in the Chopin baptism. The parish priest was evidently satisfied that the child had been duly baptized. Indeed, for anything which appears to the contrary, he may himself have baptized the child *privately*, as it is said—that is, at home and without the ceremonies, these being reserved for a future time at the church.

WM. E. STARR.

Musical Gossip.

THE programme of the third of the second series of the Thomas Beecham Orchestral Concerts, given at Queen's Hall on Monday evening, contained excerpts from Miss Ethel Smyth's 'The Wreckers.' One was the excellent Prelude to the second Act, which has already been heard; the others were the 'Ballad of the Slain Lover' and a Love-Song, effectively rendered by Fräulein Signe von Rappe from the Vienna Hofoper. The Prelude themes, their meaning being given, can stand alone; but to judge the songs they must be heard in their proper connexion, and for this an opportunity will soon present itself. A Tone-Poem, 'Into the Twilight,' by Mr. Arnold Bax, who studied at the Royal Academy of Music under Mr. Frederick Corder, has for its poetic basis Mr. Yeats's poem of the same name. The music, well scored, is picturesque, and the melody on which, after the mystic opening, the work is based, is broad and effective. At the end of the programme

came Rimsky-Korsakoff's 'Antar,' which was described by the analysts as, "strictly speaking, a symphony, not a symphonic poem," though we think the latter title by far the more suitable. There is a motto theme which appears in every movement. The work is clever, imaginative, and most effectively scored; but neither the story nor the music is strong or characteristic. Fräulein Signe von Rappe also gave *Lieder* by Brahms and Strauss with artistic taste and skill.

THE ROYAL OPERA season at Covent Garden opens on Monday evening with Saint-Saëns's 'Samson et Dalila,' which has been performed in London as an oratorio, but will be given on the stage for the first time here. Madame Kirkby Lunn will impersonate Dalila, and M. Charles Fontaine, of Lyons, Samson. The work will be conducted by M. Frigara. 'Samson et Dalila' was originally produced at Weimar in 1877.

'FAUST' will be given on the following evening; 'Madama Butterfly,' with Madame Destinn in the title-rôle, on Wednesday, and 'Die Walküre' on Thursday, with Madame Saltzmann-Stevens as Brünnhilde, and Dr. Richter as conductor. On Friday came the twin operas 'Cavalleria Rusticana' and 'Pagliacci'; and on Saturday 'La Traviata' with Madame Tetrzzini.

A SEASON of Italian opera, organized by Mr. Louis Hillier, also opens at the Coronet Theatre on Monday evening. The repertory for the first week is 'Il Trovatore' on Monday, 'Cavalleria Rusticana' and 'Pagliacci' on Tuesday, 'Il Barbiere' on Wednesday and Thursday, and 'Zaza' on Friday and Saturday. There will be matinées on Wednesday and Saturday.

SUPPLEMENTING our paragraph of the 3rd inst. concerning Joachim's biography, we quote from information received from Mr. Harold Joachim. After mentioning the editors, he adds:—

"Even letters which are not of sufficient public interest to be published may yet be of the greatest assistance for establishing dates, explaining allusions, and generally securing accuracy in the edition."

All who are able and willing to help are requested to communicate with Dr. Johannes Joachim, 17, Wilhelm Weber Strasse, Göttingen; Prof. Andreas Moser, 28, Lutherstrasse, Berlin; or Mr. Harold Joachim, 9, Keble Road, Oxford.

AMONG the performances connected with the commemoration next month at Vienna of the hundredth anniversary of Haydn's death, there is one of considerable interest. The composer's opera 'L'Isola disabitata' is to be given at the Hofoper. The work was produced at Esterhazy in 1779, and a few years later performed at the Vienna National-Hoftheater.

THE Société des Concerts Français gives a third concert at Bechstein Hall on Monday evening next. The programme will be devoted to the works of MM. Maurice Ravel and Florent Schmitt.

'THE KING'S MUSICK,' a transcript of records relating to music and musicians (1460-1700), edited by Henry Cart De Lafontaine, has just been published by Messrs. Novello.

PERFORMANCES NEXT WEEK.

- SUN. Concert, 3.30, Royal Albert Hall.
 — Sunday Society Concert, 3.30, Queen's Hall.
 — Sunday League Concert, 7, Queen's Hall.
 MON.-SAT. Royal Opera, Covent Garden.
 MON.-SAT. Italian Opera, S. Coronet Theatre.
 (Wed. and Sat., Matinées, 2.30.)
 MON. Miss Nadia Sylva's Violin Recital, 3.15, Bechstein Hall.
 — Concert of Modern French Music, 8.30, Bechstein Hall.
 TUES. Queen's Hall Orchestra, 3, Queen's Hall.
 — Mr. R. F. Russell's Vocal Recital, 3, Bechstein Hall.
 — Madame Bokken Lasson's Song Recital, 8.15, Bechstein Hall.
 — Mr. Guy Pertwee's Concert, 8.15, Steinway Hall.

- WED. Fräulein Else Gipeer's Pianoforte Recital, 3, Bechstein Hall.
 — Madame Miriam Wohl's Vocal Recital, 3.15, Aeolian Hall.
 — Miss G. Sutherland and Mr. F. Thistleton's Old Chamber Music, 8.30, Bechstein Hall.
 THURS. Miss Jolanda Mero's Orchestral Concert, 3.15, Queen's Hall.
 — Misses Satz's Pianoforte Recital, 3.15, Bechstein Hall.
 — Miss Heymann's Pianoforte Recital, 3.30, Aeolian Hall.
 — Miss Vera Jachles's Pianoforte Recital, 8.15, St. James's Hall.
 — Miss Edith Smeraldina's Violin Recital, 8.30, Bechstein Hall.
 FRI. Mr. Harold Bauer's Pianoforte Recital, 3, Bechstein Hall.
 — Mr. Plunket Greene's Song Recital, 3.30, Aeolian Hall.
 — Dresden String Quartet, 8, Bechstein Hall.
 SAT. London Symphony Orchestra, 3, Queen's Hall.
 — M. Busoni's Pianoforte Recital, 3.15, Bechstein Hall.

DRAMA

THE WEEK.

CRITERION.—*Mr. Preedy and the Countess: a Farce in Three Acts.* By R. C. Carton. RARELY has Mr. Carton shown himself in brighter or wittier vein than in this farcical piece. He has the genuine craftsman's gift of being able at once to suit to a nicety the idiosyncrasies of his interpreters and to hit on a fresh and entertaining story. Here he presents a couple of characters that in their very differences of type and temperament have been obviously designed for Mr. Weedon Grosmith and Miss Compton; on the other hand, though he must have had these players in his mind's eye while he was writing the farce, there is nothing forced or artificial about the conduct of his plot—it proceeds as it were spontaneously, with all the high spirits of an improvisation. Conceive a kindly but fussy little business man, somewhat underbred, and therefore rather ill at ease with his social superiors, and disposed to press his attention too obtrusively on his guests, forced by his partner to offer hospitality, and even give up his flat, to a lady of title who is as self-contained as he is lacking in repose, and as unconcerned in situations of delicacy as he is inclined to exaggerate their awkwardness, and you have the central idea of the piece. The details are more or less immaterial, though they add to the piquancy of the juxtaposition of these two dissimilar persons. The Countess is eloping with Mr. Preedy's partner from a husband who has given her every cause for infidelity; but as she is anxious that the peer, and not she, shall be the defendant in any divorce action, she wishes to consult the proprieties as far as possible. Hence it is that Mr. Preedy's flat is called into requisition. Despite, however, these sacrifices to the god Convention, relatives of the peer bombard the flat and abuse harmless Mr. Preedy as though it were he who was the Countess's lover, and not his partner, who in point of fact is already preparing to leave her in the lurch. But the playwright has a rod in pickle for this scamp—a thorough punishment which the Countess is able to administer by contrasting Mr. Preedy's chivalry with the senior partner's betrayal alike of the woman who has trusted him and the husband who has been his friend.

There are various clever performances given by subordinate members of the cast, notably Mr. Davy Burnaby, Mr. Vane Tempest, and Miss Dora Barton; but the real charm of the acting depends on the contrast that is afforded between Miss Compton's bland, deliberate accents, always informed as they are by a quiet

sense of humour, and the fidgety, over-expansive manner of Mr. Weedon Gro-smith, a comedian who has a unique capacity for portraying the "bounder" without making him offensive or un-sympathetic.

ADELPHI.—*The Devil: a Play in Three Acts.* From the Hungarian of Francis Molnár. By Henry Hamilton.

'THE DEVIL' is but a vulgarized version of the 'Faust' legend, with its scenes laid in modern Paris, and a Tempter who has not a suggestion of sublimity or majesty in his mien, or of poetry in his speech. He is just a prosy and rather tedious advocate of the gospel of animalism and fleshly lust (he calls it love). His main business is to act as pander between a hot-blooded young pair—one the wife of a millionaire whom she has married for his wealth, the other an artist who, to drown his memory of the days when the heroine and he were playmates, has doubly guarded himself by contracting an engagement with an innocent girl and starting an intrigue with a model. This Devil sets to work in the crudest fashion, resorts to the cheapest and most obvious of witticisms, appeals baldly and coarsely to carnal instincts. Mr. Hamilton—who says he has taken but the skeleton of the original story and reclothed it with his own language—may claim that his Devil is but the evil self of each of his characters, who reveals to them their secret thoughts and feelings; indeed, his play is in large measure, especially when the fiend exercises his powers at a ball given by the heroine, no more than an inversion of Mr. Jerome's 'Passing of the Third Floor Back,' with a bad instead of a good preacher "interviewing" one by one the various persons of the drama. But there is little that is dramatic about his interventions. In fact, there is only one situation preparing all through the play, and that is one which comes at the end, but might just as well have come two acts earlier, for all the development of character or plot we get in the interval. It is the situation in which the lovers surrender themselves to an ecstasy of passion while the heroine's husband knocks vainly outside, and the Devil shouts in triumph over the accomplishment of his design. The latter has sundry minor schemes on hand: he eggs on the millionaire to fresh financial triumphs; he tries to debauch, by means of the model's glorification of the life of free love, the mind of the young girl; he puts into the head of a "smart" fool the idea of compromising this child; he throws the temptation of theft in the way of a woman gambler; and he plays generally on the foibles and vices, sometimes farcically represented, of the poor types of humanity he meets. But always he speaks and behaves without dignity or exaltation.

Within certain limits Mr. Hamilton's chief interpreter, Mr. Lyn Harding, is allowed to adopt his own lines. He does not give us a Devil with any authority, much less distinction. There is some-

thing "common" about his reading—something that suggests the villain of the penny novelette. Mr. Harding's gestures and poses all heighten, when they should modify, the sordidness of the play. As a mere elocutionary task his performance provokes admiration, but it possesses no other striking merit. Miss Alexandra Carlisle has one cry of the heart which thrills her audience at the end of the second act; and Miss Constance Hyem acts cleverly throughout as the model. Otherwise the interpretation does not call for comment—only broad effects are possible in the case of such melodramatic material.

It may be added that there is one scene, in which the artist is given to understand that the heroine is emulating Monna Vanna, that a Censor who banned M. Maeterlinck's drama, ought not to have passed.

KINGSWAY.—*The Earth: a Play in Four Acts.* By James Bernard Fagan.

MR. FAGAN is on the right road. He is resolved to put into English drama the life of our time, and he sees no reason why he should not find a subject in contemporary journalism. In language, therefore, that is crisp and incisive, with the help of characterization that up to a certain point is expressed in sure and telling strokes, he delivers himself of an indictment of the sensational press which has shaped itself on American models, and is (so he at least alleges) content to pander to the worst tastes and prejudices of the half-educated. He paints a portrait of a newspaper proprietor who allows no considerations to affect his policy except those of circulation, dividends, and advertisements; permits not the smallest degree of independence or conscientious scruple in his subordinates, tells his editors that the public want "dirt," and must have it; and gives orders for the "faking" inside his office of accounts of events happening thousands of miles away.

So far, though there may be exaggeration in particular points, there is nothing inherently impossible in his picture. Mr. Fagan's first mistake occurs when he supposes his Napoleon of the press to behave no less ignobly and unscrupulously in his personal than in his commercial capacity. We live in days of change, but it is still inconceivable that the owner of any number of journals should use information which he possesses of the secret vices of a statesman who is his enemy in public affairs, but his friend in private life, to force on this statesman alternatives which involve either his ruin or political dishonour. Again, Mr. Fagan's most dramatic scenes are not those strictly concerned with his story. Even the moment in which the statesman's mistress refuses to let her lover sacrifice his career, and defies the newspaper magnate to do his worst, is nothing like so human as that in which this autocrat is confronted with an employé who holds up to him the mirror of right and wrong. It is in fact in the setting of his play

rather than in its particular theme, that the playwright scores. Still Sir Felix Janion, in his public aspect, is sketched with peculiar insight and satirical power—Mr. Norman McKinnel, by the way, realizes the man to perfection—and the play, which also numbers Miss Lena Ashwell and Mr. Allan Aynesworth among its interpreters, can be welcomed for the earnestness and sincerity with which it deals with an important phase of the conditions of our time.

VAUDEVILLE.—*The Chorus Lady: a Comedy in Four Acts.* By James Forbes.

THE way to obtain unalloyed pleasure out of this characteristically American play, and to get the best of Miss Rose Stahl's acting in it, would be to sit out the first two acts and leave the other two unseen. By so doing the playgoer would have to be content with hearing a story, as it were, only half-told, but he would carry with him, in respect of both the piece and its chief exponent, an impression, which would not be impaired, of extraordinary vitality and of a robust and abounding humour. The phase of life to which Mr. Forbes introduces us is that of the American chorus girl, behind the scenes and in her own home, and the dramatist has made a comprehensive and intimate study of his subject. He knows his type—or rather his types, for, like every other class, that of the chorus girl admits of considerable variety—uncommonly well. In the scene in the green-room we meet with eight or nine different sorts, not to mention the "property woman," and they are all carefully differentiated—the fast girl and the good girl, the loud type and the shy, the sleepy creature and the show beauty, the sentimentalist and the girl with a loud laugh. There they are to the life, revealing their foibles and their weaknesses, their love-stories or their ideals of love, and talking a jargon that is vigorous, expressive, picturesque, but, so far as London audiences are concerned, almost calls for a glossary, so racy is it of its native soil. The outstanding figure, however, of the play is the character which Miss Stahl represents with such breezy and homely vigour. The moment she enters, with her mincing walk and her affectations of speech and manner, quickly changed, under the influence of excitement, to the natural gait and tones and slang of a girl of the plebeian class, we recognize that we are in the presence of a woman of distinct personality and charm. Miss Stahl gives us the idea of a girl with a big heart, a shrewd wit, a common sense that the footlights and the temptations they bring have never been able to destroy, and at the same time an immense capacity for affection. Not all her stage experience has spoilt Patricia O'Brien, or prevented her from being the good angel of her family or responding to her lover's caresses with a delightful self-abandonment. And there is a saucy, unforced humour about the girl which simply compels laughter. So, thanks to Miss Stahl's genial talent, which at times almost recalls that of

another famous American actress, Miss Ada Rehan, "Pat" appears during the first acts of the play. But, alas! Mr. Forbes will tell a story, and that story is of the stereotyped melodramatic kind. Patricia has a young sister, who takes to gambling and insists on going on the stage, though she is not of the right, level-headed type, and compromises herself by going to the rooms of a very shoddy Don Juan. And the heroine must needs rescue her from temptation, and let herself be supposed by her lover and mother to be the guilty party. So the actress is called upon for displays of sustained pathos and lachrymose emotion. It is not in such scenes that Miss Stahl shows to advantage. She can get a single note of pain or distress, but she has no faculty for the expression of prolonged unhappiness. Her voice becomes hard and metallic under such conditions, and it is obvious that she is essentially an actress of sprightly and mercurial temperament.

MR. JAMES WELCH has been continuing at the Coronet Theatre the remarkable run of 'When Knights were Bold.' He is genuinely humorous in his picture of the twentieth-century man suddenly cast into the chivalric world of Richard the Lion Heart, and we have seldom heard so much applause as the many jests of the play elicited. Such humour, like that of 'A Yankee at the Court of King Arthur' is not appreciated by everybody; but of its effects on the general playgoer there can be no doubt, and Mr. Welch's abundant cleverness is beyond question. The feminine members of the cast overdo their parts, and make too much noise—one of the common penalties of a long run, which leads to over-emphasis of effects.

SHAKESPEARE AT STRATFORD.

April 21, 1909.

THE Stratford-on-Avon performances began on Monday night with 'Julius Cæsar.' The house was not well filled, but perhaps this may be accounted for by the unexpected excitements of a by-election. There was, however, an appreciative and sympathetic audience. Mr. Murray Carrington made Cæsar too old, frail, and tremulous. There would have been no point in Cassius reminding Brutus that the man who did "bestride the narrow world like a Colossus" once failed in swimming, and once trembled in fever, if such signs were common in him, or the falling in the market-place was due to a "falling-sickness" which was known to ordinary men. In the murder scene he took too long to die; he staggered about bearing five mortal wounds, till Brutus tardily struck. The ingenuous nobility of Brutus was well represented by Mr. E. A. Warburton, and the more intricate character of Cassius found a fine exponent in Mr. Cyril Keightley. It is true that he had not the "lean and hungry look" distrusted by Cæsar, but he had the quick impulse to seize and turn to his advantage every chance to move and mould Brutus to his will. To this he added the rapid, natural enunciation of his words, unbroken by verse-pauses, which gave the sense of reality, and recalled Shakespeare's own advice not to mouth it, "as many of your players do." Mr. Benson himself took his favourite part of Mark Antony in effective style. The Calpurnia of Miss Helen Haye and the Portia of Mrs. Benson were good. Of the minor parts, no

other stood out so clearly fresh as the Artemidorus of Mr. Worlock. The play as a whole was hardly so well set on the stage as it might have been, and, especially towards the end, in the battle scenes, left much to be desired.

On Tuesday afternoon a variety was introduced into the programme in a lecture in the Picture Gallery by Mrs. Leo Grindon on 'The Story and Poetry of "Cymbeline."' It was well thought out, and will doubtless be useful in view of the approaching performance of the play.

On the evening of Tuesday 'Much Ado about Nothing' was reproduced. Mr. Murray Carrington gave a lively representation of Don Pedro, and Mr. Arthur Goodsall a thoughtful picture of the unattractive villain Don John; while as Claudio Mr. F. G. Worlock played his ungracious part as graciously and effectively as was possible. Borachio too (Mr. G. Hannam-Clark), won sympathy by his dignified repentance. Mr. and Mrs. Benson played Benedick and Beatrice, the one at first rather indifferently, the other rather too actively, but they both warmed to their parts. The dancing at the ball was encored more than once; and the charming, flute-like voice of Balthazar (Miss Cissie Saumarez), especially in "Sigh no more, ladies," was keenly appreciated.

In the Dogberry scenes Mr. H. O. Nicholson took up his part with unexpected success, weighted though he was by the comparison with his lamented predecessor Mr. Weir. In the Verges of Mr. Harry Caine he had a good companion, and the examination scene was loudly applauded. Miss Olive Noble rendered Hero with dignified simplicity; and her father Leonato gave Mr. E. A. Warburton a chance of showing his varied powers.

On Wednesday afternoon 'Coriolanus' was performed, with Miss Geneviève Ward in the part of Volumnia, and on the same evening there was a departure from Shakespeare, to the less classical sphere of 'A Midnight Bridal' and 'The Belle's Stratagem.'

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SATURDAY, MAY 1, 1909.

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LITERATURE

The Gospel and Human Needs. By John Neville Figgis. (Longmans & Co.)

DR. FIGGIS has written Hulsean Lectures which not only attracted an unusual amount of attention when they were delivered, but which, when published, prove to be also a distinct and interesting contribution to modern Christian apologetic. They will naturally be compared with the Bampton Lectures to which, three years ago, Mr. Peile attracted a large audience in the sister University; and no one who has read the two books will doubt that Dr. Figgis is much the more original and cogent. Mr. Peile's book suffered inevitably by the space given to practical difficulties, for which, in the end, no solution was, or indeed could be, offered, except the agelong answer of the Christian life itself. Dr. Figgis endeavours to strike out a new line of defence, which has in it a distinct note of defiance. "The claim of the Gospel," he says, "is not so much to solve problems as to come near to human lives"; Mr. Peile never seemed quite clear about the problems, and was perhaps a little reluctant to fall back wholly upon the solution of life.

Again, Dr. Figgis is rather declaratory than controversial. He sets out objections, it is true; but his method is generally to meet them not so much with argument as with a flat assertion of the contradictory or a bold denial of their force. Perhaps the reason for this manner of apologetic is to be found in a passage in his last lecture:—

"Controversy may sometimes reassure Christians assailed by many perplexities. It may help to determine men on the brink of faith to take the final plunge. It may now and then cause fair-minded unbelievers to look at facts they had left out of account.

Or it may insinuate here and there a seed which after experience may render fruitful. But it is vain and even silly to expect to convince men of the need of a Saviour who are as yet untroubled by conscience."

This view accounts at once for the nature and the limits of Dr. Figgis's book. He addresses himself mainly to those who look at religion, to some extent at least, from the same standpoint as he does himself.

The main thought of his four lectures may be said to be the reassertion of the supernatural in a materialistic age. He will have nothing to do with the apology which minimizes the superhuman nature of the Christian revelation or its expression in the life of Christ and the Church. Thus, first, asserting that the force of the Christian Gospel depends on the very characteristics which awake hostility and arouse criticism, he emphasizes the miraculous as exhibiting the truth of God "as not Himself entangled in the endless chain of natural causes," and as thereby being "so uplifting and exhilarating a force." In the second lecture his point is that the notion of mystery in religion, and thus the Christian doctrines of the Trinity and the sacraments, which are "repugnant to the rationalist temper," yet "come home to the religious sense, conscious of the vastness of the order of the world, and feeling instinctively that the threads even of this life pass far out beyond our understanding." Thirdly, he asserts the inadequacy of the idealist attitude, and the power of the historical as appealing to "the plain man," concrete, particular, personal. And at the end, while fully admitting the difficulties of the idea of forgiveness in any scheme of thought—indeed, perhaps not only glorying in, but even somewhat exaggerating, them—he proclaims, with obvious sincerity and force, that "these very difficulties, the hardness of pardon, the knowledge that it is undeserved, are what endear the Cross to the mind of the sinner." Dr. Figgis, in fact, does not so much concern himself with the difficulties of thought as with the needs of life. At the same time he is very far indeed from ignoring philosophic objections. The striking force of his book is largely due to the fact that he feels them acutely. But he is equally convinced that the objection to an historical religion is one which is equally strong "against any system which gives reality to the individual life." The Christian system meets more needs, and contains more facts, than any other. We have at the present day to emphasize, not the likeness, but the unlikeness, of Christianity to its rivals. And it will outlast all criticism because—taking up Mr. Bernard Shaw's challenge, he repeats—it "fits the facts." It is only to the religious, he asserts, that the Gospel appeals at all: "It makes no attempt to appeal to the non-religious, if there be such."

This is a brief view—perhaps as inadequate as it is summary—of the main thought of these lectures; but to many readers the attraction of the book will lie

as much in the expression as the thought. The style is sharp, quaint, vivacious, full of illustration and epigram, full of vivid personality and humour, sometimes playful, sometimes severe. It is the book of a man who has very real and wide learning, and has also a human sympathy as real and as wide. He is an historian. He insists on the evidential value of the survival of the Church, and the increasing volume of Christian experience. But no less he is ready to take up the most modern philosophers, and to toss and gore them, too. He is as much of a critic as he is an apologist. Perhaps at times he is too severe a critic: Dr. E. A. Abbott, for example, does not deserve the sharpness of tone with which his honest and conscientious, however inadequate, work is met. But it is the vividness and "actuality" of allusion throughout the book which give it its remarkable freshness, and a place apart from ordinary apologetic, as a book which every intelligent person should be glad to have read.

Where excellence lies so much in detail it is impossible for a reviewer to convey an adequate impression of a book. One could only quote epigrams which, divorced from their context, would seem monotonous in their very brilliancy. Let us note rather a few minor points, and that mainly with a view to the second edition which a work so attractive in manner, and so original in position, is sure speedily to obtain. There are dangers, we all know, in epigram; and now and then—not often—Dr. Figgis might do well to revise his antitheses. We do not think that "the sublime madness of the faith" goes so far as to bid us "worship a babe, a carpenter, and a criminal." Christians worship Christ because he is their Lord, not because He was once a babe; a carpenter indeed we are led by one (and probably authentic) reading to believe that He was, but the fact has no special relation to His religious claim; a criminal—it is surely the whole point of the Christian belief—He was not. We doubt if theologians will accept as accurate the statement that "the Eternal Spirit" is "veiled in symbol in the Eucharist."

The sermons added to the lectures sometimes repeat the same ideas and even phrases. At other times they attempt new subjects which we should like to see Dr. Figgis treat at greater length; for instance, in a too brief sermon on the 'Need of Authority in the Church,' the preacher is so much occupied with Romanism that he never really says what, in his opinion, the authority of the Church is. Again, when he asserts the essential difference (e.g., p. 149) of Christianity from other religions, one cannot but be struck by the fact that (if we are not mistaken) so important a book of modern apologetic never mentions 'The Golden Bough' at all. Is it not an exaggeration to say (p. 156) that Christ—Dr. Figgis has just been speaking of Newton and Shakespeare—"alone can give distinction to commonplace things"? Surely this is true of many poets and men of science,

and conspicuously true of those whom Dr. Figgis has just named. And—though we can only mention the subject briefly—we are by no means satisfied with the author's view of Bishop Butler (in an Appendix on 'The New Theology and Bishop Butler'). He seems, for the moment, to forget that in the 'Analogy' Butler never tried to prove Christianity to be true; and we are by no means sure that there does not lie a more real help to Christians in the eighteenth-century philosopher's view of the supernatural as relative to man's knowledge of the works of God than in that which proclaims it so triumphantly as a distinction and a contrast. But these are points on which we should be glad to see Dr. Figgis develop his views at greater length. We should be glad, too, to see him not only express satisfaction that the ideals of Bismarck and Goethe were obviously not Christian, but also discuss what was the attitude of these two great men to the Christian faith. If we mistake not, he could find something worth saying on the point.

There are not a few signs that the lectures were prepared for the press with some haste, and we cannot endorse the gratitude which the author expresses to the friend who revised the proof-sheets. His name we will not mention, though he is, we suggest, the critic who believed (see Preface) that miracles were a hindrance to faith, and whose influence is responsible for the frequent use of the word "boggle," as a verb and a noun, in the book. Many errors have been allowed to remain. A sentence like the following (p. 48) needs considerable revision:—

"I imagine that, however devout he may be, the attribute of the English officer or professional man would be much less hostile to the Faith than it is in France"; and it takes some time before one can understand this (p. 92):—

"In a world in which we are to be trained to virtue through freedom and love is the highest virtue, suffering, alike to resist temptation and to embody the giving-ness of love, is inevitable."

On p. 60, last line, the article has dropped out; on p. 117 "burk" should be "burke"; on p. 151, "antipodes," surely "antithesis." Dr. F. W. Bussell is quoted as "G. Bussell" (p. 172); from p. 184 the copy that reached us is completely muddled, as regards head-line and pagination, and in consequence the notes are very difficult to fit to the text. But all these things can be easily set right; and we should be glad to see so striking a book free even from trivial faults.

Gambetta par Gambetta. Edited by P. B. Gheusi. (Paris, Société d'Éditions littéraires [Ollendorff].)

THE memory of Gambetta has gained by the picture of him presented in such histories, by opponents of his policy, as that of M. Hanotaux. Gambetta had the reputation of being an unwilling writer, and many, even among his friends, were amazed at the mass of letters—mostly,

though not all, genuine—which appeared in two recent rival publications. All the while there existed a far larger number of family letters giving a fuller and a more wholesome impression of Gambetta's life before the war of 1870, in the shape of outpourings of the heart to father, mother, and that aunt whose long care for the young Gambetta made her the friend of all his supporters. The present volume comes from the family, and, admirable in tone, will now be read along with the better among the later letters—unfortunately published first. No sufficient reason is suggested for the long concealment of the papers now at last before us. The letters were obviously not written for the world; but, if such letters are ever to be given to the public, these might be, and might have been many years ago, with no effect other than that of creating a perfect picture of the man as he lived and suffered.

One generally knows the worst, and often much more than the worst, about public men, especially in France during periods of revolution when politics meant life or death. Gambetta was "the Mirabeau" of the last years before the war and fall of the Second Empire. His oratory was styled with truth "un tonnerre nouveau," and he himself "le Tombeur de l'Empire." French wrestlers, coming from Arles and Nîmes, and recalling by their build and features the professional gladiators of Rome, produce from time to time among them one as conspicuously superior in brute strength and in success to all the others of his day as is the leading toreador of Madrid to his Spanish rivals. Such a champion is called "le Tombeur." Gambetta's "volcanic oratory" gave him a similar supremacy, in the Parisian world, the Bar and politics, between 1866 and 1870. Admirers who belonged to all schools of thought and held all except Napoleonic opinions, from Berryer among monarchists to the extreme Republicans, had no suspicion of the tender and sentimental nature that underlay the vehemence of the Tribune. For ten years the young man had been writing with his very blood in terms such as few sons ever made use of towards a (very ordinary) father. He tells from week to week the hopes with which his soul was animated, and the suffering—reaching at times almost to the point of starvation—that he underwent in Paris.

Until Gambetta's mother packed off the famous aunt to live with him, and that lady—"de bronze"—settled down with grim determination to the task of keeping house in face of debt and without an income, Gambetta was as "disorderly" as his worst reputation. On the other hand, the story of subsequent ill-gotten affluence vanishes into smoke. The legend will not survive the weekly revelations of his budget, even during and after the days of supreme power. Gambetta ended his war-dictatorship as much on the wrong side financially as he began it. He lived well upon his salary during those subsequent years in which he governed France as the "occult

dictator," from the Palais Bourbon; but he spent it as he went along, and was helped by his family, out of their small means, to the trifling sums by which, to the last, he failed to balance his accounts.

In the present volume there is little about the statesman and little about public affairs. Its contents should be combined with the genuine among the other letters, and the history of Gambetta's life as related by M. Joseph Reinach among friends, and by the regular historians among outsiders, in order to obtain that final picture for which the materials are now ready.

Gambetta's family were more Italian than the world had realized: even more Italian than the Bonapartes were Corsican. After the naturalization of Gambetta, his new French citizenship did not prevent his repeated assertion of his Italian nature and Italian feelings. He writes as a patriot of two peoples united in a common Roman civilization. The form, at first, was turgid. The sentiments are simple, but the pen is dipped in Gascon ink and carries the writer into mixed metaphor, while his sentences are packed too full of allusion to allow us to mention style. Like many of the descendants of the coasting sailors of the Genoese Republic, the Gambettas of the village of Celle-Ligure were republicans, and Gambetta's father—a timid, moderate shopkeeper, terrified at his son's occasional violence, and at rumours of an imaginary atheism—was as firmly republican as his illustrious son.

Writing of the Empire in his twentieth year, when he had been in Paris as a student for thirteen months, Gambetta describes the Orsini attempt, and draws a magnificent portrait of Mazzini, adding:—

"La logique chez l'homme est si différente, d'après l'élection du principe, que la canonisation chez un tel peut marcher de front avec sa guillottinade."

Then he comes back to the *coup d'état* and the fate of the French republicans:—

"Entendez-vous la note lugubre? C'est toute une élite de jeunesse qui râle sur le trottoir, les cheveux dans la boue, la bouche souillée de poudre et de sang français,—1852!"

In the following passage of the same letter Gambetta finds one good point in Louis Napoleon: that fatalistic courage which, unfortunately for France, did not negative the most hopeless indecision. He says that any one can be calm in face of danger, "but after—when the man has escaped, and he is there, safe!" He finds Orsini still more brave, for Louis Napoleon had only been in the castle of Ham: "Si on l'avait mis dans les donjons de Mantoue, il est à parier qu'il y serait encore." Political assassination was not, however, in Gambetta's line; and even in this outbreak of enthusiasm he shows it by an offensive epithet.

The Athenæum commented not long ago on a statement in a recent history that Gambetta knew nothing of art. It is worth noting in support of our opinion that as early as his twentieth year he displays in several letters considerable

knowledge of some branches of the fine arts, and in almost all a deep sense of scholarship, combined with a fixed intent—such as that of Keats—to possess himself of the spirit of the ancient past.

After his call to the Bar Gambetta has fine passages on eloquence and on ambition. Here is one :—

“Pourquoi te le cacher à toi, mon bon père ? L'ambition me dévore ; peut-être ne suis-je que le jouet de mon orgueil ? Mais, après tout, l'ambition n'est pas un crime. L'orgueil est une force et, avec le travail pour levier et l'épée du besoin, que ne peut un jeune homme ardent, honnête et qui a toute la vie de son père pour exemple ? Aussi, je surabonde de courage et d'amour filial pour toi et pour vous tous que j'embrasse.”

Here is another :—

“Rien n'exalte comme la lutte, parce que rien n'est plus suave que le triomphe. Le triomphe ! C'est là le mot talisman qui chasse le sommeil, avive les forces, multiplie et trempe l'esprit des jeunes gens. La victoire ! rien que ce mot et cette idée, il y en a assez pour vous changer un nain en géant. C'est presque toucher la palme de la main que de la désirer avec tant d'ardeur.”

It is curious to note that Gambetta foresaw the Ollivier ministry and “l'Empire libéral” more than five years in advance, and a little later (in March, 1865) wrote of M. Ollivier : “If the Empire takes him, the Empire is far gone.” Exactly a year before the beginning of the war Gambetta was at Ems, and notes that the King of Prussia, afterwards the first German Kaiser of the present Constitution, had asked after the health of the distinguished young French deputy. A year later, to the very July day, King William was again at Ems, pursued by the French Ambassador in the “interview” of which Bismarck altered the official account from “a message of peace” into “the trumpet call.” The answering blast of France was blown too late, when Gambetta alighted from his balloon.

Linguistic Survey of India.—Vol. IX. *Indo-Aryan Family Central Group.*—Part II. *Specimens of the Rājasthānī and Gujarātī.* Edited by G. A. Grierson. (Calcutta, Government Printing Office.)

THIS volume of the Linguistic Survey of India deals with Rājasthānī and Gujarātī. Of these the latter will be a familiar term to many of our readers, but not so the former, which has, indeed, been invented for the purposes of the Linguistic Survey. In old times the various dialects of Rājasthān, the country of the Rajputs, were included by Europeans under the general name of Hindi. Nevertheless, the Serampore missionaries were aware of the existence of many of the dialects and sub-dialects classified by Dr. Grierson under the head of Rājasthānī, for they translated the Bible into six of them.

Of literature there is abundance in Rājasthānī, but little is known about it. There are the old bardic histories embodied

in Tod's ‘Rājasthān,’ but probably few Europeans, except the enthusiastic author of that romantic book, have studied them. As for the ‘Prithirāj Rāsau’ of Chand Bardāi, which at one time attracted much attention, great doubts have been thrown upon its authenticity, and the only part as yet published is written in an old form of Western Hindi.

Dr. Grierson justifies the invention of a new class-name to designate the languages of the Rajputs by an elaborate comparison of the grammar of the principal dialects of Rājasthānī with that of the dialects of Western Hindi, its nearest linguistic neighbour on the east, and also with that of Gujarātī. He considers that the Rājasthānī dialects, so far from being dialects of Western Hindi, ought rather, if they must be included under some hitherto acknowledged language, to be classed as dialects of Gujarātī. To begin with, they agree in giving to the letter *v*, not a sound resembling that of the English *b*, as is common in Western Hindi, but one intermediate between *v* and *w*, so that Dr. Grierson writes in the present volume *v* before *i* and *e*, and *w* before the remaining vowels. In the inflexion of nouns they differ from Western Hindi, and agree with Gujarātī. Moreover, in the formation of the personal pronouns, and in the conjugation of the verb, they either take an independent line, or agree with Gujarātī. In one important point, the formation of the present definite, Rājasthānī agrees with Gujarātī in adopting a principle which is altogether foreign to the genius of Western Hindi. On the whole, his conclusion is that the Rājasthānī dialects form a group among themselves, differentiated from Western Hindi on the one hand, and Gujarātī on the other. Geographically these dialects may be classified as those of the West, of the Central East, of the North-East, and of the South-East.

Of these the most important, from a practical point of view, is the Western dialect, known as Mārṇārī. It is spoken by more than six millions, and is the only dialect that has a considerable recognized literature, though this literature has been, as yet, but insufficiently studied. The Mārṇārīs are known as merchants all over Hindustan. Indeed, the Mahājānī character, much used for correspondence and mercantile documents, is, according to Dr. Grierson, the Mārṇārī current script, which has been carried, in the course of trade, to the remotest parts of India :—

“Its illegibility, owing to the omission of the vowels, has given rise to numerous stories. One of the best known is of the Mārṇārī merchant who went to Delhi. Thence his clerk wrote home ‘Bābū ajmēr gayō barī bahī bhēj-dījē, the Babu has gone to Ajmer, send the big ledger.’ This, being written without vowels, was read by its recipient, Bābū āj margayo, barī bahū bhej dijē, the Babu died to-day, send the chief wife—apparently to perform his funeral obsequies !”

In a variant of this story, which we have heard or read somewhere, and which came from Gujarāt, the recipient, a rela-

tion, was comforted by a bystander, who pointed out to him that the letter could not be intended to convey bad news, as the envelope did not exhibit the superscription usual in such cases : “Strip and read.” Accordingly he was enabled to spare his tears and his raiment.

One interesting point in Mārṇārī is that it has a regularly inflected passive voice, formed by adding *īj* to the root of the primitive verb. It is pointed out that these passives have always a kind of potential sense, like the potential passive formed by adding *ā* to the root in the languages of Hindustan proper. It is an axiom of philology that more importance is to be attached in the classification of languages to the grammar than the dictionary ; but in view of Dr. Grierson's previous remarks, it is interesting to learn that the Mārṇārī vocabulary is nearer that of Gujarātī than that of Hindi.

Though Mārṇārī is, in some respects, the most important language of Rājasthān, we find in the present volume the Central Eastern dialect, of which Jaipurī is taken as the standard, treated at greater length. This is due to the fact that the materials for its study are more numerous, owing to the labours of the Rev. G. Macalister, who was employed by the Maharaja of Jaipur to conduct a special linguistic survey of the State. So important does Dr. Grierson consider the services rendered by this gentleman to linguistic science, that he acknowledges his indebtedness to him in connexion with Rājasthānī in a special note prefixed to the present volume, coupling his name with that of the Rev. G. P. Taylor, from whom he has derived valuable help in the section of the volume dealing with Gujarātī.

Jaipurī, though belonging to the east of Rajputana, is nearly allied to Gujarātī. The following points seem worthy of notice. In pronunciation there is a frequent interchange of the vowels *a* and *i*. As regards consonants, aspiration is commonly omitted. In the nouns there are occasional occurrences of a neuter. In other respects there are wide divergences from the system followed in Hindustani. With regard to verbs, it may be observed that in Jaipurī the old simple present is used both as a present and a subjunctive, whereas in Hindustani it has lost its original meaning, and is now used solely as a present subjunctive. The future has two forms. One is based on the analogy of the Hindustani future, *lā* or *lo* being substituted for *gā*. The second form has *sy* or *si* for its characteristic letter, and is the direct descendant of the old S'aurasenī Prakrit future. The past tenses of transitive verbs are constructed passively, as in Hindustani, but in Jaipurī the agent takes no termination ; while the termination *nai*, corresponding to the Hindustani *ne*, is used to denote the accusative. Thus the Jaipurī *wo ghorā-nai māryo* is the equivalent of the Hindustani *us-ne ghore-ko mārā* (he struck the horse). Hāraufī (one of the dialects into which, as well as Jaipurī, the Serampore missionaries translated

the Bible) differs very little from Jaipurī. The same may be said of Ajmerī and Kishangarhī, the other two Central Eastern dialects.

North-Eastern Rājasthānī is represented by two dialects, Mēwātī and Ahīrwātī, the language of the Ahīrs. The former shows Rājasthānī fading off into the Braj Bhākhā dialect of Hindi. Ahīrwātī is the connecting link between Mēwātī and the Bāngarū dialect of Western Hindi. Neither of these dialects appears to possess any literature. Mēwātī is properly the language of Mēwāt, the country of the Mēos, but its boundaries are really more extensive. It is the language of the whole of the State of Alwar, of which only a portion is Mēwāt. The declension of nouns closely follows that of Jaipurī, but in the pronouns and verbs there is a resemblance to Western Hindi. The Ahīrs or Hīrs, the Abhīras of Sanskrit literature, are recorded on the stone pillar at Allahabad (fourth century A.D.) as having been vanquished by Samudragupta, of the imperial Gupta dynasty. Dr. Grierson knows of no works written in Ahīrwātī, and of no previous account of the language. In its grammar it differs but little from Mēwātī.

The two dialects of the South-East are Mālvi and Nimādī. Mālvi is strictly the language of Mālwa. It is spoken in the Mālwa tract, i.e., in the Indore, Bhopal, Bhopawar, and Western Mālwa Agencies of Central India. It represents Rājasthānī merging into Bundēlī and Gujarātī. The grammar agrees, on the whole, with that of Jaipurī and Mārwarī. Nimādī is spoken in the Nimar district of the Central Provinces, and in the adjoining portion of the Bhopawar Agency of Central India. It has, to a certain extent, been influenced by the Bhīl languages and by Khāndesī. The above summary does scant justice to the exhaustive analysis by which the dignity of Rājasthānī has been asserted and its territory demarcated.

In passing from Rājasthānī to Gujarātī we are concerned not with a newly discovered linguistic group, but with a long-established language. The word Gujarātī means the vernacular language of Gujarāt, and this name accurately connotes the area in which it is spoken. It is used in the province so called, and also in the peninsula of Kathiawar. It is the court and business language of Cutch, and has even extended a short distance into Sind. Gujarāt is the country of the Gurjaras, a host of Asiatic nomads who, like the Huns, invaded India in either the fifth or sixth century of our era. From the Punjab and the United Provinces they seem to have passed through Rajputana to Gujarāt. Mr. Vincent Smith tells us that the famous Parihār clan of Rajputs is only a section of the Gurjaras, and related to the plebeian Gūjars, an agricultural and pastoral caste numerous in Upper India. We learn from the same authority that Rajputana was governed for centuries by Gurjaras, whose capital was at Bhilmāl, some fifty miles to the north-west of Mount Abū; and in the ninth century

the Gurjara king of Bhilmāl conquered Kanauj, and transferred the seat of his government to that city. It is, perhaps, not too daring a supposition if we conjecture that the Gurjara invasion from Rajputana accounts for the great similarity between Rājasthānī and Gujarātī. However, the Gurjaras were by no means the only settlers in Gujarāt. Dr. Grierson dwells on the fact that the rich soil of Gujarāt has always attracted immigrants, and shows that it has been peopled by a very *colluvies gentium*.

Gujarātī is exceptional in possessing a series of documents which enable us to connect it with its immediate parent, the Nāgara form of S'aurasena Apabhramsa, which was known to the grammarian Hemachandra, who flourished in the twelfth century A.D. Two hundred years after his death we find a grammar of Sanskrit written in Gujarātī vernacular :

"Fifty years afterwards Gujarātī literature commences with the poetry of Narsingh Mētā. We have thus a connected chain of evidence as to the growth of the Gujarātī language from the earliest times. We can trace the old Vedic language from Prakrit down to Apabhramsa, and we can trace the development of Apabhramsa from the verses of Hemachandra, down to the language of a Parsi newspaper. No single step is wanting. The line is complete for nearly four thousand years."

The grammar of Sanskrit written in the Gujarātī vernacular, referred to above, was published by the late Mr. H. H. Dhruva in 1889. He was, apparently, under the impression that he was publishing a Gujarātī grammar. In these circumstances it is not surprising to read that the original is carelessly printed. As a Sanskrit grammar it is of small value; but by means of the explanations written in the vernacular, Dr. Grierson has been able to reconstruct the grammar of old Gujarātī, as it was between the time of the grammarian Hemachandra and Narsingh Mētā. He has thrown the results of his investigations into the form of an appendix, which bids fair to prove very useful to any students who may take up the old bardic histories, to a certain extent utilized by Forbes in his 'Rās Mālā.'

At present the only true dialectic variation in Gujarātī consists in the difference between the speech of the educated and uneducated. It is generally asserted that the Parsis and Musulmans speak special dialects, and Mr. St. Clair Tisdall has given a specimen of Parsi Gujarātī in the chrestomathy appended to his simplified Gujarātī grammar; but the difference appears to consist principally in the vocabulary, which borrows freely from Persian and Arabic. However, we are told that, as a matter of fact, most Musulmans speak Hindustani.

It follows, therefore, that the specimens of Gujarātī from various localities, which Dr. Grierson has printed, must, as a rule, be taken to represent the speech of villagers and uneducated people. This is, however, not true of the Nāgarī dialect, which is Gujarātī with a large infusion of Sanskrit words. This fits in well with

the fact already mentioned, that, according to Dr. Grierson, the literary form of the Apabhramsa, from which Gujarātī is descended, was in old times known as the Nāgara Apabhramsa. Indeed, some scholars maintain that the Devanāgarī character owes its name to having been the form of script used by this caste, in contradistinction to the ordinary Gujarātī character.

We have already mentioned some points in which Gujarātī resembles Rājasthānī. One is the use of the neuter gender, which is sporadic in Western Hindi, is found to be more and more frequent in Rājasthānī as we go westward, and is established in Gujarātī. In both Gujarātī and Rājasthānī the suffix *do*, changing in the feminine and neuter to *dī* and *dū* respectively, is added to nouns. This is a direct survival from the parent Apabhramsa. In the declension of nouns Gujarātī and Rājasthānī agree in having the nominative singular of strong masculine *a*-bases ending in *ō*. Gujarātī has also a peculiar use of the past tenses of transitive verbs, which Dr. Grierson has noted in Rājasthānī, but in no other Indian dialect. It seems unnecessary to multiply instances. A fairly careful perusal of this volume will probably convince most students that Rājasthānī and Gujarātī have not been connected without good reason.

The special excellence of the Linguistic Survey of India may be said to consist in its healthy freedom from dogmatism. The Director takes particular pains to furnish his readers with facts, which enable them to test his conclusions. The present volume shows the same fine insight and persevering industry which have characterized its predecessors. It does credit to the enlightened liberality of the Government of India, as well as to the collaborators who, under the able guidance of Dr. Grierson, have contributed to the success of this great scientific undertaking.

Sir John A. Macdonald. By George R. Parkin. (T. C. & E. C. Jack.)

THE "Makers of Canada" Series has included some names whose title to rank as such may fairly be questioned; but, if ever a man deserved to be called the maker of his country, it was the statesman of whom his leading opponent said, at the time of his death, that his life from the date he entered Parliament was the history of Canada, associated as he was with all the events which brought Canada from the position of two small provinces, having nothing in common but their allegiance to the British Crown, to that of the Dominion of to-day. No doubt the fact that Sir John Macdonald's life was so closely bound up with that of Canada causes special difficulties to a biographer; but the present volume is mainly concerned with his public doings, and does not add much to our knowledge of his private character. Nevertheless its appearance is well justified. Mr. Pope's authoritative 'Memoirs,' though of great

interest, are too long for the ordinary reader; the last years of Macdonald receive inadequate treatment, and the tone is that of a strong partisan, all who ventured to oppose his master and leader being treated with scant respect. In the present volume, on the other hand, an admirable proportion is maintained in the treatment of the different periods; and the editors have been singularly fortunate in obtaining the services of a writer who, like Dr. Parkin, is inspired by the conviction which was at the bottom of Macdonald's political belief, shining clear and steadfast amidst all the opportunism and cynicism of his party manœuvres, that loyalty to Canada and loyalty to the Empire were not incompatible, and that in their reconciliation and service lay the whole duty of the Colonial statesman and citizen.

The scope of his book allows Dr. Parkin to brush aside the moral shortcomings and inconsistencies which, if ever the *vie intime* of Macdonald is worthily treated, will afford interest to the psychologist. In the brief references to such matters Dr. Parkin extenuates nothing, though of course he does not set down anything maliciously. His business is with the larger issues, the wider atmosphere, in which the statesman moved who, more than any one else, embodied the spirit and purpose of the Canadian people. Even in such a survey all is not to be admired in this very human hero. No attempt is made to deny that the conscience of the country was rightly shocked by the revelations in connexion with the Pacific Railway and the general election of 1872. At the same time who can deny the justice of the apologia which, in his final summing-up, Dr. Parkin makes for Macdonald's methods of politics?

"Are we to throw the blame upon the men who manipulate the constituency, or shall we equally blame the constituency which lends itself wittingly and willingly, nay eagerly, to temptation? In these matters to apologize for Macdonald is to arraign the general condition of Canadian politics.... It is doubtful whether it can honestly be said that Macdonald ever vigorously used his great influence to combat this evil, or even thought that the contest was one that he was called upon to wage. A statesman of higher ideals might have done so. He accepted men at their own valuation, and the world as he found it. But it was admitted on all hands that if he was ready to offer corrupt inducements to others, he remained incorrupt himself. 'These hands are clean,' he said with dramatic earnestness after the Pacific scandal, and his protestation was believed by the Canadian people so far as any suspicion was concerned that he had made mean gains or been actuated by petty personal motives in what he had done."

But if in the field of political morality Macdonald was no idealist, he yet, as has been already intimated, carried along with him certain leading ideas to which he remained faithful throughout his political peregrinations. He never wavered in his loyalty to the Empire, and he never wavered in his belief in the future of Canada. Compare his first and his last political address, and one is impressed,

behind the covering of party rhetoric, by the ring of keen Imperial loyalty. It is so obvious now to prophesy smooth things for the future of the great Dominion that we are apt to forget that, as recently as 1891, a leading Canadian statesman could denounce the "national policy" as having

"left us with a small population, a scanty immigration, and a North-West empty still; with enormous additions to our public debt and yearly charges, an extravagant system of expenditure, and an unjust and oppressive tariff."

But for the faith and hope that were in Macdonald, it is very doubtful whether the Canadian Pacific Railway would have ever come to its difficult birth, or, if it had finally been made, would not have come too late to prevent Western Canada from being a portion of the United States. Macdonald apparently knew little of trade questions, and adopted the "national policy" on political rather than on economic grounds; and, merely judging the question from this point of view, he would be a bold man who should say that he was wrong. Be this as it may, the successful statesman must needs be an optimist; and because Macdonald believed, with his whole heart and mind, in the future of Canada, therefore the new nation now coming to life will always hold his name in special honour.

It only remains to add that the manner and style of the volume are worthy of its subject; but is it clear that the proposal of President Jackson, with regard to the Maine boundary, was really one which could ever have been followed by practical results? And, after the labours of Dr. Ganong, is it not rather late in the day to sneer at "the timidity of Lord Ashburton"?

NEW NOVELS.

When a Woman Woos. By Charles Marriott. (Eveleigh Nash.)

MR. MARRIOTT seems to have reached his level, and each new novel he publishes confirms him in his place. It is not so high a place as some of the admirers of 'The Column' prophesied for him, but he has vastly improved since he wrote his first book. He has no great aptitude for form or plot, but he seems to go upon the sound principle of working out a character in a certain atmosphere. The only danger against which a writer should guard in doing so is the risk of leaving the tale in the air. There is an amorphousness about 'When a Woman Woos' which might have been averted with a little care. Also, we note a provincially of tone to which we have referred before. On the other hand, Mr. Marriott has always sympathy and atmosphere and sincerity.

The Road of No Return. By A. C. Inchbold. (Chatto & Windus.)

MRS. INCHBOLD'S principal characters are Russian reformers of the present century, who, for various reasons, travel to the Holy Land. When the story opens

the heroine is the nominal wife of a patriot who has been sentenced to exile for ten years; and her own acquittal, due indirectly to the eager sensuality of a Chief Commissioner, is followed by a visit from this functionary, whom she nearly kills in defence of her honour. The passport of a dead woman enables her to leave Russia, and, in company with a superstitious villager, she makes a pilgrimage which brings her under the happy influence of a disciple of Tolstoy. Her husband, who is imprisoned despite the terms of his sentence, consents, without abandoning his patriotic projects, to become a monk of the Orthodox Church, and his marriage is consequently annulled. The part of the story dealing with Palestine is particularly good, considerable skill being shown in keeping to a Russian point of view. The touching aspect of Russian pious credulity is admirably shown in one episode; but so able a writer should refrain from stretching the "long arm of coincidence."

The Story of Hauksgarth Farm. By Emma Brooke. (Smith, Elder & Co.)

THE effects which the author has aimed at are of that large, simple order which precludes any intricacy either in plot or characterization. The scene is laid in a remote district of Westmorland, and the actors, strictly limited in number, are for the most part representatives of the hardy agricultural class of some eighty years ago. A high standard of excellence is required to achieve success in a narrative framed on such lines, and it is therefore no small praise to Miss Brooke to say that she has at least escaped failure. Her writing is vigorous, and her conception of character powerful; and the passionate scenes are handled with restraint and artistic feeling, though they lack the touch of mastery which imposes full conviction. Every now and then a slight excess of vehemence, a simplicity that impresses one as studied, a small incongruity in thought or phrasing, momentarily disturb the spell. But the novel is a fine piece of work; its interest is well sustained, and its atmosphere is throughout wholesome and bracing.

The Half Moon. By Ford Madox Hueffer. (Eveleigh Nash.)

MR. HUEFFER has followed up his trilogy with another historical novel of a slightly later period in the days of James I.—that time of oppression and unrest which drove explorers overseas to the New World in search of freedom of thought and action. It is always somewhat difficult in a story that purports to deal with real personages to differentiate between fact and fiction, and perhaps the most attractive portion of this book is its strong archæological element. The characters, for all the author's straining after a certain archaic forcefulness, are shadowy and unconvincing; the thumb-nail sketch of Henry Hudson, the great navigator, is drawn with better effect than the rest. But Anne Jeal, the singularly malevolent

young lady who melts a waxen man to the hurt of the obdurate hero, is merely a violent marionette. The descriptive passages relating to old Rye have atmosphere and charm.

Kingsmead. By Baroness von Hutten. (Hutchinson & Co.)

A READER wants a rather long memory to "carry forward" people from one novel and one generation to another. The author asks us to make the effort. We dimly recall a certain Tommy, an eater of bread-and-jam, and between whiles the utterer of quaint childish remarks. He has now developed into Lord Kingsmead, the whimsical, undersized hero of the present story. His principal reason for existence is seemingly to be the good genius of a newly enriched family who have bought his ancestral hearth. This family (with the exception of the daughter, who is more individual) is treated rather conventionally and not very amusingly. The humours of the old husband and wife and their language are forced and spasmodic. But again some individuality is shown, of an uncomfortable kind, in an enigmatical lady. We were, like the hero, taken in by her. This youth is almost too sentimental, and at the same time too playful and managing. At twenty-three he tries his 'prentice hand at match-making. The good-natured plotting and repartee between him and the fat duchess he enlists in his service (she, too, came out of another story) are not quite good enough for the purpose, which appears to be a display of vivacity.

A Fair Refugee. By Morice Gerard. Illustrated. (Hodder & Stoughton.)

THE flight of "the little Viscountess," Marie de Masseine, from the Jacobin butcheries of 1793, which made her an orphan, is impressive from its accessories, which involve a shipwreck on the Cornish coast and her settlement among the rural scenes and people there. Some stirring incidents occur when the squire and the rector, terrors to evildoers, organize their campaign against the wreckers; but the chief interest lies in the love-story, which is well done. The author's style is rather amateurish, but the characterization is clear.

The Show Girl. By Max Pemberton. Frontispiece by Cyrus Cuneo. (Cassell & Co.)

MR. PEMBERTON tells in letters the story of an idle Englishman's love for a Parisian dancer, virtuous amid doubtful associates, and of mysterious parentage. A hypocritical clergyman's hunger for income at the hero's expense provides some cheap amusement; and an impulsive Irishman is an attractive figure. The melodramatic part of the tale, which includes a murder, is only moderately interesting.

Render unto Cæsar. By Mrs. Vere Campbell. (Mills & Boon.)

THE inspiration of a born storyteller and regrettable weakness in construction

produce a queer effect in this novel. It opens with a question of choice between family and mankind: will Gregory Champion adhere to the anti-Plutocratic principles of his friend Ancram, or will he gratify his mother, his father's friend, and the clerk of his father by developing the business of juggling with capital? Gregory goes over to Mammon, and marries an unscrupulous beauty, who later prefers Ancram to him, and arouses his fierce jealousy. Four of the female and one of the male characters are noticeably well drawn, but the story offends by awakening an intellectual curiosity without satisfying it. The financial part is deficient in details, which might have shown more imagination than the luridly melodramatic episode wherein two of Mrs. Campbell's puppets die.

SCOTTISH HISTORY AND BIOGRAPHY.

No writer knows more about the great family with which Byron claimed kinship than Mr. J. M. Bulloch. We therefore welcome his *Gay Gordons* (Chapman & Hall) as the work of an author who goes to original sources for his material and is not content to use scissors and paste on the material of his predecessors. Mr. Bulloch tells us that this book was "really begun in boyhood," which is to say some twenty years ago, when he was a youth in that Aberdeen at whose Grammar School Byron received a material part of his education. The encyclopædic task of detailing the complete history of the Gordons has been undertaken by Mr. Bulloch for the New Spalding Club. Here he has simply turned aside for a moment, as it were, to furnish the general reader with "some strange adventures" in the history of various members of the widely distributed family, from the time of Lady Catherine Gordon, who married Perkin Warbeck, down to the present day. He has omitted such well-known figures as General Patrick Gordon of the Russian Army, Lord George Gordon, and Chinese Gordon; and he reserves the fascinating personality of Jane Maxwell, Duchess of Gordon, "for another occasion."

Twenty-two figures or episodes remain, and each of these is treated in a fresh way, with much new detail. We learn all about Admiral Thomas Gordon, the Governor of Kronstadt, who was hand in glove with the Jacobites; about Lady Catherine Gordon, who married a Pole, and became the ancestor of the last King of Poland; about the assassination of Wallenstein by Col. John Gordon, who belonged to the same family as Byron's mother; about the elopement of Lord William Gordon with Lady Sarah Bunbury; about the extraordinary abduction of Mrs. Lee, "the female infidel," by two brothers Gordon, one of whom was a parson; and about a great many more Gordons and Gordon escapades. The adjective "gay" as applied to the family is clearly, on Mr. Bulloch's showing, no misnomer. He would fain discredit the romantic story of how Lady Jane, the famous Duchess, kissed a regiment into being. There must have been some foundation for a statement which has been persistently repeated for over a hundred years; and we are not inclined to follow Mr. Bulloch in giving up the tradition simply because there is no authentication of it in the family papers. Mr. Bulloch has, wisely perhaps, avoided citing authorities, but his work is a careful historical study notwithstanding

its romantic and popular interest. There are a number of illustrations and a satisfactory Index.

The Douglas Cause. Edited by A. Francis Steuart. (Hodge & Co.)—Great as was the issue at stake in this famous suit, the intense interest it excited must be ascribed mainly to the fact that each of the two litigants was able to put forward so strong a case. The first Duke of Douglas died in 1761, and the title and estates passed to his nephew, the son of his deceased sister Jane. The trustees of the boy Duke of Hamilton at once raised an action on his behalf as nearest heir male, and, when this claim had been repelled, they instituted another on the ground that the person calling himself Archibald Steuart or Douglas was not Lady Jane's son. In the Court of Session, which delivered judgment in 1767, Hamilton won his case by the Lord President's casting vote; but two years later the decision in his favour was reversed, with only five dissentients, by the House of Lords, after a whole day's debate, in which lay and law peers alike took part.

Readers of this book, which contains all the Scottish judgments and the speeches of Lords Camden and Mansfield, may find it easier to account for the dubiety of the Court of Session than the certainty of the Lords. Lady Jane was forty-eight years old when she secretly married Colonel (afterwards Sir John) Steuart, and went abroad with him disguised as one of her footmen; and fifty when she claimed to have become the mother of twins. Her capacity to have children, and the appearance, if not the fact, of pregnancy, were indeed proved; but the doubts originally suggested by her age found fresh support in a long train of "obscurity and concealment and want of truth." Leaving their maidservants at Rheims, she and her husband set out, very unseasonably, for Paris; and there the birth was said to have taken place, not at the inn to which they had been directed and whither they had gone, but in so obscure a retreat that neither house, landlady, nor accoucheur could subsequently be traced. Contradictions, false statements, letters purposely misdated, and even forged, added new grounds of suspicion; and it was proved that at this time two French children were stolen by foreigners. Lord President Dundas went so far as to say that in the whole story of the alleged birth he had failed to find "one unsuspecting circumstance"; and we recall a statement in Carlyle's 'Autobiography' that he and Adam Ferguson were "the only two of our set of people"—i.e., the *literati* of Edinburgh—"who favoured Douglas." Nevertheless, the Lords may have been justified in accepting as conclusive the facts emphasized by Mansfield and Lord Chancellor Camden—that Lady Jane was entirely devoted to the children, that the death of one of them hastened her own, that both parents solemnly acknowledged them at death, and that one was "the finished model" of Steuart, the other of his wife. The editor has summarized the history of the case in a useful Introduction, and some interesting private letters will be found in the Appendix. There are many portraits and illustrations.

The Scottish Staple at Veere. By John Davidson and Alexander Gray. (Longmans & Co.)—This work opens with the observation that, "notwithstanding the violent changes in Scottish history, there is much to indicate that the Scottish character is in reality more conservative than the English, and, where possible, clings more tenaciously to the forms of the past." Perhaps even the judicial and parliamentary

systems need not have been excluded from the scope of this remark; for the Lords of Council and Session are, as the name implies, a venerable, if not an ancient body; and, though the Scottish Parliament passed away in 1707, the feudal character of its representation survived intact till 1832. Doubtless, however, it is a more striking fact that so mediæval an institution as the Scottish Staple at Campvere, or, as we now call it, Veere, should have continued till it was abolished by the Dutch Revolutionary Government in 1799.

In the third section, which is almost entirely the work of Mr. Gray, the nature of this institution is analyzed with remarkable thoroughness and precision. Unlike its namesake in English history, which was intended not to restrict, but to concentrate, foreign trade with a view to the easier collection of revenue, the Scottish Staple was the outcome of a system which confined oversea commerce to the merchant guilds of burghs holding of the Crown; and consequently it was regulated, not by the Government, but by the Convention of Royal Burghs, "the oldest representative body in Europe." On the other hand, though a group of privileged traders, it was not a company, and had both a broader and a higher status than the English Merchant Adventurers, for it represented as much of the nation as could legally participate in foreign trade; and as the royal burghs alone sustained the fiscal burdens of that traffic, it was brought into intimate relations with the State. So close, indeed, was this connexion that the Conservator of Scottish privileges at the Staple port was ultimately appointed not by the Convention, which, however, still claimed the right, but by the Crown; he was required to enforce commercial and even religious laws, and became in fact "His Majesty's Agent and Counsel" in the Low Countries. As head of the Scottish colony, he had the rights of jurisdiction formerly exercised by European consuls in Japan, and was expected to supervise the personal demeanour of his countrymen—to see, for example, that they observed the Sabbath, and did not compromise the dignity of their nation by appearing in their "evil worst clothes," or by carrying home their own purchases from market. The disposal of imported goods was entrusted to factors, who were forbidden—with no great success—to trade on their own account; and the merchants who frequented the port were required to reside in an inn known as the Conciery House, where they had the benefit of untaxed liquor. The Conservator's salary was discontinued in 1803; but the office survived as an honorary sinecure till 1847. Mr. Gray has derived much of his information from the municipal archives of Belgium and Holland.

Readers of this exhaustive treatise will appreciate the loss to scholarship which was involved in Prof. Davidson's untimely death. The Preface leaves us in doubt how far he had proceeded with his task; but we gather that he had written, at least in outline, the introductory and historical sections, and accumulated materials covering the whole field. The work is comprehensively planned, Mr. Gray having succeeded in preserving uniformity of style. It is, however, too often overburdened with unimportant, though not irrelevant, detail; and, having no table of contents and only an imperfect Index, is a mine of information not easily tapped.

Men of the Covenant. By Alexander Smellie. 2 vols. (Melrose.)—Half-a-dozen impressions have not exhausted the popularity of

this work, and it now appears in the dignity of an édition de luxe, with a number of new portraits and sketches. From the literary point of view the honour is not undeserved. Dr. Smellie writes in a manner which is singularly appropriate to the dreamy and plaintive character of his book; picturesque diction and felicity of phrase are not wanting; and his pages are studded with allusions which bear witness to wide reading and a cultivated taste. The book, however, can be commended only for its style. To the present reviewer it is one of several indications that men who in times not remote would have been stern Presbyterians have faded, in the milder atmosphere of our own day, into sentimentalists who rear their palace of illusions on the shifting sands of historical research. Such a man—the most liberal of his type—was the late Dr. Watson, whose 'Scot of the Eighteenth Century' was reviewed in these columns on November 23rd, 1907; and such another is Dr. Smellie. One can hardly call him a partisan, for he is never dogmatic or controversial or bitter; but he has steeped his senses too deep in popular tradition to take an impartial view of history.

His book is one-sided in scope as well as in spirit. His "Men of the Covenant" are not drawn from the host which fought and conquered under that banner, but have been selected from the faithful few who persisted in the struggle after their symbol had been discarded and proscribed; and it is impossible to present a truthful account of the Covenanters when we regard them merely as victims, and not also as instruments of persecution. In a brief prologue the earlier history of the Covenant is indeed summarized. Here we are told that Scotland, at a time when the great bulk of the clergy were convinced Episcopalians, was "thirled to Calvinistic Presbyterianism"; and the Covenanters, when they had just subverted the constitution of Parliament, are described as jealous guardians of the King's "authority." Except for some perfunctory obeisance to the principle of toleration, Dr. Smellie's admiration of his heroes knows no bounds. The subscribers of the Solemn League ought not to have resorted to coercion; but "the ends which they sought"—the conversion of England from Episcopacy to Presbytery—"were sublime and sacred."

OUR LIBRARY TABLE.

MR. ANGUS HAMILTON, whose previous writings on Korea and Afghanistan have been noticed by *The Athenæum*, now publishes through Mr. Eveleigh Nash *Problems of the Middle East*. In this volume he writes concerning the Young Turks, the Baghdad Railway, our interests in the Persian Gulf, the Turkish railway through Arabia, and Japanese action in Korea. The most valuable part of the book is that upon the Baghdad Railway, and we commend the careful survey of Mr. Angus Hamilton upon a subject which he has considered with less partiality than most British writers. In his strictures on our agreement with Russia Mr. Angus Hamilton shows a nervousness about Afghanistan which will be weakened by study of the pages devoted by General Kuropatkin to the same subject. Mr. Hamilton is also more alarmed than seems to us reasonable about our position on the Persian Gulf. He exaggerates the difficulties with Germany which await us when the Baghdad Railway reaches the Turco-Persian frontier at the head of the Gulf. When, indeed, the railway makes its appearance on or near the Gulf, it will not be German, and it will be British,

in a strategic sense. How a war could be waged with such a line of communications may be asked, with the certainty that the reply of any competent strategist must be that suggested by the pages of General Kuropatkin. Mr. Angus Hamilton believes in "keys." We are well aware that distinguished soldiers have given countenance to the "key" doctrine; as, for instance, in the case of "Herat, the key to India." The fact is, however, that such keys were never of the importance often attributed to them, and that modern changes have in no direction been more marked than in the diminution or suppression of the value of "keys" and fixed defences, and in the advance in favour of the field armies and the fleet. The non-strategic portion of Mr. Angus Hamilton's volume may be commended, especially that dealing with the Baghdad Railway in its commercial and narrowly political aspects.

STUDENTS of war and politics will welcome the appearance, in two volumes, of a translation by Capt. A. B. Lindsay of General Kuropatkin's *The Russian Army and the Japanese War*. The writings of the former Russian Minister of War, afterwards Commander-in-Chief in Manchuria, resemble those of Clausewitz in their repetitions and absence of arrangement. Just as the best translations of Clausewitz in French and English form wholly different works of high value, so the present book differs widely from Continental attempts to put Kuropatkin's views before the world. We have nothing but praise for the fashion in which, under the editorship of Major Swinton, Mr. John Murray issues these two volumes. In the Preface translator and editor frankly state the difficulties which have faced them in accomplishing their task. Kuropatkin was, we think, the best Minister of War, not excepting the more famous Miliutin, that Russia has ever found. From the days when as a young officer in Central Asia, Kuropatkin became known to Eugene Schuyler and other travellers, he was the hope of the Russian army. Col. Kireëff, the brother of Madame Novikoff, was a splendid soldier, but even more a great Slavophil politician; and Skobelev was too theatrical to be trusted. Kuropatkin, as Minister of War, made a profound impression on the best officers of the French Staff when he went to Paris to discuss strategic plans. Unlike most leading soldiers, Kuropatkin is too modest; and throughout his writings, as in his Orders of the Day addressed to the army during the Japanese War, has always been inclined to depreciate his own competence. Kuropatkin visited Japan before the war, and reported to the Emperor of Russia the excellence of the Japanese army and the folly of the Russian military attachés who had told their War Office what the Court wished to hear. In one matter only are we inclined to differ from his criticism. He believes that the older Japanese generals were not, as the Russian Staff had thought, unworthy of command in modern war. We have on a previous occasion called attention to the hints of the British officers attached to the Japanese forces, from which it appears that the Japanese possessors of the great war-names exalted by the newspapers were in fact generals of the bow-and-arrow type; brave patriots knowing exactly what to say in General Orders and in official Prayers, and having sufficient sense to allow management by young staff officers who modestly effaced themselves. It is not necessary that we should repeat the painful proof of the hopeless folly of the Russian counsels. The suppression in Russia of Kuropatkin's book is explained by his allu-

sions to the pressure on the Emperor exercised by Bezobrazoff through the Grand Dukes. Moreover Kuropatkin asserts that the Emperor himself was a shareholder in the famous timber concession, the protection of which was the immediate cause of war. Incidentally Kuropatkin helps the "pacifists" of Europe by demonstrating the impossibility of a Great Power sitting down under the loss of European territory. He also shows that at no time could Russia have gone to war with England without risk even greater than that which she encountered in the case of Japan. Again, the Russian strategist teaches a useful lesson to France and to ourselves in his proof of the overwhelming importance of clear decision as to relative expenditure by each Power upon its armies and its fleets. Kuropatkin explains the advantage of sea transport against land transport by long lines such as our Canadian Pacific or the Russian Trans-Siberian railways; and he reassures India as regards the possibility of European Powers carrying on war with communications depending on such lines as the Trans-Caspian, the Baghdad, or the Arabian routes. No opponent of Russian policy has ever given an account of Russian international perfidy more depressing than is Kuropatkin's of the breach of pledge in the matter of the evacuation of Manchuria. Autocracy itself is hard hit by his elaborate proof of the fashion in which the Russian Emperor's firm intention, repeatedly expressed, to avoid war with Japan, was over-ruled "by his principal subordinates." The views of Mr. Spenser Wilkinson as to how great empires should sit down and count the cost before they go to war are powerfully supported by Kuropatkin in his description of

"our ignorance of Japan's readiness for war, and her determination to support her contentions with armed force. We ourselves were not ready to fight, and resolved that it should not come to fighting. We made demands, but we had no intention of using weapons to enforce them—and, it may be added, they were not worth going to war about. We always thought, moreover, that the question whether there should be war or peace depended upon us."

As regards the actual fighting Kuropatkin's views may be briefly summarized by quotation:—

"There was in all ranks a great dearth of men of strong military character, with nerves tough enough to enable them to stand the strain of an almost continual battle lasting for several days. It is evident that neither our educational system nor our national life during the last forty to fifty years has been of a nature to produce men of strong independent characters, or more would have appeared in our army when wanted. Now the Tsar has given us the blessing of freedom."

Kuropatkin often alludes to the importance of the moral factor in modern wars, and names our South African campaign as one of the two which form an exception to his rule that the side with the strongest moral force (in this case, he thinks, the Boers) must undoubtedly prevail. He goes on to describe in the Russian Army

"the disgraceful conditions under which both men and officers were often taken prisoner.....There is only one thing which justifies capture—the fact of being wounded. All those who surrender when they have not been wounded should be tried by court-martial for not fighting to the last.....Commandants of fortresses who surrender them..... officers in command of units that lay down their arms, should be considered as forfeiting all rights, and should be condemned to be shot without trial."

Glimpses of the Twenties, by William Toynbee (Constable & Co.), is a readable, but superficial survey of the reign of George IV. Mr. Toynbee deals freely in scandal, and is no believer in elevated motives; but he has a good general knowledge of the period, and if many of his stories are old, they bear re-telling. He puts the case for

George IV. with skill, without laying sufficient stress, perhaps, on the King's inveterate disingenuousness. A character of much more solid worth was Lord Liverpool, who, though destitute of showy qualities, showed unfailing tact and a considerable grasp of affairs. We agree with Mr. Toynbee that, had Liverpool been really the "arch-mediocrity" of Disraeli's gibe, he would never have kept, not only a Government, but also a party together during many momentous years. These "glimpses" do no more than justify their title; but, if their aim is modest, they certainly hit the mark.

Oh! Christina. By J. J. Bell. (Hodder & Stoughton.)—Mr. Bell's companion portrait to 'Wee Macgregor' is strong in local colour, and the humours of a marked Glasgow dialect. Scotophobes and other dull folk are warned off, but most people will, we think, appreciate the sterling and winning character that underlies the little rough husk of the Glasgow "keelie" of twelve. Christina is an orphan when she comes into the life of her gentle and "genteel" middle-aged aunt, who has been bred in the east-windy, west-endy city of Edinburgh. Miss Purvis keeps a fancy store and toyshop on the west coast, and cherishes an attachment for a middle-aged commercial traveller. Christina's too energetic efforts to extend the business and promote the love-affair lead to many humorous scenes; and there is nearly a tragedy when she almost kills her aunt by overturning the hair-oil ("Spirit of Love") which the child has bought as a philtre.

An annual volume which we have learnt to expect, *Review of Historical Publications relating to Canada*, by Prof. G. M. Wrong and Mr. H. H. Langton, reaches us from Messrs. Morang & Co. of Toronto. The first section, dealing with the political questions involved in the relations of Canada to the United Kingdom and the Empire, is of unusual importance. Both as regards the treaty-making power, and more recently, in respect of contribution towards the Navy, debates have taken place in the Dominion Parliament in which the future has been surveyed with boldness, but without decision. The view at one time espoused in Australia by Mr. Deakin and other statesmen, modified in the case of the Commonwealth by reflection and by time, is now dominant in Canadian thought. Many Imperialists of the Dominion have come to take a constitutional line not wholly dissimilar from that of French-Canadian politicians formerly accused of disloyalty and separatism. The "allied-nation" theory, pointing towards a mere personal union between independent crowns, worn by the King of England, Emperor of India, and reviving Sir Walter Raleigh's Virginian dream, attracts the authors of several of the books reviewed. Mr. Ewart, an eminent King's Counsel in an essay on 'The Kingdom of Canada,' supports this title, at one time recommended by Sir John Macdonald. Asserting that Canada is now virtually independent, Mr. Ewart thinks that the use of the kingly title would put an end to the idea that the status of Canada in the Empire is inferior to that of the United Kingdom. In expressing dissent from the tone of Mr. Ewart's attacks upon Mr. Chamberlain and the Lord Chief Justice of England, the editors admit the great value of a volume sound, they seem to think, in doctrine, although ungenerous towards Great Britain. We fail to understand how it is possible to concede to Canada the support of the Imperial Navy and of our full strength in war, if Canada is to obtain

so complete a freedom as to be unpledged to join in "British wars." Sir Wilfrid Laurier's position is that maintained by Pennsylvania and others among the American Colonies from time to time in the eighteenth century. A refusal to pledge in advance aid to the mother-country in her wars is not, of course, inconsistent with the existence of a technical state of war in which a Dominion will confine herself to resisting when she is attacked. In the case, however, of a great war with a naval coalition it would be impossible to prevent the treatment of Canada by belligerents as an enemy, and to obtain for her any vestige of the neutral favoured position. Among French essays upon Canada the editors note an attempt on the part of several writers to put forward the Province of Quebec as a field for French emigration. This year's 'Review of Historical Publications relating to Canada' does not contain so much archæology and such interesting matter relating to the early history of the American Indians as did previous volumes; but this is, of course, mere accident, and there is no trace of falling-off in a book which is a credit to the Dominion and all concerned.

The Ideas of a Plain Country Woman. By the Country Contributor. (Constable & Co.)—In a preface by Mr. E. Bok we are told that the papers written for *The Ladies' Home Journal* by "A Country Contributor," and presumably incorporated in the volume under consideration, "have been more widely read, and are to-day more popular, than the writings of any single contributor to the magazine." Without being in any way remarkable, the little book is pleasant enough after a bright, chatty fashion, plentifully besprinkled with anecdote, and rich in that profusion of small details perennially dear to the feminine heart. Moreover, the writer displays a liberal proportion of "horse-sense," together with a lively appreciation of the blessings of things as they are. Her lot, she tells us, was cast on the ragged edge of a little Indiana town, and, in spite of poverty and an undomestic husband, it would appear to have been singularly happy. House-cleaning, sewing, cooking, the duty and pleasure of work, the pleasure and duty of idleness—all is fish that comes to her optimistic net. To "scare up something for dinner" is good; so are "Easter flowers blooming, and blessed robins hopping about." The author has a fine intolerance of any other sort of existence than her own. On the whole, these brisk little essays may be summed up as the exposition of a hearty, wholesome, self-assertive personality—one who has lived, laughed, loved, and liked life well.

PROF. ANDRÉ MATER, of the new University of Brussels, is responsible for a volume entitled *Le Socialisme conservateur ou municipal*, published by MM. V. Giard & E. Brière of Paris. In its more than 600 pages will be found an enormous mass of matter dealing with every branch of municipal activity; but the Index is conspicuously defective, and the book would be improved by rearrangement. M. Mater is a supporter of the Collectivism of the towns, and in his Introduction and Conclusion gives for his faith non-political reasons similar to those commonly expressed by Bailies of Glasgow and other Conservative councillors of our great cities. In the body of his work, however, Prof. Mater traces the history of the village community and the developments of modern Socialistic ideas in a different fashion; so that the volume as a whole will fail to carry conviction to those classes on the Continent to whom it is

addressed. Incidentally there is an interesting history of the doctrine of betterment and of the theory of the single tax. Traces of these supposed modern principles are found by our author in the local laws and the edicts of the King's Council of the *ancien régime* in France; and he shows that some of the most advanced among the laws of Napoleon were mere codifications of ancient usage. The extent to which taxation on improved land values has been carried in Germany is startling, if we are to trust the statistics here quoted from French economists. The local income tax is very high in the Prussian towns, and we are amazed to read that the tax on the increased value of town lands forms 36 per cent of the revenues of Berlin, and 61 per cent of those of Altona. The Bibliography appended, and the foot-notes, do something to make up for that extraordinary imperfection of the Index to which we have called attention.

SONGS OF CYMRU.

(After Ceiriog's 'Alun Mabon'.)

Songs of Cymru, through the years
Sounding still upon our ears;
Gay or grieving, loud or low,
Down the mountain wind they go;
Songs the old folk ever sung
Round the hearth when we were young.

Songs of love that set the leaves
Sighing round our cottage eaves;
Fragments fierce of battle tunes
Tempest-flung across the dunes;
Psalm and hymn the Cymro hears
In the music of the spheres!

Still the mountains stand rockfast,
Still around them roars the blast;
At the blueing of the day
Still outpours the pastoral lay;
Underneath the frowning scaur
Still the daisy lights her star;
But the sun and moon behold
Other shepherds than the old.

Over cottage, church, and grange
Steals the silent hand of Change;
Like the ocean's ebb and flow,
Generations come and go.
Life's tempestuous struggle o'er,
Alun Mabon is no more;
But unto the dear old tongue
Still the dear old songs are sung.

ALFRED PERCEVAL GRAVES.

WHITLEY STOKES.

OTHERS than myself will, I feel sure, think that the obituary notice in your last number does scant justice to the unique character of the late scholar's achievement. It was of a twofold character. He was the ablest of the successors of Zeuss in the task of establishing *Celtische Philologie* (which means so much more than Celtic philology) upon a rigidly scientific basis. In addition he did more than any other man to make Irish mediæval literature accessible to the world at large by providing texts, edited with the utmost accuracy, and translations equally admirable for their faithfulness and their literary quality. Thanks to him the earliest remains of Irish Christian literature, accompanied with a wealth of explanatory and auxiliary comment, are available in his editions of the Patrician 'Corpus,' and of the 'Félire.' The most archaic fragments of Irish pre-Christian myth and saga are accessible in his editions of the 'Dinnshenchas,' and the 'Coir Anmann.' The *imrama* literature, perhaps the most characteristic and influential branch of Irish fiction, was revealed by his editions of 'Maoldun' and the minor *imrama*. In the 'Battle of Moytura' he has given us what is almost the solitary remnant of Irish mythic history before it suffered a process of Christianizing euhemerism. To him we

owe it that we can consult one of the oldest and most interesting of native chroniclers, Tigernach. In the 'Death of Cuchulinn' and in 'Bruden dá Derga' he made accessible the most noble episode of Irish heroic epos, and what is in many respects the most valuable text of the epic literature for the student who wishes to understand its nature and development. In works like the 'Amra' attributed to Dallan Forgaill, and the 'Dialogue of the Two Sages,' he (and he alone could have done it), interpreted texts which are of first-class importance to the student of the historical development of Irish letters; and in his editions of the oldest glossaries he provided material of even greater importance for the historian and the folk-lorist. The rich series of small historico-heroic cycles assigned to periods dating from the fourth century B.C. ('The Destruction of Dind Rig'), to the fourth century A.D. (the tales connected with Nial of the Nine Hostages and his kin) were all sampled by him. To him is due the largest collection of native hagiology of the later mediæval period. Finally, in the somewhat thankless task of editing and translating the texts translated or imitated from classical or Romance models, he has provided most valuable material for the exact study of Irish lexicology, literary history, and style in the eleventh to the fourteenth centuries.

It was Whitley Stokes's practice to provide the texts he issued with valuable indices illustrating their *Realien* as well as their linguistic features. An analytic digest of this material would yield a basis upon which many outline chapters of a sketch of Irish culture could for the first time be reared.

It was his supreme merit, from the point of view of the lover of literature, that by his example he banished the inferior Johnsonese in which, prior to him, the native literature had, with few exceptions, been presented to the English reader. His style was simple, strong, vivid, and picturesque, doing full justice to the literary quality of his originals, and yet representing them faithfully and accurately. If it were necessary to choose between the body of texts which he has edited and rendered, and the texts due to all other scholars working during his lifetime, the choice of the instructed student would be in his favour.

ALFRED NUTT.

AMATEUR PRINTING.

The King's School, Ely, Cambs, April, 1909.

I SHOULD feel grateful if any of the readers of *The Athenæum* could supply me with the titles, &c., of any books printed by the authors at their own private presses. I propose to issue a bibliographical clue to as many privately printed books as I can hear of; and it is my wish to include only such as have been set up and printed by amateur printers, without professional assistance. Replies should be sent direct to the King's School, Ely. E. H. BLAKENEY,

Hon. Sec., Amateur Printers' Association.

'DORANDO: A SPANISH TALE.'

The Signet Library, Edinburgh, April 15, 1909.

I HAVE been interested in the correspondence in your columns on this subject. The rarity of the work appears to have been greatly exaggerated by writers on Boswell. Mr. W. Keith Leask in his 'Life of Boswell' in the 'Famous Scots Series' says "no copy of this forlorn hope of the book-hunter has ever been found"; and Mr. Augustine Birrell in his essay on 'Boswell

as Biographer' in 'In the Name of the Bodleian,' &c., gives expression to the same statement, adding that he does not, however, despair of reading 'Dorando' before he dies! Your correspondents have traced copies of each of the three editions published in 1767, and it may interest students of Boswell to know that there is a copy of the first edition in this Library. The volume is a small quarto, and has the same imprint as is quoted by Mr. J. T. T. Brown in your issue of March 27th for the second edition. The height of the volume (letterpress) is 21.2cm.

I understand there is also a copy in the Edinburgh University Library.

It may be of further interest to students of Boswell to know that the Signet Library contains his pamphlet entitled 'The Essence of the Douglas Cause,' also published by Wilkie in 1767; and 'The Speeches, Arguments, and Determinations of... the Lords of Council and Session in Scotland upon that Important Cause,' &c., by a Barrister at Law, Lond., 1767; and a reprint of the same, entitled 'A Summary of the Speeches, Arguments,' &c., Glasgow, 1767.

JOHN MINTO.

** We cannot publish any more correspondence on Boswell's book, the rarity of which has clearly been over-estimated.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bigg (C.), *The Origins of Christianity*, 12/6 net. Edited by T. B. Strong.
Faith and Works of Christian Science, by the writer of 'Confessio Medici,' 3/6 net.
Gogery (D.), *Ceylon Buddhism*, 10/6 net. Collected writings, edited by A. S. Bishop.
Haldeman (L. M.), *Christian Science in the Light of Holy Scripture*, 5/ net.
Hibbert Journal, April.
Johnston (C. N.), *St. Paul and his Mission to the Roman Empire*. The volume seeks to interest men and women in the story of the great Apostle.
King (H. C.), *The Laws of Friendship, Human and Divine*, 5/ net. The Haverford Library Lectures.
Knight (Prof.), *Things New and Old*, 5/ net. Sunday addresses delivered at Thornton Castle and elsewhere.
Patterson (Rev. M. W.), *A History of the Church of England*, 7/6 net.
Rogers (A.), *Prophecy and Poetry*, 4/6 net. Studies in Isaiah and Browning. The Bohlen Lectures for 1909.
Stone (H. M.), *The Witness of the Heart, and other Sermons*, 4/6 net.
Trumper (Mrs. J.), *The God of the Bible*, 2/6 net.
Wenley (R. M.), *Modern Thought and the Crisis in Belief*, 6/6 net. The Baldwin Lectures, 1909.
Whittaker (T.), *The Origins of Christianity*, 2/6 net. With an outline of Van Manen's analysis of the Pauline literature. Second Edition, with an appendix on Galatians.

Law.

- Bryan (J. W.), *Development of the English Law of Conspiracy*. One of the Johns Hopkins University Studies.
Stephenson (C. H. S.), *A Study of the Law of Mortgages*, 7/6 net.

Fine Art and Archaeology.

- Hampshire, painted by Wilfrid Ball, described by Rev. Telford Varley, 20/ net.
Hayden (A.), *Chats on English Earthenware*, 5/ net. With a coloured frontispiece and 150 illustrations, and tables of over 200 marks.
Konody (P. G.), Brockwell (M. W.), and Lippmann (F. W.), *The National Gallery, Part XI*, 1/ net. With illustrations in colour.
Liverpool University, *Annals of Archaeology and Anthropology*, Vol. I. Edited by J. L. Myers in collaboration with F. P. Barnard, R. C. Bosanquet, and others. Issued by the Institute of Archaeology.
Nevill (Ralph), *British Military Prints*. Contains 146 illustrations.

Poetry and the Drama.

- Allen (I. S.), *The Garden of Love, and other Poems*, 3/6 net.
Cameron (W. J.), *Poems*, 3/6 net.
Goll (August), *Criminal Types in Shakespeare*, 5/ net. Authorized translation from the Danish by Mrs. Charles Weekes.
Jameson (G. M.), *A Garland of Pansies*, 1/
Middleton (T.) and Rowley (W.), *The Spanish Gipsie, and All's Lost by Lust*, 2/6 net. Edited by Edgar C. Morris. One of the Belles-Lettres Series.
Monroe (Anita), *A Rosary of Sonnets, and other Poems*, 1/
Nichols (W. B.), *Date Lilia*, 1/ net. An elegy on Swinburne.
Otway (T.), *The Orphan, and Venice Preserved*, 2/6 net. Edited by Charles F. McClumpha. Another of the Belles-Lettres Series.
Shakespeare for Home Reading: *Hamlet, and As You Like It*, 1/ each. Edited by K. Ilarvey.
Shelley (P. B.), *Select Poems*, 2/6 net. Edited, with introduction and notes, by George E. Woodberry. Also in the Belles-Lettres Series.

Taylor (Maurice), *Songs of Solitude*, 3/6 net. A collection of verse.

Toynbee (Paget), *Dante in English Literature from Chaucer to Cary (c. 1380-1844)*, 2 vols., 21/ net. With introduction, notes, biographical notices, chronological list, and general index.

Music.

Graves (C. L.), *Musical Monstrosities*, 1/ net. Illustrated by George Morrow.

Rix (F. R.), *A Manual of School Music in Elementary Grades*, 4/6 net. For supervisors and class teachers.

Songs and other Shadow-Pictures for the Child-World: Verses by R. Butler, Music by J. L. Gaynor, 4/ net. Illustrated.

Songs of the Child-World: Words by A. C. D. Riley, Music by J. L. Gaynor. Nos. 1 and 2, 5/ each.

Bibliography.

Classified Catalogue of Works published by Longmans, Green & Co.

Classified List of Smithsonian Publications available for Distribution, March, 1909.

Philosophy.

Cronin (Michael), *The Science of Ethics: Vol. I. General Ethics*, 12/6 net.

Nietzsche (F.), *Beyond Good and Evil*, 3/6 net. Translated by Helen Zimmern, with an introduction by Thomas Common.—*The Birth of Tragedy*; or, Hellenism and Pessimism, 2/6 net. Translated by William Haussmann, with biographical introduction by Mrs. Förster-Nietzsche, the philosopher's sister.—*Thoughts out of Season: Part I. David Strauss, the Confessor and the Writer, Richard Wagner in Bayreuth*, translated by Anthony M. Ludovici; *Part II. The Use and Abuse of History, Schopenhauer as Educator*, translated by Adrian Collins, 2/6 net each.

Ridsdale (A. C.), *Modern Metaphysical Philosophy*, 3/ net.

Stewart (J. A.), *Plato's Doctrine of Ideas*, 6/ net.

Political Economy.

Chomley (C. H.) and Outhwaite (R. L.), *The Essential Reform: Land Values Taxation in Theory and Practice*, 1/ net.

Meyer (Mrs. C.) and Black (C.), *Makers of our Clothes*, 5/ net. A case for Trade Boards. The results of a year's investigation into the work of women in London in the tailoring, dressmaking, and underclothing trades.

Socialism and National Minimum, by Mrs. S. Webb, Miss B. L. Hutchins, and the Fabian Society, 6d. net. In the Fabian Socialist Series.

History and Biography.

American Historical Review, April. Edited by J. Franklin Jameson and others.

Callender (G. A. R.), *Sea Kings of Britain: Albemarle to Hawke*, 3/6. Short lives of great admirals, with maps and plans.

Channing (E.) and Lansing (M. F.), *The Story of the Great Lakes*, 6/6 net. With maps and illustrations, a portrait of La Salle following the frontispiece.

Conway (Moncure D.), *The Life of Thomas Paine*, Part I., 6d.

Eames (J. Bromley), *The English in China*, 20/ net. An account of the intercourse and relations between England and China from 1600 to 1843, and a summary of later developments.

English Historical Review, April, 5/

Gray (Thomas), *The Buried City of Kenfig*, 10/6 net. History of a buried town, Margam Abbey, and other records. Illustrated.

Hawker (G.), *The Life of George Grenfell, Congo Missionary and Explorer*, 6/ net. With photogravure portrait, maps, and illustrations from photographs.

Lubbock (P.), *Samuel Pepys*, 3/6. With 9 illustrations. One of the Literary Lives Series.

Lyte (Sir H. C. Maxwell), *A History of Dunster and of the Families of Mohun and Luttrell*, 2 parts, 30/ net. Illustrated.

Myers (Jack M.), *The Story of the Jewish People*, Vol. I., 1/6 net. A history of the Jewish people since Bible times, with maps and numerous illustrations, and a prefatory note by the Chief Rabbi.

Thomas (C.), *A History of German Literature*, 6/

Geography and Travel.

Cain (Georges), *Walks in Paris*, 7/6 net. Translated by Alfred Allinson. Contains a frontispiece in colour by Maxwell Armfield, and 118 other illustrations and plans.

Directory of the Chief Industries of India, Ceylon, and the Straits Settlements, 1909, 9/ net.

Floating Hotel, No. I., May, 3d. A monthly magazine devoted to travel by sea.

Mann (A.), *Yachting on the Pacific*, 6/. Contains also notes on travel in Peru, and an account of the peoples and products of Ecuador.

Pullen-Burby (B.), *In a German Colony; or, Four Weeks in New Britain*, 5/ net. With 8 illustrations and 2 maps.

Thacker's Calcutta Directory, City and Suburbs, 1909, 7/6 net.

Vaile (P. A.), *Y: America's Peril*, 6/ net. Some account of the American as he impressed the author.

Walker (H.), *Stamford*, with its Surroundings, 1/ net. Including an account of Burghley House and Park, with a special chapter on the churches of Stamford by E. W. Lovegrove. Illustrated with photographs.

Sports and Pastimes.

Kennel Encyclopædia: Vol. III., Part 2—O—R., 5/ net.

Nisbet's Golf Year-Book, 1909, 2/6 net. Edited by John L. Low.

Vaile (P. A.), *Modern Golf*, 7/6 net. Illustrated.

Education.

Allen (J. W.), *The Place of History in Education*, 5/ net.

Spiller (Gustav), *Report on Moral Instruction (General and Denominational), and on Moral Training in the Schools of Austria, Belgium, the British Empire, &c.*, 3/6 net.

Philology.

Arthur (C.) and Ginever (I.), *Hungarian Grammar*, 4/6 net.

Ciceronis Orationes. Edited by A. Curtis Clark. One of the Scriptorum Classicorum Bibliotheca Oxoniensis. Eight of Cicero's Orations are included.

Dalbiac (Lilian), *Dictionary of Quotations: German*, 3/6 net. With indexes of authors and subjects. New Edition.

School-Books.

Cavers (F.), *Botany for Matriculation*, 5/6. University Tutorial Series.

Edwards (W.), *Notes on British History: Part I. Pre-historic Times to Richard III., 1485; Part II. The Beginning of Modern History, 1485-1600*, 2/ net each.

Deal with the leading events of European history, the great events of the Middle Ages, and the geographical discoveries of the sixteenth century.

Ephesians, Philippians, Colossians, and Philemon, 1/6 net. Edited by W. K. Lowther Clarke. Part of the Cambridge Bible for Schools.

Fisher (Emma), *Dornröschen: ein Märchenspiel in vier Scenen*, 6d. net.

Franks (C.), *French Nouns Coupled*, 2/. An easy means of fixing their gender.

Hugo (Victor), *Selected Poems*, 2/6. Edited, with introductions and notes, by A. Schinz. One of Heath's Modern Language Series.

Reichenbach (Mathilde), *Das Rothkäppchen: Spiel in fünf Scenen*, 6d. net.

Reinhard (P. B. et Ph.), *First Lessons in French*, 1/6. Adapted for the use of English pupils by Grace Sandwith.

Sudermann's Johannes: Tragödie in fünf Akten und einem Vorspiel, 1/6. Edited, with introduction and notes, by F. G. Schmidt. Another of Heath's Modern Language Series.

Science.

Antimony: its History, Chemistry, Mineralogy, &c., by Chung Yu Wang, 12/6 net. Illustrated.

Armstrong (Prof. H. E.), *Low-Temperature Research at the Royal Institution, 1900-7*.

Badgley (W. F.), *Heat and other Forces*, 5/ net.

Coburn (F. D.), *Swine in America*, 12/6 net.

Crabtree (Harold), *An Elementary Treatment of the Theory of Spinning Tops and Gyroscopic Motion*, 5/6 net.

Finn (F.), *Wild Beasts of the World*, Part 13, 1/ net. With illustrations in colour by L. Sargent, C. E. Swan, and W. Austen.

Garrod (A. E.), *Inborn Errors of Metabolism*, 3/6 net. The Croonian Lectures, 1908.

Godman (F. du Cane), *A Monograph of the Petrels (Order Tubinares)*, Part IV. With hand-coloured plates by J. G. Keulemans.

Hay (J.), *Graphic Methods in Heart Disease*, 7/6 net. One of the Oxford Medical Publications.

Hunter (W.), *Severest Anemias: their Infective Nature, Diagnosis, and Treatment*, Vol. I., 10/ net.

Johnston (J.), *Wastage of Child Life, as exemplified by Conditions in Lancashire*, 6d. net. In the Fabian Socialist Series.

Lane (C. B.), *The Business of Dairying*, 6/6 net.

Lane (W. A.), *The Operative Treatment of Chronic Constipation*, 2/6 net.

Lea (F. C.), *Hydraulics*, 15/ net. For engineers and engineering students.

Louis (H.), *The Dressing of Minerals*, 30/ net. Illustrated. Nature Book, Vol. II., 12/ net. Illustrated. For review of Vol. I. see *Athen.*, Dec. 12, 1908, p. 765.

O'Toole (I.), *Tables of Seamless Copper Tubes*, 3/6 net.

Shelford (F.), *Pioneering*, 3/ net.

Smith (J. Walker), *Dustless Roads: Tar Macadam*, 10/6 net.

A practical treatise for engineers, surveyors, and others.

Still (G. F.), *Common Disorders and Diseases of Childhood*, 15/ net. Another of the Oxford Medical Publications.

Taylor (W. T.), *Stationary Transformers*, 6/6 net.

Van Slyke (L. L.) and Publow (C. A.), *The Science and Practice of Cheese-Making*, 9/ net.

Ward (H. Marshall), *Trees: Vol. V. Form and Habit*, 4/6 net.

A handbook of forest-botany for the woodlands and the laboratory, with an appendix on seedlings. Illustrated. For notice of Vol. III. see *Athen.*, Aug. 26, 1905, p. 280.

Warning (Eug.) and Vahl (M.), *Ecology of Plants*, 8/6 net.

An introduction to the study of plant-communities, prepared for publication in English by Percy Groom and I. B. Balfour.

Whitelocke (R. H. Anglin), *Sprains and Allied Injuries of Joints*, 7/6 net. Also in the Oxford Medical Publications.

Wright (H. J. and W. P.), *Beautiful Flowers and How to Grow Them*, Part 12, 1/ net. With illustrations in colour.

Juvenile Books.

Brown (Rev. C.), *The Children on the King's Highway*, 2/6.

Talks with young people on the second part of 'The Pilgrim's Progress,' with full-page illustrations by Harold Copping.

Litchfield (May), *Floral Fairy Tales for Little Folk: No. I. A Wild Rose*, 1/ net. Illustrated by W. N. Shillingford.

Fiction.

Bendall (Gerard), *The Old Home*, 6/

Cleeve (Lucas), *The Arbitrator*, 6/

Cotton-Walker (Frances M.), *Cloister to Court*, 3/6. Tells the life of Princess Charlotte of Bourbon, youngest daughter of the Duc de Montpensier, from her entrance as an unwilling postulant into the Convent of Jouarre (of which she eventually became Abbess) to her escape and subsequent marriage with William the Silent, Prince of Orange, and Founder of the Dutch Republic.

Crawford (F. Marion), *The White Sister*, 6/. The scenes are laid in Rome, and the heroine is Angela, the beautiful daughter of the Prince Chiaramonte, an aristocratic old adherent of the clerical party, "more Papist than the Pope."

Doyle (Mina), *The Story of Felicity*, 6/. With a frontispiece by R. Easton Stuart.

Garnett (Mrs. R. S.), *The Infamous John Friend*, 6/. The story of a spy.

Gould (Nat), *The Jockey's Revenge*, 2/. One of the author's many sporting stories.

Griffiths (Major Arthur), *A Woman of Business*, 6d. New Edition.

Halifax (R.), *The Shadow of Mayfair*, 6/. A story of political crime.

Harvey (Marie), *Satan, K.C.*, 6/

Heilgers (H.), *Stephen the Man*, 6/. Has to do with the jealousy existing between the wife and the former mistress of "a whisky lord."

Loken (Henri), *Raveltoft*, 6/. A story of the Orkneys.

Marsh (Frances), *The Iron Game*, 6/. A story of the Franco-Prussian War, founded partly on historical works, and partly on personal narratives of friends who served on battle-fields, in the streets of Paris, or by tending the wounded.

Meade (L. T.), *The Necklace of Parmona*, 6/. Illustrated by A. Forestier.

Pugh (L.), *Peter Vandy*, 6/. A biography in outline.

Tearle (Christian), *Holborn Hill*, 6/. A story of Nelson's day.

Vachell (H. Annesley), *An Impending Sword*, 2/6 net. An adventure by the sea.

Watson (Helen H.), *The Captain's Daughter*, 6/. A tale of homely life in a scholastic set.

Wood (M.), *The Riddle*, 1/. A story concerned with religion.

General Literature.

Andujar (Manuel), *Spain of To-day from Within*, 3/6 net. Illustrated.

Brontë Society Transactions, Part XIX. Contains report of proceedings at Sheffield and Harrogate, papers read before the Society, and the Fifteenth Annual Report.

Christian (E. B. V.), *Leaves of the Lower Branch*, 6/ net. Sketches of the attorney as depicted in literature, and of the work done in literature by solicitors. The sketches range from a humorous defence of Dodson & Fogg to more serious studies in books. Illustrated.

Clausewitz (General Carl von), *On War*, 7/6 net. Translated by Miss Maguire, with Notes by T. Miller Maguire.

Clough (E. M. O.), *The South African Parliamentary Manual*, 15/ net.

Cobden-Sanderson (T. J.), *Credo*, 21/. One of the Doves Press productions.

Curzon (Lord), *Principles and Methods of University Reform*, 2/6 net. A letter addressed to the University of Oxford.

Dickinson (G. A.), *Your Boy: his Nature and Nurture*, 3/6. Chapters on boys and the best way of training them.

Edinburgh Review, April, 6/. Includes articles on Halley's comet, Carducci's poetry, Pragmatism, and 'Two Canadian Poets.'

Fogarty (Elsie) and Nankivell (Amy), *Monologues for Recitation*, 6d. net.

Forbes (Athol), *The Romance of Smuggling*, 2/6

Hart's Annual Army List, 1909, 21/

Higgins (P.) and Conolly (F. V.), *The Irish in America*, 6d. Part of the Irish Library.

Jones (S.), *The Town Councillor's Handbook*, 2/6 net.

Kelly's Directory of the Engineers and Iron and Metal Trades and Colliery Proprietors, 30/

Kelly's Directory of the Watch and Clock Trades, 20/

St. Maur (K. V.), *The Earth's Bounty*, 7/6 net. An account of life and work on a small farm. With many illustrations from photographs.

Munro (W. B.), *The Government of European Cities*, 10/6 net. The purpose of the volume is to explain, in a general way, the structure and functions of city government in three European countries, and to contrast these, wherever they may be appropriately compared, with the structure and functions of city government in the United States.

Paine's Political Writings during the American and French Revolutions, 6d. Edited, with an introduction, by H. P. Bradlaugh Bonner.

Servia by the Servians, 12/6 net. Edited by Alfred Stead, with a map. A collection of articles from authoritative sources.

Skot (Bob), *A Brief Account of Gypsy History, Persecutions, Character, and Customs*, 2/6 net. With examples of gypsy melodies.

Pamphlets.

Nansen (Dr. Fridtjof), *Science and the Purpose of Life*, 1d. An address delivered before the Social and Political Education League.

FOREIGN.

Fine Art and Archaeology.

Lesage (L.), *Souvenirs du vieux Paris*, 6fr.

Vesly (L. de), *Les Fana: petits Temples gallo-romains de la Région Normande*, 6fr.

Poetry and Drama.

Borodine (Myrrha), *La Femme et l'Amour au douzième Siècle d'après les Poèmes de Chrétien de Troyes*, 5fr.

History and Biography.

Dino (Duchesse de), *Chronique de 1831 à 1862: Tome II. 1836-40*, 7fr. 50. Edited by Princess Radziwill. For review of Vol. I. see *Athen.*, Dec. 12, 1908, p. 759.

Geography and Travel.

Marc (Lieut. L.), *Le Pays Mossi: Le Pays et les Peuples de la Partie centrale de la Bouche du Niger*, 6fr.

Radet (E.), *En Sicile: quelques Impressions d'Art et de Nature*, 4fr.

Education.

Dugas (L.), *Le Problème de l'Éducation*, 5fr.

Fiction.

Bricon (É.), *Les Anxiétés de Thérèse Lesieure*, 3fr. 50. Told in the form of letters.

General Literature.

France (Anatole), *Le génie latin*, 6fr. An allocation at the Sorbonne on April 3. Limited edition.

Pamphlets.

Ulaszyn (H.), *An die Leser des Archivs für slavische Philologie*.

Valori (Elena), *'Il Vaso di Basilico' e la Novella di Lisabetta da Messina: Keats e Boccaccio*. Reprinted from the *Rivista delle Biblioteche e degli Archivi*.

** All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

A SHORT memoir of Sir Redvers Buller, by Mr. Lewis Butler, late captain in the King's Royal Rifle Corps, will be published immediately by Messrs. Smith & Elder. Mr. Butler has elaborated the work from the memoir which he contributed to the 'Chronicle' of the Rifle Corps, having had access to a considerable number of private documents. The book contains three portraits of Buller, and a facsimile of a letter he wrote to his wife on his entry into Ladysmith.

'A MINSTREL IN THE SOUTH' is the title of the volume of short poems by Miss Millicent Wedmore, which the same firm are about to issue. Although the gay verses called 'Jarjaille of Arles,' which appear in the new number of *The Cornhill*, will be included, the greater number of the thirty poems are of a more serious kind.

MESSRS. METHUEN have arranged with Sir Harry Johnston to publish in the course of the present year a work entitled 'The Negro in the New World.' The book will be the result of Sir Harry's recent journeys in the United States, West Indies, and Tropical America, some episodes of which have been described in *The Times*; but it will attempt to treat the question of the present position and future of the negro and "coloured" man in the New World more scientifically than was possible in the pages of a newspaper. The book will be copiously illustrated by a selection from the mass of photographs and drawings which Sir Harry Johnston brought back from America.

THE longest article in the forthcoming *Classical Review* will deal with 'The Teaching of Latin and the Fundamental Conceptions of Syntax,' and is by Dr. W. H. Russell, Inspector of High Schools, Cape Colony. Mr. Edmunds contributes a restoration of the new fragment of Alcæus: and Mr. T. Rice Holmes brings forward weighty reasons in favour of Wissant as Cæsar's starting-point for the invasion of Britain, as against Boulogne, which he had previously favoured. The information collected in Capt. Desbrière's work on Napoleon's plans for the invasion of England has compelled Mr. Holmes to reconsider the whole question.

A CONCORDANCE to Wordsworth, prepared by Prof. Lane Cooper of Cornell University, with the assistance of several collaborators, and under the auspices of the Concordance Society, will probably be ready for publication by July 1st, though no steps have yet been taken to secure a publisher. The text selected is that of the Oxford 'Wordsworth,' edited by Mr. Thomas Hutchinson, supplemented by the editions of Mr. Nowell Smith and Prof. Knight. The general plan is that of the concordance to Gray, noticed by us on February 27th.

WE regret to notice the death on Monday of Dr. Marcus Dods, Principal of the United Free Church College, Edinburgh, since 1907. After a period spent in commercial life, he studied for

the ministry of the Free Church, and from 1864 until 1889 was minister of Renfield Free Church, Glasgow, when he was appointed Professor of New Testament Theology in the Free Church College. Later he was appointed Principal of the same College, and retired from the duties recently owing to failing health. He was a contributor to 'The Encyclopædia Britannica' on theological subjects, to the *Expositor*, *Bookman*, and *British Weekly*, and the list of volumes he wrote on Biblical subjects is long.

THE death is also announced, in his sixty-sixth year, of Mr. Charles Warren Stoddard, since 1889 Professor of English Literature in the Catholic University, Washington. He was born at Rochester, New York State, in 1843, and became in turn actor and journalist. For seven years he was travelling correspondent of *The San Francisco Chronicle*, five of which were spent in the South Seas. Prof. Stoddard's publications included several volumes of poems, a book on 'The Lepers of Molokai' (1885), 'Lazy Letters from Low Latitudes' (1894), 'A Cruise under the Crescent from Suez to San Marco' (1898), and 'For the Pleasure of his Company' (1903).

IN accordance with the Irish Universities Act of last year, the Belfast University Commission will proceed to elect at an early date Professors in Modern History, Economics, French and Romance Philology, Jurisprudence and Roman Law, and Botany. A number of Readerships or Lectureships will also be created in English, Archæology, Celtic, two sections of Philosophy and of Chemistry, Physics, and Geology and Mineralogy. Information concerning these posts may be had from Mr. Arthur Jaffé, Secretary to the Commissioners.

A BUST of the poet Mangan, the work of Mr. Oliver Sheppard, will be unveiled in Dublin next Monday, the anniversary of the poet's birth. It has been erected by the National Literary Society of Ireland, and will occupy a site in St. Stephen's Green Park.

MM. GOUPIL & CIE. are preparing an elaborate edition of Anatole France's 'Vie de Jeanne d'Arc' in four volumes, which will be provided with numerous illustrations. The first volume is expected to appear in September next.

At the recent Council meeting of the Canterbury and York Society, with Mr. Justice Joyce in the chair, the Archbishop of York accepted the joint presidency of the Society. Mr. Herbert Chitty was appointed Hon. Treasurer in the place of the late Mr. Hilton Price. The vacancy on the Council was filled by the appointment of Mr. R. C. Fowler of the Public Record Office. Mr. Fowler has made considerable progress with the transcript of Bishop Baldock's register, 1306-13, the first of the London series. Instalments of the registers of Archbishop Pecham and Archbishop Parker will shortly be issued.

THE 195,250 francs paid last Saturday at the Hôtel Drouot for the Vicomte de Janzé's copy of Molière's 'Œuvres,' 1773, seems to be the highest price ever paid at auction for a printed book. This edition is undoubtedly the most beautiful of all the many issues of Molière, and contains thirty-three original drawings in sepia for the illustrations.

CRITICISM of one's own forthcoming work by telegram (republished in facsimile) is a recent form of advertisement. The work in question is described as "best tale I have done so far." Inspired paragraphs have made this announcement hardly convincing, for we seldom hear of an author's latest work which is not also his best.

THE REV. J. O. BEVAN has just written a work on 'The Genesis and Evolution of the Individual Soul,' which Messrs. Williams & Norgate will be publishing early this month. The author adopts a scientific method, so far as it is applicable, and boldly attacks the problems of individuality and immortality.

MR. JOHN LANE will publish in the course of next week 'Joan of the Hills,' a novel by Mr. T. B. Clegg, who is known as an Australian writer. The present story opens in London, but Mr. Clegg is soon back in Australia, describing life on a remote station in the bush.

A TABLET is to be erected, at the end of this month, to Mrs. Piozzi, better known as Johnson's Mrs. Thrale, in Tremeirchion Church, where she was buried in 1821. Its erection is due to Mr. O. B. Fellowes, whose grandfather was her executor.

THE monthly meeting of the Board of Directors of the Booksellers' Provident Institution was held on the 15th inst., when 125*l.* was voted for the relief of members and their widows. Three new members were elected; and donations from the Society for Promoting Christian Knowledge, Mr. John Murray, and Mr. A. H. Hallam Murray were received.

WORCESTERSHIRE is to be the subject of the next volume in Messrs. Black's series of Colour Books. The county is one of singular interest, both in scenery and historic associations. Mr. A. G. Bradley is responsible for the text, and Mr. Thomas Tyndale for the illustrations.

MR. FOSTER FRASER's new book 'Quaint Subjects of the King' describes the varied and strange tribes which inhabit the most distant parts of the Empire. The work is illustrated with 77 reproductions from photographs, and will be published by Messrs. Cassell immediately.

RECENT Government Papers of interest to our readers are: Accounts of the Lord High Treasurer of Scotland, Vol. VIII., 1541-6 (10*s.*); Statistical Report of the University of Edinburgh (2*d.*); Annual Report of the Registrar-General on Births, Deaths, and Marriages, Scotland, 1908 (7*d.*); and Return showing Money spent in the Erection of New Buildings and Extension of Existing Buildings for National Museums (½*d.*).

SCIENCE

OUR LIBRARY TABLE.

A Monograph of the Petrels (Order Tubin-ares). By F. Du Cane Godman. Illustrated by J. G. Keulemans. Parts I. and II. (Witherby.)—The Order Tubinares has in recent years been inseparably associated with the name of the late O. Salvin, and the present ambitious work owes its inception to the synopsis published by him twelve years ago. The magnificent series of coloured plates already in preparation has been finished under the direction of the President of the British Ornithologists' Union, and the outcome is a monograph to be completed in five parts. It is stated that the edition will be strictly limited to 225 copies. Few, indeed, are able to make a first-hand study of this fine order of oceanic birds, which for the most part approach the coasts only when casually driven there under stress of weather or for the purposes of nidification; even in the breeding season their crepuscular habits leave a great deal to mere conjecture.

In the first part Dr. Du Cane Godman enters on his subject without a single introductory remark of any sort on the general characteristics of the Order, and questions of classification are only dealt with as they arise. Throughout he is a model of lucidity and conciseness, but his account often appears meagre for a work of such importance, and one thinks of what a writer like the late Rev. H. A. Macpherson would have made of the subject. The author has in all debatable cases availed himself of the opportunity to make exhaustive comparisons of specimens in the British Museum and in the Rothschild collection. He emphasizes the fact that petrels vary greatly in dimensions, and in the absence of definite specific characters he is unwilling to recognize separate forms on the strength of differences in measurements. Thus he identifies *Oceanodroma socorroensis* with *O. monorhis*, and shows in passing that the specific name of the latter is founded upon a misconception, there being really nothing abnormal about the nostrils. Again, he doubts whether *O. beali* can be regarded as distinct from *O. leucorrhœa*. The nestling of this species is described as being covered with long "sooty-brown" down, a statement already disputed by Mr. Macpherson, who says "not sooty....but delicate grey." The close supervision under which Mr. Keulemans's striking illustrations have been coloured by hand is indicated by notes in two places to the effect that a light-brown wing-patch is not sufficiently pronounced in the picture. No one can fail to be struck by the wonderful painting of the birds themselves, the characteristically sober tones of ashy-brown, sooty-black, dusky-grey, plumbeous, and the like being blended with exquisite delicacy; the effect is, however, slightly spoilt at times by the cruder colouring of the conventional background.

The genus *Puffinus*, dealt with in Part II., provides several problems which, despite much recent addition to our knowledge, do not as yet admit of any but a tentative solution. On such points the author's close reasoning always carries conviction, and his wonderful grasp of the complexities of the subject excites our warm admiration. Recognizing the responsibility of forming a decision upon contentious matters, he tabulates the fullest data available, together with the views of other well-known authorities, but leaves us in no doubt about his own opinion, even when he appears to

accept the validity of a species somewhat against his better judgment. In the main he adheres to the sound principle "majus et minus non variant speciem," but on the strength of Lieut. Boyd Alexander's observations we find *P. edwardsi* consistently distinguished from the larger *P. kuhli*, to which, however, it is so closely allied that a separate plate in this instance is not considered necessary. The little dusky shearwater, on four occasions obtained on our shores, has been the subject of some controversy, and identified first as *P. obscurus* and then as *P. assimilis*; Dr. Godman, who traces with a masterly hand the distinctive characteristics of this and half a dozen of its close relatives, labels it without hesitation *P. bailloni*. Regarding the sooty shearwater (*P. griseus*) and the great shearwater (*P. gravis*), which both occur in British waters, the fact is alluded to that the former was long mistaken for the young or a dark form of the latter. The Manx shearwater—known even to Willughby as *P. anglorum*—no longer appears in the historic breeding-grounds. This phenomenon, for which there are some compensations in the direction of other colonies, is barely referred to by Dr. Godman. It was explained, even in the seventeenth century, as the result of systematic eviction by puffins, though it has been found that on Skomer Island, off the Welsh coast, the two species will actually inhabit the same burrows. Gätke, commenting on a similar disappearance in Heligoland, suggested that the failure of some favourite food-supply might be accountable for it. Part II. concludes with an interesting account of the so-called "mutton bird," and the great slaughter carried on annually at its breeding quarters in the Antipodes.

Twenty hand-coloured plates are given, and one and all are in every respect worthy of a notable work. They may, indeed, be called, without exaggeration, magnificent.

Birds of Great Britain and Ireland. By Arthur G. Butler. Vol. II. (Caxton Publishing Company.)—In our review of the first volume of this book we called attention to the fact that, so far as the letterpress and the plates of the eggs were concerned, it was little more than a reissue of a portion of 'British Birds with their Nests and Eggs.' Moreover, in view of the "special offer" freely circulated by the publishers, wherein it was definitely stated that the work was "entirely new and written up to date," it seemed fair comment to point out that Dr. Butler had observed a discreet and nearly unbroken silence regarding the numerous important records of the last dozen years. The author now expresses surprise that he should have been considered remiss in this respect: having two other books on hand at the same time, he found no leisure for "ferreting out" such particulars; but in the present volume he proceeds under protest to remedy this deficiency to a great extent. This is certainly as it should be. Aviculturists will again find in these pages many practical hints on the treatment of birds in confinement. The real value of the book, however, lies, as we pointed out before, in the admirable plates of birds, which do Mr. Grönvold the greatest credit. The colours are almost without exception extraordinarily true to nature, and are a triumph of reproduction. In most instances the effect is somewhat marred by the bird's eye being a trifle jaundiced, and the majority of the nests are rendered in so perfunctory a manner as to be unconvincing. That inveterate jerry-builder the house sparrow would hardly

recognize his model tenement as it has been figured, nor, we suspect, would Dr. Butler himself, being an authority on nests.

Wayside and Woodland Ferns. By Edward Step. (Warne & Co.)—People have various ways of showing their interest in hardy ferns. The most common way has been to make collections in a garden or herbarium. For such purposes woodlands and waysides have been ruthlessly ransacked. Many collectors either do not know the cultural requirements of the specimens they remove, or are careless in respect to their future welfare. The plants are gathered at all seasons, often when the new fronds have developed in spring, and they are torn up with little or no root. Therefore a very small proportion ever succeed in establishing themselves again in the soil. It is not to such collectors that the author appeals, and we are glad to note that in some cases of very rare species he has refrained from stating the exact habitat. But the genuine fern-lover is told how to remove plants in such a manner that they will live after transplantation; whilst in the case of rare species he is exhorted to spare the plant, and take only a fruiting frond that he may raise plants from the spores.

The text appeals to the uninitiated as well as those who have some experience. The introductory chapter explains the characteristics that distinguish ferns from flowering plants. There are sixty-seven half-tone reproductions of photographs taken by the author, and coloured figures of every species, from drawings by Miss Mabel E. Step. These coloured plates serve to show the structural characters, while the photographs illustrate the different species growing in natural surroundings. We commend the work to all interested in the subject.

Alpines and Bog-Plants. By Reginald Farrer. (Arnold.)—The author of 'My Rock-Garden' (reviewed in *Athenæum* Feb. 15, 1908) may be congratulated on so soon issuing another work on alpine plants. His writings are full of interest, although occasionally marred by a somewhat dogmatic style. The earlier book dealt with specialities rather than a general collection of plants for the rock garden, and in the Preface to the present volume Mr. Farrer states that it contains "all the treasured rarities and delights which pressure of space forbade me to include in its predecessor." He relates the actual behaviour of many species in his own well-stocked garden and nursery, and these details have all the value of first-hand observations. His enthusiasm for certain plants and frank dislike of others are stated with candour. Thus we read of the "dull desolation of Labiatae," and are told that "weeds are the Compositae, one and almost all." Even the snowdrop is described as "rather cold and dreadful." No one but a specialist knows the numerous difficulties encountered in the effort to keep alive many alpine species in our own damp and comparatively sunless climate. He is baffled repeatedly by the idiosyncrasies of a troublesome plant, but may find that his failure is due to some circumstance capable of being rectified. The author's hints on cultural details that have contributed to success will thus be most helpful. He is never happier than when describing his experience in collecting plants, and the chapter on 'A Collecting Day above Arolla' is one of the best. We note a slip in regard to *Rosa gigantea*, the giant of this genus, which Sir George Watt first discovered in Manipur. This shy species has flowered indoors, not at Syon House, but at Albury Park. Blooms

were exhibited from the latter garden at a meeting of the Royal Horticultural Society on February 28th, 1905.

We have nothing but praise for the illustrations, which are reproductions from photographs taken in the author's own garden.

The Mineral Kingdom. By Dr. Reinhard Brauns. Translated, with Additions, by L. J. Spencer. Part I. (Williams & Norgate.)—'Das Mineralreich,' by Prof. Brauns of Bonn, is a beautifully illustrated work on minerals, which has acquired much popularity in Germany, and is now being translated, with additions bringing it up to date, by Mr. L. J. Spencer of the British Museum. As the translator is a thorough master of the subject, his version may be relied on for accuracy, whilst, to judge from the first part, it may be equally recommended for its diction. Mr. Spencer is well known as the translator of Max Bauer's 'Edelsteinkunde'—a work with which that of Dr. Brauns may in many respects be fitly compared. Both are handsome volumes appealing to persons of education without special scientific training, and both rely largely for success on the profusion and fidelity of the illustrations. Dr. Brauns in putting forth a popular introduction to the study of minerals never loses sight of the practical or economic side of the subject. Instead of following an ordinary system of classification, based on chemical and crystallographic characters, he sorts his minerals into groups which will engage the attention of special readers: the group of ores, for example, will attract the miner and metallurgist; that of rock-forming minerals will interest the petrologist, geologist, and architect; whilst the section on precious stones will appeal mainly to the jeweller, the lapidary, and the lover of the beautiful. It is a pity that an outline of crystallography has necessarily to be placed in the forefront of any work on minerals, since this is just that part of the subject which is likely to repel the general reader at starting. Dr. Brauns, however, touches the subject with a light hand. It is difficult to say too much in praise of most of the coloured illustrations in the work, especially as attempts to depict minerals have often proved far from satisfactory. The plates make Dr. Brauns's volume exceptionally useful to teachers and students; but, excellent as the illustrations may be, the student must not rest content until he has seen and handled the minerals themselves. The English edition of this book is, we believe, printed in Germany, and is being issued in parts, of which twenty-five will complete the work.

ANTHROPOLOGICAL NOTES.

MR. LOVETT figures in *Folk-Lore* a number of amulets collected by him from costers' barrows in London, and compares them with similar objects procured from Rome and Naples. He also figures and describes some primitive tallies and turf dials in use among the shepherds on the South Downs.

The extra volume issued by the Folk-lore Society to its members for 1908 is a collection of the folk-lore of Lincolnshire made by Mrs. Gutch and Miss Mabel Peacock. It is larger and more comprehensive (occupying 437 pages) than the collections for other counties already issued by the society, and contains a store of information that may be useful to the members of the Royal Archaeological Institute when they visit Lincoln in July.

Mrs. B. H. Cunnington, who has been exploring Knap Hill Camp in Wiltshire,

points out in *Man* a peculiar feature in the entrenchments. The ditch and rampart are interrupted at unequal distances by a number of level paths forming a solid gangway or causeway into the interior of the camp. Mrs. Cunnington makes the ingenious suggestion that these causeways may have been left as platforms from which to enfilade the ditch.

In a quarry at Eragny (Seine-et-Oise) M. Laville found remains of five or more marmots, similar to a fragment of a skull of a marmot from Karlstein in Bohemia, now in the collection of the School of Mines at Paris. In a communication to the Society of Anthropology of Paris he stated that the type resembled more that of the Polish marmot, or bobac, than that of the Alpine marmot, and that it might have belonged to a late prehistoric period.

Upon the occasion of the display by a young Cephelonian lady, Mlle. Urania Diamandi (sister of the well-known calculator M. Pericles Diamandi), at a meeting of the same Society, of her powers as a mental calculator, M. L. Manouvrier has founded a study of the problems of visual memory, coloured visualization, and mental calculation, which occupies nearly 60 pages of the *Bulletins et Mémoires* of the Society. Several schemes of number-form (as defined by Mr. Francis Galton) drawn by her illustrate the paper.

Dr. Deyrolle exhibited to the same Society an instrument for cutting rice in use among the Man peoples of Upper Tonkin, which resembles others from the peninsula of Malacca. The use of it by Europeans is difficult, on account of the different shape of our fingers from those of the native peoples.

Dr. Huguet called the attention of the Society to a translation, recently published by Father Giacobetti at Wargla, of a manuscript written in 1678, entitled 'Kitab en-Nasab,' containing genealogies of the Caliphs, a legend of the foundation of the city of Fez, definitions of the various classes of nobility, and other matter of interest.

The Rev. J. H. Weeks's notes in *Folk-Lore* on some customs of the Lower Congo people include an account of a custom by which the evils of slavery seem to be somewhat mitigated. A slave badly treated by his master may offer himself to a neighbouring chief who, if he accepts, kills a goat, which the slave and chief eat together. The former master is entitled to the ordinary market value of his slave, upon payment of which the slave is virtually free, but generally becomes a faithful follower of the chief with whom he has eaten the goat, and is thenceforth called "Nkombo," or goat.

Dr. J. W. W. Crawford contributes to *Man* an account of the life and works of the medicine man of the Kikuyu tribe of East Africa. He has two names: one for his office of fortune-teller or prophet, another for that of priest and physician, to which he is supposed to be called by God in a vision.

Mr. Edge-Partington cautions collectors and others against forged New Zealand antiquities. He is informed by Mr. Turnbull, of Wellington, that a great number of greenstone objects, made by a clever workman from good patterns, are in circulation there, and hard to detect.

SOCIETIES.

GEOLOGICAL.—April 7.—Prof. W. J. Sollas, President, and afterwards Mr. H. W. Monckton, V.P., in the chair.—Mr. B. R. Lucas was elected a Fellow.—The President announced that the Daniel-Pidgeon Fund for 1909 had been awarded to Mr. A. M. Finlayson, who proposes to undertake researches on the genesis of the sulphidic

ores.—The following communications were read; 'On Overthrusts at Tintagel, North Cornwall,' by Mr. H. Dewey,—'The Lahat "Pipe": a Description of a Tin-Ore Deposit in Perak, Federated Malay States,' by Mr. J. Brooke Scrivenor,—and 'On the Sculptures of the Chalk Downs in Kent, Surrey, and Sussex,' by Mr. George Clinch.

SOCIETY OF ANTIQUARIES.—St. George's Day.—Annual Meeting.—Dr. C. H. Read, President, in the chair.—Messrs. A. H. Lyell and J. E. Pritchard were appointed Scrutators, and the Rev. E. S. Dewick and Mr. H. B. Wheatley Assistant Scrutators, of the ballot.—Mr. H. A. Tipping was admitted Fellow.—The President delivered his annual address, containing the usual notices of deceased Fellows, and passing under review the chief incidents connected with the Society during the past year.—The following were declared duly elected President, Council, and officers of the Society for the ensuing year. President, Dr. C. H. Read; Treasurer, Dr. P. Norman; Director, Sir Edward W. Brabrook; Secretary, C. R. Peers, other members of Council, Sir Lawrence Alma Tadema, W. Paley Baildon, the Rev. E. S. Dewick, L. L. Duncan, Dr. A. J. Evans, E. H. Freshfield, W. Gowland, Sir R. R. Holmes, Sir H. C. Maxwell Lyte, R. G. Rice, Sir Owen Roberts, Max Rosenheim, H. W. Sanders, J. H. Etherington Smith, Reginald A. Smith, Emery Walker, and H. B. Walters.

ENTOMOLOGICAL.—April 7.—Dr. F. A. Dixey, President, in the chair.—Mr. R. Shelford exhibited a case containing examples of mimetic Oriental Orthoptera and Hemiptera.—Mr. H. M. Edelsten exhibited ova of *Tapinostola fulva* (*in situ*) laid within the curled leaf of *Carex paludosa*; also a photograph of the anal segments of the female showing the earlier appendages, from the ventral side.—The discussion on the similar species *P. argus* and *P. argyrognomon* was resumed and concluded.

Mr. H. St. J. Donisthorpe read a paper 'On the Origin and Ancestral Form of Myrmecophilous Coleoptera.'—Mr. W. L. Distant communicated a paper on 'Rhynchota Malayana.'—Mr. J. E. Collin communicated a paper by Mr. Wesché 'On the Antennæ of Diptera, and the Present Classification of the Nemocera, with Two Subsidiary Sections bearing on the Latter Subject.'—Mr. G. A. K. Marshall read a paper entitled 'On Reciprocal Mimicry: a Rejoinder to Dr. F. A. Dixey.' Mr. C. J. Gahan, Mr. S. A. Neave, Mr. Tutt, Mr. W. E. Sharp, and Prof. Hudson Beare took part in the discussion that followed.

ROYAL METEOROLOGICAL.—April 21.—Mr. H. Mellish, President, in the chair.—Mr. Baldwin Latham read a paper on 'Percolation, Evaporation, and Condensation,' in which he gave the results of the observations he had carried out at Croydon on these subjects during the last thirty years. Two percolation gauges were used, both of which were exactly a superficial yard in area, and contained a cubic yard of natural soil, one of chalk and the other of gravel. The average annual amount of percolation through the chalk gauge was 10.84 in., and through the gravel gauge 10.34 in. The average yearly rainfall was 25.46 in. It appears that the rate of percolation is governed by the rate of rainfall, for when once the gauges have become sensitive, by being thoroughly wetted, the rate at which rain percolates depends entirely on the quantity of rain immediately falling.

A paper on 'The Meteorological Conditions in the Philippine Islands, 1908,' by the Rev. José Algué, S.J., Director of the Philippine Weather Bureau, was read by the Secretary. The year 1908 was one of extraordinary meteorological conditions. Heavy floods occurred, and frequent violent cyclonic storms passed over or affected the Archipelago. The author stated that out of the fourteen typhoons of extraordinary intensity which have occurred during the past twenty-nine years, five occurred in 1908, the most violent being those of September 23rd, October 13th, and December 5th.

INSTITUTION OF CIVIL ENGINEERS.—April 20.—Mr. J. C. Inglis, President, in the chair.—The paper read was 'The New York Times Building,' by Mr. C. T. Purdy.—The Council reported that they had recently transferred nine gentlemen to the class of Members, and that four candidates had been admitted as Students. The monthly ballot resulted in the election of two Members and eight Associate Members.

ROYAL ANTHROPOLOGICAL INSTITUTE.—April 20.—Prof. W. Ridgeway, President, in the chair.—Mr. Walter MacClintock gave a paper, illustrated

by a long series of lantern-slides, on the Black-foot Indians of Montana. Mr. MacClintock has an intimate acquaintance with these Indians, having been adopted as son by Mad Wolf, one of the chiefs. The Indians were shown in their great summer encampment on the plains, and views were given of many of the lodges. These are all painted with various symbols, the heavens being usually shown at the top of the lodge, and the earth at the bottom, with various sacred animals in the middle. One of the lodges was adorned with a pictorial description of the owner's victories and achievements, as also was the chief's war-horse. Views were shown of the interiors of some of the lodges. The great feature of the summer camp is the sun ceremony, for the tribe believes that it is descended from the sun and moon, whose grandchild, the son of the morning star, was sent down to earth. A spotless woman is the chief of the festival, and on arriving at the chosen place, she, with her attendants and priests, fasts and prays for four days, during which the other inmates of the camp amuse themselves with mimic warfare and games. On the third day the woman proceeds to a spot already selected and offers a meat offering of buffalo tongues. On this spot the sun tent, a simple erection of poles, is raised, and after it has been blessed by the holy woman, it becomes the central point of all the subsequent ceremonies. These consist of games, acting, and the recitation of their deeds of valour by the chiefs. The ceremonies conclude by the chief priest wishing the tribe prosperity during the coming year.

ROYAL HISTORICAL.—April 22.—Archdeacon Cunningham, President, in the chair.—Messrs. F. J. Collinson and J. L. Deacon were declared elected Fellows.—The Secretary read a paper, by Miss L. de Alberti and Miss Chapman, on 'The Inquisition in the Canaries and English Traders there in Elizabeth's Reign.' The writers pointed out that during the war time even English trade did not cease with the Canaries, and that Englishmen were continuously resident in the islands, little harassed by the Inquisition except in cases of suspected apostasy from Romanism or of proselytizing. Sir J. K. Laughton and the President spoke upon the subject of the paper.

MATHEMATICAL.—April 22.—Sir W. D. Niven, President, in the chair. The following papers were communicated: 'The Principles of the General Theory of Integral Functions,' by Mr. F. Tavani; 'The Equations of Electrodynamics and the Null Influence of the Earth's Motion on Optical and Electrical Phenomena,' by Mr. H. R. Hassé; 'The Solution of a Certain Transcendental Equation,' by Mr. G. N. Watson; 'The Physical Applications of Certain Conformal Transformations of a Space of Four Dimensions, and the Representation of a Space Time Point by means of a Sphere,' by Mr. H. Bateman; 'Some Criteria for the Residues of Eighth and other Powers,' by Mr. A. E. Western; and 'On the Discontinuities of a Function of One or more Real Variables,' by Dr. W. H. Young.

MEETINGS NEXT WEEK.

- MON. Royal Institution, 5.—General Monthly. — Surveyors' Institution, 7.—Junior Meeting. — Society of Engineers, 7.30.—'The Influence of Rainfall on the Design of Sewers,' Mr. C. A. Battiscombe. — Aristotelian, 8.—'The Satisfaction of Thinking,' Dr. G. R. T. Ross.
- TUES. Society of Arts, 8.—'Aerial Flight,' Lecture II., Mr. F. W. Lanchester. (Cantor Lecture.) Royal Institution, 3.—'Cosmogonical Questions,' Lecture I., Prof. S. Arrhenius. (Tyndall Lecture.) — Anthropological Institute, 8.15.—'A Note on a Stone on the Rock of Cashel' and 'Some Irish Stone Circles,' Mr. A. L. Lewis.
- WED. Archaeological Institute, 4.30.—'Prehistoric York, Durham, and Manchester,' Prof. W. Boyd Dawkins; 'The History of Gunpowder and of the Hand-Gun,' Mr. R. C. Clephan. — Entomological, 8. — Society of Arts, 8.—'English Furniture Design and Construction,' Mr. P. A. Wells.
- THURS. Royal Institution, 3.—'Aspects of Applied Aesthetics: (III.) Art and Ethics,' Mr. J. Paterson. — Royal, 4.—Election of Fellows. — Institution of Electrical Engineers, 8.—'The Theory and Application of Motor Converters,' Mr. H. S. Hall.
- Linnean, 8.—'On some Zonitæ from Queensland and the New Hebrides,' Mrs. Leonora J. Wilmore; 'The Ecological Relations of the Tiger-Beetles,' Dr. V. E. Shelford. — Chemical, 8.30.—'Affinity Constants of Hydroxyl- and Alkoxyl-Acids,' Mr. A. Findlay, Mr. W. E. S. Turner, and Miss G. E. Owen; 'The Absorption Spectra of the Nitrates in relation to the Ionic Theory,' Mr. E. C. C. Baly, Miss K. A. Burke, and Miss E. G. Marsden; 'The Chlorination of Acetanilide,' Messrs. W. J. Jones and K. J. P. Orton; and other Papers.
- Society of Antiquaries, 8.30.—'The Early Topography of the Town of Ludlow,' Mr. W. H. St. John Hope.
- FRI. Geologists' Association, 8.—'The Lower Chalk of Lincolnshire,' Rev. C. R. Bower and Mr. J. R. Farmery. — Philological, 8.—'On the P Words I am Editing for the Society's Oxford Dictionary,' Sir J. A. H. Murray.
- Royal Institution, 9.—'Campaign against Malaria,' Major R. Ross.
- SAT. Royal Institution, 3.—'Edmund Burke,' Prof. W. Raleigh.

Science Gossip.

THE moon will be full at 8 minutes past noon (Greenwich time) on the 5th inst., and new at 1h. 42m. in the afternoon on the 19th. She will be in perigee on the evening of the 16th, and in apogee on that of the 28th. Occultations of ω Geminorum and of κ Virginis will take place on the evenings of the 22nd and 31st respectively; the former from 9h. 12m. to 10h. 2m., and the latter from 8h. 44m. to 10h. 4m. Mercury ζ will be at greatest eastern elongation from the sun on the 20th, and will be visible in the evening during the second half of the month, situated in the eastern part of Taurus. Venus will begin to be visible in the evening towards the end of the month, also in Taurus but to the west of Mercury. Mars is moving easterly in Aquarius, and rises a little earlier each morning. Jupiter is nearly stationary in Leo, and sets soon after midnight at the end of the month; he will be in conjunction with the moon on the 26th. Saturn is still in Pisces, and rises earlier each morning—about 2 o'clock at the end of the month.

Six more small planets are announced as having been photographically discovered at the Astrophysical Institute, Königstuhl, Heidelberg; two by Prof. Max Wolf on the 9th and 15th ult. respectively, and four by Herr Kopff—one each on the 8th and 9th, and two on the 11th.

CONTINUING her examination of photographic plates obtained by M. Blazko at the Moscow Observatory, Madame Ceraski has detected two new variable stars, in the constellations Gemini and Triangulum respectively. The brightness of both these stars appears to be about the tenth magnitude at a maximum; that of the former sinks below $12\frac{1}{2}$, and of the latter to about $11\frac{1}{2}$, at a minimum. The periods of both are probably some months in duration: of the latter perhaps $8\frac{1}{2}$. They will be reckoned in a general list as var. 7, 1909, Geminorum and var. 8, 1909, Trianguli respectively.

WE have received the Annual Report of the Director (Mr. C. Michie Smith, F.R.S.) of the Kodaikānal and Madras Observatories for 1908. The Director resumed charge in January of that year, and the Assistant Director (Mr. Evershed) was absent after July on special leave. The principal part of the astronomical work relates to solar physics, and there were only 20 days in the year during which no solar observations could be made, whilst exceptionally fine weather prevailed in November. Photographs of the sun were taken with the Dallmeyer photoheliograph on 338 days, as against 339 in the preceding year, the worst month for the purpose being October, when six days were missed. The sun's disk was examined for spots and faculae every morning that the weather permitted, and these phenomena registered by projection. Solar prominences were recorded visually on 310 days, as against 305 in 1907. The spectroheliograph was in use throughout the year; and observations with an Angström pyrheliometer were begun in February, and continued on all suitable days afterwards. A new scheme has been devised for determining the amount and period of variation in the solar radiation, which will be independent of all other methods yet in use, and free from many of the uncertainties attending them. There was a considerable fall in sunspot activity for the year under report, there having been only 262 new groups, with a daily average of 3.9, as against 301 and 4.6 in the preceding year. On four days the sun's surface was quite free from spots at the time of observation,

but some large spots were noted on various occasions, and four large groups appeared in January and February. The greatest proportion of activity has been in the southern hemisphere. Prominences have on the whole been very numerous, and some of them remarkable, particularly a large one on February 18th, a very high one on August 13th, and another which underwent remarkable changes on December 27th.

WITH regard to the meteorology of the year, the mean temperature was $56^{\circ}2$, or $0^{\circ}1$ below the average; the highest reading was $75^{\circ}2$ on April 25th, and the lowest $38^{\circ}0$ on December 10th. The rainfall was nearly normal, but its distribution was peculiar, being largely in excess in February and October, and deficient in May, November, and December: the heaviest fall on one day was 2.38 inches, on February 24th.

THE observatory at Madras continued to be under the immediate superintendence of Mr. R. L. Jones, Deputy-Director. The mean temperature there was above the average in nine months of the year; the highest shade reading recorded was $109^{\circ}6$ on April 26th and May 30th, the lowest $60^{\circ}8$ on January 20th. The rainfall for the whole year was 55.97 inches, and the greatest fall on one day was 7.28 inches, on October 23rd. Mr. Michie Smith visited Madras in November, and superintended the erection of the new dome for the 8-inch equatorial. Seismology was regularly carried on at Kodaikānal, and a large number of earthquakes recorded—no fewer, indeed, than 67 in the course of the year.

IN the April number of *The National Review* Mr. Harold Russell has a capable article on the cuckoo. A fact upon which he lays needed emphasis is that, contrary to the general impression, the vast majority of cuckoos' eggs are not imitations of the nest-owner's eggs, though undoubtedly so in rare instances. This is doubly interesting, for here, presumably, we see natural selection slowly evolving a habit beneficial to the race. The advantage derived from the superficial resemblance in old and young to a hawk is less obvious. Mr. Russell does not touch on this, though he refers to the still lingering tradition that cuckoos turn into hawks in winter.

FINE ARTS

THE ROYAL ACADEMY.

(First Notice.)

WE have pleasure in recording, as a first impression, that there are this year more good pictures (of a modest order) than is usual at Burlington House. The exhibition is made up for the most part, one fancies, of portraits and landscapes, with but a small sprinkling of works of an imaginative character. The power of producing a tolerably agreeable rendering of anything that will keep still to be painted is possessed by not a few contemporary artists, and their rather fragmentary studies—realistic in aim, but tactfully and cautiously modified by a certain negative feeling after the qualities of good design—have their interest. The greater part of what is praiseworthy at the Academy is of this order, and we shall consider it on a later occasion. In our first notice it seems suitable to deal with such occasional essays in the higher walks of art as are to be found on the walls.

Few even of the ostensibly imaginative subjects can claim such a position, most of them being merely illustrative in intention. Mr. Herbert Draper's *Ulysses and the Sirens*

(206) is a typical example. A similar bid for popular success mars the President's *Brewing a Storm* (115), in which the ominous gathering-up of an irresistible weight of water at the mouth of a cave affords a motive which might well be awe-inspiring. One can fancy what it would have been in the hands of the Turner of the 'Shipwreck' period. In the hands of Sir Edward Poynter the majesty of the theme is somewhat sacrificed to the desire to emphasize its realistic basis. This leads him to multiply the lines of his design for mere purposes of detail, and to introduce theatrical figures which detract from its seriousness. Even so, one feels the presence of a draughtsman, though probably of one more likely now to be successful with landscape than with figure painting, in which, while he has the advantage of a basis of exact training, he seems incapable of escaping from academic correctness into the region of free self-expression.

To move freely in these fields of imaginative figure design seems a gift few painters here possess. The art has, in fact, two exponents. Mr. Charles Sims has for the last two years delighted us with his lightly blown fancies, but is in the present show something of a disappointment. Mr. John Sargent, on the other hand, appears this year with a fine and impressive design, which sheds a new light on his powers, and forces us to realize that in him the British School has an even more valuable asset than we had hitherto supposed.

Mr. Sargent has made previous essays in monumental painting, experimenting in two extremes, neither of them successful. The large filling for an arch in the Boston Library shown here some years back was an orgy of weird mystification. He did not pursue it, but in his series of the Hebrew Prophets for the same Library fell back on the discreet literalism which might be expected of a capable portrait painter on whom an unsuitable task had been foisted. He might well pause at the sight of these widely different solutions of the problem of decoration to ask himself whether indeed there was for him no other alternative. *Israel and the Law* (446) shows that he has found one. He no longer, as in his first essay, encrusts his wall with a pompous display of archaic symbols appealing, by their mystic associations, to that love of strange idols which is characteristic of a certain side of modern decadence. His work is painting, and modern painting, but it no longer reminds us, as did the Hebrew Prophets, of the presence of the paid model posing in drapery. Indeed, if we have a fault to find, it is that Mr. Sargent has not sufficiently utilized his wide knowledge of human character. His design is admirably knit and compact, but a little lacking in definite significance, and by this we do not wish to imply a desire that he should endow his figures with those distinguishing attributes dear to the Pre-Raphaelite masters of allegory. We regret that he has not used certain generalized differentiations of character to emphasize the symbolic significance of the disposition of his figures. To explain the criticism we must be permitted for once one of those tedious attempts at verbal description which, when applied to Old Masters, constitute so large a part of the art-literature of to-day.

The design consists of a sculptural group, the contours of which closely follow the lunette in which it is set. In the centre a draped and hooded figure of gigantic proportions is seated sufficiently low down to offer a mass rather widespread for its height. The head is supported on the right hand; the right elbow rests on the knee.

The left arm passes between the knees to hold a scroll which crosses the front of the picture just above the ankles of the central figure. Crouching in the shadow between the knees of that figure, and behind the scroll, is a boy facing to the beholder's left, who holds up his fingers to make some mystic sign; while on either side of the central personage are three seated figures (like the boy, smaller in scale) who hold swords. They are ranged one behind the other, the front one nearest the centre, so as to turn the corners of the group and lead the eye to the back.

The design has thus a centre, a sub-centre, and two wings. The head of the central figure falls forward, so that we see no face, but a pool of shadow beneath the hood. We have no quarrel with this device as such, for art cannot express the unspeakable, but its suggestiveness depends on the manner in which it is led up to. It may be a confession of impotence, or, as the culminating point in a sequence of ideas, a jumping-off point for the beholder's imagination. Let us try the natural way to establish such a sequence in a composition like Mr. Sargent's.

The design is sufficiently symmetrical for any departure from symmetry to strike one, and the primal modification established by the position of the arms of the principal figure—made more important by their being the only parts of it undraped—thus influences the whole composition. The almost upright line of the supporting arm to the spectator's left is balanced by an upright tendency in the right-hand group, in which are two vertical lines of sheathing swords. The more sloping direction of the arm on the other side is balanced by a like tendency in the left-hand group—an admirable movement of falling line. By such architectonic treatment and the binding influence of the drapery and scrolls, the two side groups are intimately connected with the principal figure, and consequently a broad distinction of character in the two groups (becoming less noticeable in the receding figures) would seem to merge in the mystery of the central figure. We submit that the difference of dominating line of the two groups should be bound up with a difference of character, and we cannot but count it a misfortune that these side figures—above all, the front one on each side—should be identical in type and singularly insignificant, so that their difference of pose appears arbitrary. The boy crouching in the shadow is individualized in lively fashion, but, left thus without support, he contrasts baldly with the emptiness above him.

The close drapery of the figure is a true enough symbol of divine law. It at once conceals and reveals. The boy crouched beneath it, blindly making his superstitious sign, may be taken as typifying vitality uninformed by experience: to him authority is essential. The figures outside—dependent, yet mysteriously bound up with the figure beneath the cloak—should surely represent some two great types—antagonistic yet each essential—of the freethinking human soul: Nietzsche and Schopenhauer, let us say, the will to live and the negation of the will to live, since on one side the swords are sheathing.

We would not be understood to dictate the literary meaning which should be read into Mr. Sargent's design, but we submit that in such a symmetrically unsymmetrical design there is an essential want of logic in making the two side figures most differing in pose identical in character, particularly when the rather individualized minor central figure contrasts with a blank space which

may be either flatly nothing or mysteriously "all." If the individuality of the youth was developed in divergent directions by the side figures, which in their turn tended to assimilate in character as they recede, we might feel that in bending beneath the law he but obeyed his own dual nature mysteriously united. The group is formed on a line starting from the centre, dividing to right and left, and sweeping backwards; and while we feel this line as implied sculpturally, it needs but a slight adornment of character to make the untutored observer watch its unfolding as he might watch a vital process.

We have analyzed somewhat at length Mr. Sargent's decoration, because serious work in this branch of art is both rare and welcome, and this capable example risks neglect for no better reason than that its leading note of pink (no doubt excellent for the place for which it is destined) is somewhat discordant in the Royal Academy. Mr. Sargent also sends a number of studies of the same model in the same shawl called *Cashmere* (496). They are deftly painted, and united into the semblance of a picture with extreme cleverness. We trust, however, that his decoration may be taken as inaugurating a serious attempt at pictorial structure of a severer character. His portraits are not so good as those he has previously done, and Sir W. Q. Orchardson's *Mrs. Moss Cockle* (31) is the most magisterial example of the sort in the present exhibition.

PAINTINGS BY MR. P. WILSON STEER.

SOME such occasion as this collection at the Goupil Gallery was necessary to enable us to realize the full stature of Mr. Steer. In a mixed exhibition his work assuredly was never likely to be overlooked, but impressed one rather by brilliance than by the delicate fragrance and unfailing sense of beauty which mark Mr. Steer as one of the finest artists of his day, with a place already secure in the history of English art. The very wealth of interest in his pictures tells against them in a show of mixed work. They look a little "busy," and ask to be displayed, as here, with that reasonable relief of bare space around them which is proper to such passionately wrought jewels of colour. If he has to choose between decorative quiet and full-blooded vivacity, Mr. Steer always selects the latter.

In the first of the two rooms in which the present collection is displayed Mr. Steer is represented by a series of sketches painted in very various moods. They are rather slight, rather vehement, and convey a somewhat restless impression. Walking into the inner room, however, where hangs a series of important pictures, we find ourselves under the spell of a very magician. In this land of enchantment the air is heavily charged with romance—in part, it is true, the romance of traditional art, evoking souvenirs of Constable, Monticelli, and Fragonard; but to a degree rare in painting of so poetic a quality, instinct with immediate and contemporary reality. *Corfe Castle* (16), the centre of this imposing display, has a grandiose and epic quality which justifies its prodigious range of colour. The artist has indeed lavished upon it an immense wealth of orchestration, but it is because he is bursting with the magnificence of his theme. In this crowding luxuriance of scale after scale of colour we find no redundancy, no repetition, only the prodigality of a generous nature, which compels enthusiasm. To have painted such a picture as this ranks the artist amongst the masters, and justifies praise in which critics of experience are but rarely able to indulge.

It must be admitted that we have been disposed to resist as long as possible Mr. Steer's claim to such rank. The technique he often adopts appears to us in itself detestable, based in part on the desire for intrinsic brilliance which comes of competitive exhibition-painting, in part on the need for the clash of violent contrasts to mask the imperfect fusion of an impulsive and piecemeal execution. To attain unity at all his work often needs to be veiled by a sheet of glass; nor can it be denied that it usually gains by being surrounded by flamboyant masses of burnished gilding which in themselves are distressing objects enough.

Yet these, after all, are but the standards of the time, and to conform to them is but to have the spirit of the age. Within these limits no other living Englishman is so successful as Mr. Steer. Of the special beauties of this kind of painting, its gleam of broken surface, the fantastic inventiveness of its varied touch, he has an unfailing sense, so that in the whole room there is no passage of poor colour or of tired handling; while he makes it the medium for creating visions of beauty so entrancing that to depreciate them on mere grounds of purism would argue a lack of poetic sense. Here, if anywhere, are the crown and justification of such a technique. Nor can it be denied that the one picture in the room (No. 24, *The Blue Sash*) in which he conforms to the traditions of figure painting is relatively a failure. A certain fury of production seems necessary to awaken his finer imaginative powers, and in three out of the four remaining figure pictures in this gallery (Nos. 15, 17, 21) he shows an astonishing power of endowing his vehement impasto with qualities of draughtsmanship not only strong, but also tender and subtle. Besides these we must single out for special praise, even in this fine collection, the captivating originality of *The Picnic* (19), and note how a work like No. 14, whose first aspect is a little obvious, is eloquent of the artist's close sympathy with nature. The subtle forms of the winding valley are here rendered with masterly delicacy and precision in terms of evanescent vaporous air.

PAINTINGS AND DRAWINGS BY MR. ROGER FRY.

THE work of Mr. Roger Fry at the Carfax Gallery has a special interest for readers of *The Athenæum*, and displays the advantages Mr. Fry the painter has gained by the wide knowledge of Mr. Fry the critic. Far less than Mr. Steer is this artist the victim of the accident by which he was born in this generation. Fastidiously, from many sources, he distils a personal view of nature which attests his insight into the conditions—and limitations—of pictorial effectiveness.

These limitations he is almost too prudently studious in observing, and indeed the artist who, serving a term as art-critic, is brought face to face with the multitudinous and miscellaneous output of modern painters, almost inevitably comes to distrust exuberant productiveness, and determines to confine his own ambitions within modest limits—to survey jealously his own work before publication. This is a danger if it damps the painter's enterprise; and while it cannot fairly be said that Mr. Fry lacks enterprise in the kind of work he attempts—witness his essays in imaginative design (Nos. 9 and 16, for example)—yet we feel that his excursions are consciously limited in their range. Thus he usually works on a basis of half-tone, as in the excellent *Durham* (18); and when, occasionally, he uses

more positive colour he gets from it a change of aspect for his drawing rather than an extension of its range. Yet after all the critic who, even at the cost of disaster, risks sometimes a longer flight, stands to gain thereby a greater personal insight into the conditions of aerial navigation.

OTHER EXHIBITIONS.

AT the Leicester Galleries is a collection of water-colours by Miss Ruth Dollman which have the smallness of form and prettiness of colour most popular in this medium. While, however, their purpose is thus obviously imitative, they show considerable cleverness, and occasionally, as in the cornfield and headland of No. 47 (*Ripe*, near Ditchling), an isolated passage of painting in which the imitative keenness is rewarded by a brilliant rendering of detail very rarely successfully handled by painters. The beflowered foreground in *Over the Hills and Far Away* (30) is only a little inferior to this; and *Sussex by the Sea* (33) is technically very dexterous.

Mr. Arnesby Brown in the next room is better informed, but less individual. He possesses at his fingers' ends all the information on landscape which is more or less common property to-day, but little ambition after great beauty in any direction. Space forbids our doing justice to the characteristic preface wherein Mr. Lewis Hind recommends Mr. Brown to the public.

At the Mendoza Gallery Mr. Louis Kronberg, of Boston, U.S.A., unwisely styled by his compatriots the Degas of America, shows little gift for handling the ballet subjects he has chosen. One pastel, however, *Richard Mansfield as Baron Chevalier* (4), if somewhat laboured in execution, is a sincere and observant piece of portraiture.

SALES.

MESSRS. CHRISTIE sold on April 20th the following engravings. After Reynolds: Mrs. Montague, by J. R. Smith, 25*l.*; Lady Louisa Manners, by V. Green, 39*l.*; Duchess of Rutland, by the same, 42*l.*; Mrs. Sheridan as St. Cecilia, by W. Dickinson, 68*l.* After Hoppner: Rusticity, by S. W. Reynolds, 48*l.* Cries of London, after Wheatley: Do you Want any Matches? by A. Cardon, 26*l.*; Turnips and Carrots, by T. Gauguin, 48*l.*

On Saturday, April 24th, Constable's picture of Yarmouth Jetty, with boats, figure, and cart, the property of the late Prof. B. Bertrand, fetched 1,449*l.*

On Monday last Messrs. Christie sold the following pictures, the property of Mr. Harold Rathbone: A. Hughes, *The Pained Heart*, 210*l.* E. Fortescue Brickdale, *The Little Foot-Page*, 157*l.* Ford Madox Brown, "Take your Son, Sir!" unfinished, 105*l.* Albert Moore, *Marble Benches*, 147*l.*

Fine-Art Gossip.

THE arrangements of the Slade School of Art, University College, London, include six lectures on the history of art by Mr. Roger Fry, dealing with 'Monumental Painting from Giotto to Modern Times.' The lectures are being delivered on Fridays, and began yesterday with a discussion of early Christian and Byzantine work. Particulars of the course can be obtained from Mr. W. W. Seton, Secretary, University College, Gower Street, W.C.

THE sum required to secure Lord Leighton's picture 'The Death of Brunelleschi' for the permanent collection in Leighton House is 250*l.* Donations amounting to 208*l.* have already been given, and it is hoped that the purchase may be concluded this month. Donations should be addressed to the Hon. Treasurer, Leighton House, 12, Holland Park Road, Kensington, W., or to Messrs. Drummond, 49, Charing Cross,

S.W. Leighton House, where the picture is on view, was reopened to the public last Wednesday.

THE early work by Rembrandt, signed and dated 1627, which was recently discovered in London, forms the photogravure frontispiece to the May number of *The Burlington Magazine*, and is described by Mr. Claude Phillips. The bearing of the American tariff upon modern painting is discussed by the editor, who also contributes a note upon works by Harpignies and Mr. A. E. John. Mr. Roger Fry has a first article on the early English portraiture at the Burlington Fine-Arts Club; while the illustrated contributions of Mr. R. L. Hobson on early Chinese porcelain, Mrs. Herringham on Oriental carpets, and Mr. G. F. Hill on Italian medals are continued. The newly discovered "Leonardo" is compared by Mr. H. F. Cook with other examples of the design from English collections, and three views are given of the remarkable wax bust in the collection of Mr. Murray Marks, which is the nearest analogy in sculpture at present known. Mr. W. G. Rawlinson, in a long letter, defends his method of classifying the states of engravings; while shorter notes deal with Conrad Witz (Dr. Wilhelm Suida), Reynolds's 'Snake in the Grass,' Macrino d'Alba (Dr. G. B. Rossi), a picture by Giovanni Bellini (Mr. F. Mason Perkins), the art of J. Alden Weir (Mr. Kenyon Cox), and some German portraits bearing on the Hofer centenary (Mr. W. A. Baillie-Grohman).

AN exhibition of water-colours and miniatures was opened last week in Dublin. The artists exhibiting are Miss Gibson, Miss Irwin, Miss Clara Irwin, and Miss J. French.

A CORRESPONDENT writes:—

"The third annual exhibition of the Young Irish Artists' Society is now being held in Dublin. It represents the achievements of the more adventurous of the younger Irish artists, and is interesting as showing the influences at work in forming a native school of painting in Dublin. A great diversity of method and a sincere personal expression are characteristic of the exhibition as a whole. In landscape, the work of Mr. Leech and of Miss Eva Hamilton stands first in accomplishment; while amongst the portraits shown those by Miss Clara Marsh are the most harmonious and suggestive."

THE most recent additions to the National Gallery of Ireland include a bronze bust of the late Denis O'Sullivan, by Mr. Derwent Wood; two small wax busts of Kemble and Mrs. Siddons, by a contemporary Irish wax-modeller; a self-portrait of a little-known painter of the thirties, E. L. Cazneau; and a flower piece by James Holland.

THE well-known military painter Louis Henry Dupray, who died last week at the age of sixty-four, was a native of Sedan, and derived a large share of his artistic fame from his pictures of the great war which resulted in the downfall of the Second Empire. He studied under Léon Cogniet and Pils, obtaining medals at the Salon in 1872 and 1874. He was a member of the Société des Artistes Français, and exhibited two pictures at last year's Salon.

THE death is also announced of Madame Léon Bertaux, the sculptor, a member of the "grand jury" of the Société des Artistes Français, and one of the founders of the Union des Femmes Peintres et Sculpteurs de Paris. Madame Bertaux was born in Paris eighty-three years ago, and died at her Château de Lassay at Saint Michel de Chavaignes (Sarthe). She won several medals at the Salon, notably in 1864, 1867, 1873, and 1889.

THE obituary of last week further includes M. Ceramano, the last survivor of the Barbizon School. A pupil of Charles Jacque, he made, like his master, a special feature of

pictures of sheep and farmyard scenes. He was born in Belgium eighty years ago, and had lived at Barbizon (where he died) for upwards of forty years.

ONE of the choicest series of portraits in crayons of French celebrities of the sixteenth century ever offered for public sale will come under the hammer at the Georges Petit Gallery, Paris, on Monday next.

THE Madonna by Giovanni Bellini stolen in Holy Week from the church of S. Maria dell' Orto at Venice has been traced to the porter of the Hospital Umberto I., in the vicinity of the church. Numerous arrests have been made, for Sfriso, the porter, appears to have been only one of a gang, and the picture had been consigned to his care as the man most likely to be able to dispose of it at a good price. Fortunately he took into his confidence Sacconi, the porter of the Gallery of Modern Art in the Palazzo Pesaro, who promised to secure a desirable purchaser, and immediately communicated with the police. Signor Salvadori, who started the subscription to offer a reward for any information which might lead to the recovery of the picture, was at once informed, and agreed to play the part of a wealthy Englishman desirous of purchasing the picture. Accompanied by Sacconi, he proceeded to the Hospital, and after paying down 500 lire, and writing a cheque for 49,500 lire, secured the picture, and carried it off in his gondola. The vendor was arrested with his accomplices that evening.

THE first instalment of the Dublin Georgian Society's publication is approaching completion, and the Committee hope to send it to the subscribers in the course of this month. It contains about a hundred illustrations with explanatory text.

THE small palace at Tiefurt, famous as the home of the Duchess Anna Amalie of Saxe-Weimar, and the meeting-place of many distinguished men, is to be restored to the condition in which it was at the time of Goethe. The furniture and other articles which were there before 1807 have been placed in their original position, as indicated by the old inventories.

WE regret to hear that a movement is being initiated by the new Rector of Ludlow for the removal from the parish church of the fine rood-screen, with the returned stalls against it, which still occupies its original position under the eastern arch of the central tower. It is devoutly to be hoped that influential representations will prevent any such proceeding.

EXHIBITIONS.

- SAT. (May 1).—Mr. James Paterson's Water-Colours, Mr. W. B. Paterson's Gallery.
— Pencil Society's Point Drawings, Private View, New Dudley Gallery.
— Royal Academy, 141st Exhibition, Private View.
TUES. Alpine Photographs, Alpine Club.
THURS. Engravings of Military and Naval Officers and Statesmen of the Eighteenth and Early Nineteenth Centuries, Private View, Mount Street Galleries.
— Mr. Baragwanath King's Water-Colours of the Highlands of Scotland, Private View, Mount Street Galleries.

MUSIC

THE WEEK.

COVENT GARDEN.—*Saint-Saëns's Samson et Dalila. Faust. Madama Butterfly.*

DR. CAMILLE SAINT-SAËNS, who was present at the performance of his 'Samson et Dalila' at Covent Garden on Monday evening, the opening night of the season, no doubt thought of the rendering of that opera sixteen years ago in the same building. It was then, of course, given in oratorio fashion, and though he actually

came to London to superintend the rehearsals, he was apparently dissatisfied, and returned suddenly to Paris before the performance. Portions of the opera have often been heard on the concert platform, but it was decidedly interesting to hear the music with its proper surroundings. The stately choruses in the first act lose little, if anything, apart from the stage, while the latter does not materially enhance the effect of the beautiful music assigned to Dalila; moreover the betrayal of Samson, as related in the book of Judges, which would have formed a strong dramatic ending to the act, is feebly set forth in the libretto. On the other hand, the third act imperatively demands the stage. The music of the Philistines, so different from that of the Hebrews in Act I., shows power of characterization; the Bacchanalian Dance in the temple of Dagon is most effective; while the dignity and restraint displayed in Samson's final appeal for strength to crush his haughty enemies are impressive.

'Samson et Dalila' has always, by those who are acquainted with Saint-Saëns's many operas, been spoken of as his masterpiece for the stage. The only other work of the kind with which we are acquainted, 'Henri VIII.,' given some years ago at Covent Garden, is less interesting; while 'L'Ancêtre,' performed there in 1904, was merely entitled a "poème lyrique." Anyhow 'Samson et Dalila' offers signal proof of the composer's gifts. He does not seek to mystify or surprise; he belongs to what may now be called the old school. When he wrote the work in question, Wagner's power was at its zenith, and it is probable that the use of certain leading themes was specially due to that influence; in other respects, however, the composer shows no intention of imitating Wagner; moreover, of leading themes the Bayreuth reformer was not the inventor. One cannot but admire the direct appeal of the French music; its skill, yet simplicity; and, throughout, the masterly orchestration.

To judge the work fairly, it must be remembered by whom and when it was written. Saint-Saëns, a sharp-sighted critic as well as clever composer, naturally recognized the genius of Wagner, but 'Samson et Dalila,' produced when Wagner's 'Ring' was attracting special notice, served as a kind of protest against the reformer's art-theories. In addition, it came out at a time when politics, which have so often affected the course of art, perhaps increased the composer's honest reluctance to accept Wagner's form of music drama.

The performance on Monday evening was very good. Madame Kirkby Lunn, who was in fine voice, rendered justice to the Dalila music, while M. Fontaine impersonated Samson with skill and tact; his voice, however, was not sufficiently resonant. M. Frigara proved a sound conductor. The staging of the piece was excellent, and the final scene in the temple of Dagon most skilfully contrived.

Gounod's 'Faust' was given on Tuesday evening. There were some good points

about Madame Edvina's impersonation of Marguerite, but M. Fontaine's singing of the Faust music was not altogether satisfactory. M. Frigara conducted. As this year is the jubilee of the production of the opera at the Théâtre Lyrique, Paris, it ought to have been given with a really strong cast.

On Wednesday 'Madama Butterfly' was given with Mlle. Destinn in the title-rôle, and her singing and acting were superb. Signor Leliva made a first appearance as Pinkerton. He sang intelligently and in tune, but his voice did not harmonize properly with Mlle. Destinn's. Madame Lejeune was an excellent Suzuki, and Signor Sammarco as Sharpless most satisfactory. Signor Campanini conducted with great tact.

OUR LIBRARY TABLE.

Analysis of the Evolution of Musical Form. By Margaret H. Glyn. (Longmans & Co.)

—The object of this volume, viz., to apply the evolutionary principle to practical music, is commendable, and the growth of the scale, the gradual enlargement of key conception, and the development of form are all described and discussed in an interesting manner. Yet though the scheme is excellent, many statements are open to question, and at times the author does not express herself with the clearness which the subject demands. Rhythm is declared to be the "essential motive power" in music; and of its three characteristic qualities, the pulsative has produced the time-system of music; the circling refers to tonality; while the undulating or free is somewhat vaguely described as a "movement to be found in all the outlines [i.e., of time, pitch, force, and colour], culminating in the climaxes of great musical works." This undulating or "wave" rhythm, we are told elsewhere, consists of hastening and slackening of speed, of rise and fall of pitch, and of an increase and decrease in intensity.

Having thus briefly described the argument, we now refer to certain statements and opinions. Already in the Introduction comes the startling statement that "the theory of an abstract musical form in which to train composers is false to the true nature of the art." Later we are told that the sonata and kindred cyclic forms lack "undulating rhythm." It is consoling, however, to learn that "the normal walks of cyclic usage are still open," although the "general trend of musical evolution is in the direction of continuity." The latter statement is true enough, and in their desire to escape from certain conventions some modern composers go to the opposite extreme, and their continuity becomes nebulous. The sonata-form was used by Beethoven, who avoided conventions to be found in Haydn and Mozart, or rather his genius led him instinctively to do so, and widen the form. So it is with modern composers. If instinctively they are led, as Liszt was, we believe, when writing his B minor Pianoforte Sonata, to modify form, no fault can be found with them; but deliberately to cast aside forms used by great masters, and trust to free form, would prevent many from maturing their gifts. The author tells us that the symphonic poem, or "half-way house," as she describes it, "has grasped something of the general principles of free rhythm, but it lacks sufficiently strong idiomatic development, the free generation of ideas." By "idiomatic de-

velopment" the author means, as we learn from the chapter on 'General Principles,' the development of an "important initiative idea"; so if that be lacking, it is the fault, or rather the misfortune, of the composer. While on the subject of form, our author gives a specimen analysis of a movement in sonata-form—Exposition, Free Fantasia, and Recapitulation, with mention of subjects, bridge-passages, and coda, and the number of bars occupied by each; but she complains that it conveys "as much idea of the character of the movement as might be gained of the aspect and style of a house by a careful counting of the bricks in its several walls." Such a formula, however, makes no pretence to describe the character of the music. Of this a student can judge by playing or listening to the movement, or his teacher might describe it to him by word of mouth.

In the chapter 'Counterpoint v. Chord-Conception,' after stating that counterpoint is the science of intervals, our author speaks of the grand chord-successions in Palestrina's 'Missa Papæ Marcelli' or Bach's B minor Mass, compositions which, "though theoretically contrapuntal, owe all their emotional effect to their essential harmonic basis, originally unobserved [the italics are ours]. To us who think in chords as if by nature, it is impossible to realize the theory of music without them, but that chord-theory was at that time unknown is an incontestable fact."

As regards Bach, the Cantor Johann Crüger in his 'Synopsis Musices,' already published at Berlin in 1624, speaks of that most compendious and very easy way of composing, "qua nimirum ad Fundamentum prius substratum et positum reliquæ superiores modulationes adjici possint." And then the rules of thorough-bass which Bach wrote in the 'Anna Magdalena Clavierbuch' of 1725 show that Bach thought of music vertically as well as horizontally.

There are other statements in the volume open to exception, but let us call attention to a few of its good points. The author rightly believes that rhythmic feeling should be first developed in children, for "analytical instruction, however important, is not the beginning of knowledge." And again:—"Our own indigenous folk-art should form the backbone of elementary education." In Part I. the chapters on Time, the Evolution of the Scale, the Compound Standard of Tonality, and Asiatic Tonality are particularly interesting. The numerous music illustrations in the Appendix, too, deserve note. A book such as the present, which sets one thinking, is valuable, even though one cannot agree in all points with the writer.

Musical Gossip.

MAX REGER, whose name is more familiar in England than his music, will appear at two concerts at Bechstein Hall, on the 10th and 14th inst., when the programmes, entirely devoted to his works, will include the String Trio (Op. 77b) and the Pianoforte Trio (Op. 93), the String Quartet in D minor (Op. 74), and the Variations and Fugue on a Beethoven Theme for two pianofortes (Messrs. Max Reger and Richard Buhlig).

THE HANDEL SOCIETY will give an interesting concert at Queen's Hall on the 18th inst. Sir Charles H. Parry will conduct his 'Ode to Music,' and Sir Charles V. Stanford his 'Last Post'; moreover, the programme will include Brahms's 'Triumphlied' for double chorus and orchestra, which, so far as can be ascertained, has not been heard in London since it was given under the direction of Mr. Henschel, at the old St. James's Hall, on December 2nd, 1879.

A NEW opera entitled 'Mietje,' by the Dutch composer Benoit Hollander, will be performed at the Hampstead Conservatoire under the auspices of the London Academy of Music. The work will be produced under the direction of Mr. Henry Beauchamp, and staged by Mr. Charles Fry.

THE death is announced of Heinrich Conried, who, born in 1855, was for a time theatrical manager and actor in Austria. In 1878 he went to America, and succeeded Maurice Grau as manager of the Metropolitan Opera-House, New York, where, on December 24th, 1903, 'Parsifal' was produced for the first time outside Bayreuth.

THE dress rehearsal at the Paris Opéra of 'Bacchus,' the new opera by MM. Massenet and Catulle Mendès, is fixed for to-morrow, and the production for Wednesday next.

THE performances of Russian opera to be given at the Paris Châtelet this month will include operas by Glinka, Borodine, and Rimsky-Korsakoff. Mesdames Lipkovska, Litvinne, and Petrenko, and MM. Chaliapine, Smirnoff, Danaeff, Davidoff, Kastorski, and Charonoff, will be the principal members of the company.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.-SAT.	Royal Opera, Covent Garden.
MON.-SAT.	Italian Opera, 8, Coronet Theatre.
	(Wed. and Sat., Matinées, 2.30.)
MON.	Mr. Sascha Colbertson's Orchestral Concert, 3, Queen's Hall.
—	Solly String Quartet, 3.30, Bechstein Hall.
—	Dresden String Quartet, 8.15, Bechstein Hall.
TUES.	Miss Kate Flinn's Concert, 3, Steinway Hall.
—	Grand Widor Concert, 3, Queen's Hall.
—	Miss Estella Rosetti's Vocal Recital, 3.15, Bechstein Hall.
—	Miss Vera Bianca's Vocal Recital, 8, Steinway Hall.
—	Mr. Macmillan's Violin Recital, 8.15, Queen's Hall.
WED.	Messrs. Ysaye and Fugno's Violin and Pianoforte Recital, 3, Queen's Hall.
—	Mr. Wilton Cole's Recital, 8, Steinway Hall.
—	Madame Alice Esty's Song Recital, 8.15, Bechstein Hall.
THURS.	Miss Leginska's Recital, 3, Aeolian Hall.
—	Miss Jolanda Mero's Pianoforte Recital, 3, Steinway Hall.
—	Signor Busoni's Pianoforte Recital, 3.15, Bechstein Hall.
—	Miss Anita Rio's Vocal Recital, 8.30, Bechstein Hall.
FRI.	Miss Emma Davidson's Song Recital, 3, Steinway Hall.
—	Miss Tora Hwass's Pianoforte Recital, 3.15, Aeolian Hall.
—	Misses McDonald and Madeleine Booth's Recital, 3.15, Bechstein Hall.
—	Mrs. Kennedy-Fraser's First Concert, 8, Steinway Hall.
SAT.	Mrs. Kennedy-Fraser's Second Concert, 3, Steinway Hall.
—	M. Frederic Lamond's Pianoforte Recital, 3, Bechstein Hall.
—	Miss Isobel Stuckey's Vocal Recital, 8, Steinway Hall.

DRAMA

THE WEEK.

ST. JAMES'S.—*Colonel Smith: a Light Comedy in Four Acts.* By A. E. W. Mason.

THIS is a bright and engaging little piece—little notwithstanding its four acts—but Mr. Mason would have bettered its chances if he had made up his mind whether he intended it as a comedy or a farce. As it is, he hesitates between the two styles, alternates purely farcical episodes with scenes that are charged with a certain amount of emotion, and so leaves his audience rather confused as to his intentions, and allows it too much time to reflect on the thinness and extravagance of his plot. His leading idea strongly resembles that of 'The Importance of Being Earnest'; here, as in that quaint play, we have a character inventing an imaginary person in order to escape from an embarrassment, and being involved consequently in a ridiculous quandary. But Oscar Wilde recognized that such a theme could only be treated in the spirit of farce. Mr. Mason has not neglected in his story the possibilities of grotesque developments; he has matched the original deception with another, and brought together his heroine and his hero

—both of whom act an imposture—at most delightful cross-purposes; but he has relied mainly, in his efforts to render their encounters piquant, on an appeal to old-fashioned sentiment.

The author starts his play with rather an elaborate exposition of the humiliating situation in which his heroine, Celia Faraday, finds herself—a girl who, with sisters married or engaged, seems drifting on towards the fate of an old maid, and is regarded by her family and their men-friends as already "on the shelf." In a moment of exasperation she invents a lover, and creates excitement in the home circle by declaring that she is engaged to a Col. Smith, now abroad on active service. They insist on her writing him a love-letter there and then, and she humours them, intending to destroy it; but to her dismay it is sent to the post. So far we have the beginnings of what might become a wildly hilarious farce. Mr. Mason, however, prefers that his Col. Smith—for of course there is such a man in the Army—shall treat the joke seriously, chivalrously, sentimentally. When this officer comes home, he is naturally resolved to have a meeting with his audacious correspondent; but he determines to assume a false name. His task is rendered easier by the fact that Celia, discovering the monster that she has created mightily inconvenient, has killed her lover by announcing his death in the newspapers; so the real Col. Smith can pretend to be a brother officer who watched the gallant soldier's last moments, and brings home relics as keepsakes for the bereaved sweetheart—among them a heavy gold watch with chain attached, which she is to wear round her neck. All this sham pathos, and the visitor's obstinacy in remaining in the heroine's society and demanding her attention for reminiscences of the colonel's exploits, make excellent fooling; and Mr. Mason, who should know something of politics by this time, has another element of fun at hand in the pictures he provides of the fuss of an electoral campaign and the droll suggestions he makes as to how to win an election. But the essence of the play consists of its love-scenes, and these, though they are at once charming and laughable, are not played fast enough to make spectators forget that both parties are shameless hypocrites.

The play furnishes a triumph for Mr. Alexander's light-comedy methods. There is an easy masterfulness, a well-bred persistence, a good-humoured malice, about his Col. Smith which makes this soldier a most agreeable acquaintance. Miss Irene Vanbrugh has fewer opportunities, but is throughout sympathetic in the part of Celia.

LYRIC.—*The Conquest: a Play in Three Acts.* By George Fleming.

IN 'The Conquest' the note of sincerity is entirely lacking. When the Royalist Duchesse de Langeais and the Republican Col. Armand de Montriveau first meet, the lady figures as a spoilt coquette who enjoys her power over men and uses it

capriciously and heartlessly, even to the point of wagering that she will capture their affections; while the soldier is shown deprecating, humble, almost boobyish in his attempts to please her. When we next see them the Duchess has become languishing and gentle, and a new tone creeps into her lover's speeches. He becomes suspicious and exacting; he is furious on learning that he has been made the subject of a wager; and when he discovers his Duchess—innocent of real offence—in another man's arms, he vows a terrible revenge. He has her kidnapped and taken to his rooms, and there again he appears in a new light, as an implacable and cruel executioner of what he calls justice. He proposes to punish her by branding her on the forehead, and so stamping her as his property; and she—the beauty so proud and dainty in the first act—is now transformed into an amorous hysterical creature who welcomes the idea of bearing his brand before the world, because it will testify to her affection for him. The fierceness of his anger is disarmed, but he refuses to believe any of her protestations, and leaves her sobbing and abased on the floor. Three years pass, and we find the Duchess a novice preparing to take the veil, and acting the penitent till her lover once more arrives on the scene—this time remorseful, loud in declaration of his love, and distracted when he is told by the Mother-Superior of the convent that "Sister Teresa" is dead. He insists on seeing her body, and the Duchess is brought in on a bier, over which the soldier raves in a delirium of grief and threatens to kill himself, till the lady rises from her supposed death-bed and flings her arms round his neck.

Such is the preposterous story. The fortunes of the play were scarcely improved by a mistake made in the casting of the heroine's part. Miss Maxine Elliott is an actress with an attractive stage-presence, but she has no capacity for suggesting the manner of the *grande dame*. She was fairly effective, however, in the later passages of the drama. Mr. Waller looked picturesque in Napoleonic uniform, but could not reconcile the audience to the inconsistencies of the hero.

SHAKESPEARE AT STRATFORD.

ON Wednesday afternoon, April 21st, Miss Geneviève Ward appeared as Volumnia in 'Coriolanus.' This old favourite excelled herself in her part. Mr. Benson is always popular, but that night he produced a finer Coriolanus even than usual, though he lost some power in two passages through the monotonous rise and fall of his voice. The Menenius Agrippa of Mr. H. O. Nicholson was delightful; and the two Tribunes of the people, Mr. E. A. Warburton and Mr. Murray Carrington, made themselves sufficiently objectionable in their parts to excuse Coriolanus anything. The crowds were realistic enough to wake Rome, though one missed the mellow voice of the late Mr. Weir as the First Citizen.

The evening of Wednesday saw an unusual combination. A little melodrama, 'A Midnight Bridal,' had been dramatized from Mr. Halliwell Sutcliffe's story by Mrs.

F. R. Benson and Mr. H. O. Nicholson. Improbable as the incidents are, even for Scotland, there were some good situations in the piece, which is dated 1749, four years after Culloden. The performers filled their parts satisfactorily, but the chief event was the reappearance of Miss Elinor Aickin as a nurse.

After a ten minutes' interval the piece of the evening, 'The Belle's Stratagem,' opened. It somewhat resembles 'The Country Girl' of last season, but it gave opportunities of wilder mirth, approaching farce, of a very different nature from that of Shakespeare. Mr. Benson appeared as Doricourt, doing two exhausting parts in one day, and made the latter even more exhausting than he need have done. His acrobatic madness kept the audience in a roar. Mrs. Benson as Letitia Hardy, in assuming her gaucherie in order to disgust Doricourt, was also a little extravagant, especially in the matter of sweetmeats. Little Flutter was rendered by Mr. H. O. Nicholson with an inimitable combination of nature and art. Saville (Mr. F. G. Worlock) made a pleasing friend, guardian, and anti-plotter; and Courtall, the heavy villain of the piece, played by Mr. Murray Carrington, became, when his villainy was frustrated, as dancing mad as Mr. Benson. The prettiest scenes were the two minuets gracefully performed by the chief characters. Miss Olive Noble rendered Lady Frances Touchwood with dignity and grace; and Mrs. Rackett had a lively exponent in Miss Helen Haye. It was wonderful that many of the performers should act so freshly in two plays (some of them in three) in one day.

The special performances began on the forenoon of Thursday, April 22nd, with four of the long cycle of the Chester Mystery Plays. These were not performed in the ancient manner, on movable wagons in the open air, but much of the old-world atmosphere was retained. They were given in the ancient Guildhall where Shakespeare might have seen them performed in his youth (though they were strictly forbidden after he came to dwell at New Place, over the way). The end furthest from the door was slightly raised, and the walls hung with painted cloths; while a little recess, curtained off, did for the stable and manger. Entrances and exits were made through the hangings, or by the door opening into the Pedagogue's Court. The costumes were superintended by Miss Jennie Moore, with careful attention to ancient use. The Biblical story, arranged on simple lines (it is supposed by Ralph Higden in the fourteenth century), was given in episodes: 'The Salutation Play,' 'The Shepherds' Play,' 'The Kings' Play,' and 'The Slaying of the Innocents.' No names of performers were supplied, and the whole was given in a reverent spirit.

Seldom could the action be said to rise much above posing and declamation; but a true dramatic effect was gained when the quarrel among the Shepherds preceded the angelic announcement of "Peace upon earth, and goodwill to man"; and the Herod of 'The Kings' Play' and 'The Slaying of the Innocents' was forcible. The compiler made him a Mohammedan, a tyrant, a blasphemer, a ranter; but he was, after all, a real man, and, as such, was the original of the strong characters of the sixteenth century, who led up to Marlowe's 'Tamburlaine.' Mr. Arthur Goodsell deserves great credit for his arrangement of the plays, and the occasional vocal music by unseen performers.

On the same evening 'Hamlet' was acted, the name part being taken by Mr. Matheson Lang, who gave a carefully

studied rendering. There was a good deal of cutting, some of it regrettable. Mr. Lang has not fettered himself wholly by conventional notions of the part, and has suggested some new points in his rendering. He seems to act up to the conception that Hamlet's madness, at first put on as a veil, became a real infliction. His elocution was fresh, varied, and impressive.

Miss Margaret Halstan made a charming Ophelia, and in the mad scene with her flowers was especially touching. Mr. H. O. Nicholson as Polonius, and Mr. F. G. Worlock as Laertes acted skilfully. Gertrude the Queen was played by Miss Helen Haye with some dignity, but no originality. Mr. Nicholson was resuscitated from the slain Polonius to reappear as the Gravedigger. That did not suit his humour or his voice so well. Mr. Murray Carrington was Horatio and rendered that pleasant part effectively. The house was better filled than at the previous performances.

On Friday evening, the Birthday, for the revival of 'Cymbeline,' the house was filled in every corner. The title-rôle was filled by Mr. E. A. Warburton effectively. Imogen was well sustained by Miss Margaret Halstan. The guileful Queen and stepmother was acted skilfully by Miss Helen Haye. Of the four chief male parts, Mr. H. O. Nicholson played Cloten so pleasantly and humorously as to cause regret for his decapitation. Posthumus Leonatus was performed by Mr. Benson himself, who did not seem so much at ease in this part as he is wont to be. Iachimo, the villain of the play, was rendered by Mr. Cyril Keightley impressively. The Pisanio of Mr. Murray Carrington showed careful insight. Guiderius and Arviragus (Mr. F. G. Worlock and Mr. Guy Rathbone) made a good pair of brethren for Imogen, but their chant over her dead body might have been considerably improved.

The play was a little hurried, for there is generally some speechmaking on the stage after the acting is over on the Birthday. On this occasion the Mayor came on the stage, and cordially welcomed the visitors, chief among whom was the American Ambassador; warmly thanked Mr. Benson for all he had done for Shakespeare and the Memorial Theatre; and expressed the regret of himself and of Stratford at the loss of their old friend Mr. Weir. He also alluded to the great loss the Memorial Committee had sustained by the death of Mr. Charles Flower. Mr. Benson in his peasant's dress replied suitably.

On Saturday Mr. Benson had an unusually heavy day, taking two principal parts, both strenuous. In the afternoon he performed King Henry V., a part he delights in, with all the enthusiasm of the youthful King. The Fluellen of Mr. Moffat Johnston had a humour of its own, but it did not carry the audience away as it was wont to do in this theatre. The Pistol of Mr. E. A. Warburton was rather heavy, and the character of Nym hardly gave Mr. H. O. Nicholson his chance. Charles VI. of France was creditably represented by Mr. F. G. Worlock, and Lewis the Dauphin by Mr. Murray Carrington. But the palm must be given to the performers on the English side as actors as well as soldiers. Katharine was rendered brightly by Miss Olive Noble; and Mrs. Quickly is one of Miss Elinor Aickin's special parts. Miss Leah Hanman gave a delightful performance of the sprightly boy. The play was well set on, and the battle scene represented by a *tableau vivant*.

In the evening Mr. Benson performed Richard III. He somewhat exaggerates the bodily defects of Richard to harmonize with the scorn of his enemies, and he shows how

these defects had somewhat moulded his character. Mr. H. O. Nicholson did the best he could for Edward IV.; and Mr. Otho Stuart interested the audience with his rendering of the unfortunate Duke of Clarence. Mr. Murray Carrington made the Duke of Buckingham rather too fresh and ingenuous to be "the other self" of such a one as Richard III. The "little princes" always evoke sympathy, but the younger, Richard, Duke of York, is made the more attractive in the representation by Miss Hanman. None of the other actors attained special success. The group of unfortunate royal ladies had all some claim to distinction.

The work of the second week began with 'The Merchant of Venice.' Those who knew Mr. Ainley was coming down to play in it expected he would be the Bassanio, but he took Shylock. Made up massively, he acted the Jew thoughtfully, without exaggeration, and without ranting. Mr. Murray Carrington's Antonio was exceptionally fine. Mr. Cyril Keightley played the penniless lover with personal charm. Miss Constance Collier was Portia. The play was well set on, though somewhat over contracted, even in some of the favourite scenes. 'The Belle's Stratagem' was repeated in the evening.

'Macbeth' was down for Tuesday afternoon, to be played "in curtains" by Mr. Arthur Bouchier and Miss Violet Vanbrugh; but through some alteration in Mr. Bouchier's other arrangements this performance fell through.

'Richard II.' was the piece for the evening, in which the title-rôle is one of Mr. Benson's special studies. The rest of the company played well up to him.

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WESTMINSTER SCHOOL.—An EXAMINATION will be held on JUNE 23, 24, and 25 to FILL UP NOT LESS THAN SEVEN RESIDENTIAL and TWO NON-RESIDENTIAL SCHOLARSHIPS and also some EXHIBITIONS. For particulars apply by letter to THE BURSAR, Little Dean's Yard, S.W.

LIBRARY ASSOCIATION.—PROFESSIONAL
EXAMINATION.—THE NEXT PROFESSIONAL EXAMINATION of the LIBRARY ASSOCIATION will be held JUNE 7-12, 1909, at the LONDON UNIVERSITY, SOUTH KENSINGTON, and at various Provincial Centres. Last date of entry, MAY 22.—Copies of the Syllabus, together with all details, can be obtained on application to ERNEST A. BAKER, M.A. D.Litt., Hon. Secretary, Education Committee, 24, Whitcomb Street, W.C.

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The EDINBURGH SCHOOL BOARD invite applications for the vacancy in the RECTORSHIP of the ROYAL HIGH SCHOOL OF EDINBURGH. Salary 700l., rising by 25l. per annum, at the discretion of the Board, to 900l. per annum. Candidates must be Graduates (with First-Class Honours) of a British University. The successful Applicant will be expected to enter on duty on OCTOBER 1 next, and, if necessary, to assist in making the arrangements connected with opening of Session. Applications and Testimonials (22 copies of each, which will not be returned) must be lodged with the undersigned on or before MAY 22.

G. W. ALEXANDER, Clerk to the Board.
School Board Offices, Castle Terrace, Edinburgh.
April 28, 1909.

THE HIGH SCHOOL OF GLASGOW.—

RECTOR.—The SCHOOL BOARD of GLASGOW invite applications for the position of RECTOR. Applicants should be Graduates with Honours, of a University in the United Kingdom, and must not exceed 50 years of age. Salary from 650l. to 750l., according to qualifications and experience. Applications, with twenty copies of Testimonials, must be lodged with the undersigned on or before FRIDAY, May 21. Canvassing, direct or indirect, will disqualify.—J. CLARK, Clerk, School Board Offices, 129, Bath Street, Glasgow.

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UNIVERSITY OF ST. ANDREWS.

CHAIR OF CHEMISTRY IN THE UNITED COLLEGE, ST. ANDREWS.

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The Candidate appointed will be required to conduct, in the United College, St. Andrews, Theoretical and Practical Classes in Chemistry qualifying for Graduation in Arts, Science, and Medicine during the Winter and Summer Sessions, and also to direct and superintend Research Students.

The Candidate appointed will enter on the duties of the Professorship on October 1, 1909.

The applications, which should be accompanied by twenty printed or typewritten copies of the letter of application and relative Testimonials, must be lodged on or before MAY 31, 1909, with the undersigned, from whom further information regarding the duties and emoluments of the Chair may be obtained.

ANDREW BENNETT, Secretary and Registrar.
The University, St. Andrews, April 28, 1909.

THE UNIVERSITY OF SHEFFIELD.

PROFESSORSHIP OF ECONOMICS.

The COUNCIL will shortly proceed to the ELECTION of a PROFESSOR OF ECONOMICS in the UNIVERSITY.—Applications must reach the Registrar, from whom further particulars may be obtained, not later than MAY 12, 1909.

W. M. GIBBONS, Registrar.

THE UNIVERSITY OF SHEFFIELD.

APPOINTMENT OF ASSISTANT LECTURER IN HISTORY.

The COUNCIL are about to appoint an ASSISTANT LECTURER in HISTORY.

Applications must be sent in by May 29. Further particulars may be obtained from

W. M. GIBBONS, Registrar.

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Applications (15 copies), setting forth particulars of previous experience, together with copies of not more than three recent Testimonials, must be sent to the undersigned on or before SATURDAY, May 15, 1909, of whom any further information may be obtained.

AUSTIN KEEN, Education Secretary.
County Offices, Sidney Street, Cambridge,
April 20, 1909.

GOOLE SECONDARY SCHOOL.

APPOINTMENT OF HEAD MASTER.

The GOVERNORS of the above SCHOOL intend to proceed to the appointment of a HEAD MASTER, to begin work in SEPTEMBER NEXT.

Candidates must hold a Degree (preferably in Honours) from a University in the United Kingdom or British Possessions. Previous Secondary School experience is essential, and the possession of a Teaching Diploma will be an advantage.

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Applications, accompanied by not more than three recent Testimonials should be made not later than JUNE 9, 1909, upon a Form of Application which may be obtained from

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J. DODD, Clerk to the Governing Body,
16, Corn Exchange Chambers, Chester.

CIVIL SERVICE COMMISSION.—FORTH-COMING EXAMINATION.—ASSISTANT in the ROYAL OBSERVATORY, EDINBURGH (21-30), MAY 27. The date specified is the latest at which applications can be received. They must be made on Forms, to be obtained, with particulars, from **THE SECRETARY, Civil Service Commission, Burlington Gardens, London, W.**

WANTED, an **ASSISTANT ART MASTER** for the **SCHOOL OF ART** at **BURY ST. EDMUNDS**. The successful Candidate will be required to teach about Sixteen Hours per Week, mainly Elementary Subjects, the remainder of his time being devoted to private study. Preference will be given to Candidates with a thorough knowledge of one particular craft. Salary at the rate of 80*l*. per annum, together with Travelling (Locomotion) Expenses, and an allowance when out for the night on County Duty. Applications must be received on or before 10 A.M. on MAY 12, 1909, on the specified Form, which can be obtained from me, together with further particulars, on the receipt of a stamped addressed foolscap envelope.

FRED. R. HUGHES,
Secretary to the West Suffolk Education Committee,
Education Offices, Shire Hall, Bury St. Edmunds,
April, 1909.

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Form of Application may be obtained from the undersigned at the Town Hall, Hackney, on any week day within office hours.

Applications, endorsed "Male Library Assistant," accompanied by three recent Testimonials, must be delivered to the undersigned not later than 5 o'clock p.m. on MAY 13, 1909.

W. A. WILLIAMS, Town Clerk,
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LITERATURE

Fresh Leaves and Green Pastures. By the Author of 'Leaves from a Life.' (Eveleigh Nash.)

THE Frith memoirs continue to expand. The veteran Academician's daughter—who still preserves a rather futile incognito—having devastated her London friends and acquaintance in her amusing 'Leaves from a Life,' now carries her raids into the country, and especially into the "island" of Purbeck, with which she has been connected for half a century. Judging from the impressions produced by her revelations of London life, we can easily believe that she "must have been," as she admits, "a regular 'dispensation' to the place." Mr. Stephen Gwynn, in his latest book, describes himself and his fellow Nationalist members as "militant insects"—we fancy he means white corpuscles—who perform a useful, if annoying mission in destroying noxious political bacilli. The author of 'Fresh Leaves,' evidently played a similar part in the quiet, sleepy old world into which like a torpedo she plunged on her marriage.

"I hit out right and left, and made as much mischief and so many enemies—for which I did not care one jot—that I can only compare those first years to the time spent by a wounded animal in a trap."

She "swore and declared" that she would not submit to the dictation of "the County." Though profoundly happy in her life-companion,

"I do not think any one was ever so miserable in the whole world as I was when I had been married about a couple of years and understood what I had let myself in for. As long as I could get about with my husband and we were left alone, things were right enough, but when I became a mother my life was one long nightmare."

The simple fact was that the sudden change from a remarkably vivacious household and all the varieties of London amusements to the deadly quiet of domestic routine in a peculiarly old-fashioned, Tory, and Churchy society was like a header into a wintry sea. A Liberal, she "could not away with" the domination of the squires; and to her capacious theological toleration—a more graceful way of expressing intolerance—the rule of the Church was even worse. The "beloved old Rector" notwithstanding, she was never fond of parsons, of whom "I think the less said the better"; and she tells with relish the familiar story of the rector "who used to climb to where he could see the kitchen-chimneys of seven small manor-houses smoking on Sunday, and used to claim his dinner where much smoke promised a lordly feed." Possibly the clergy might retort that a lady who writes of "the Second Commandment" as the one relating to the observance of the Sabbath is hardly a competent authority on matters ecclesiastical. But the author has now repented of her rebellion:—

"I was too young to know the perfect passion old people have for any association. . . . I could see nothing good in old ways, which appeared merely out-of-date nuisances to me; and above all I was appalled by the manner in which every single thing I did, and indeed things which I did not do, were discussed, gossiped over, and talked about, till I felt as if I lived under a microscope with the eye of a fiend. . . . I should much like to know why we one and all of us learn everything in life just too late to be of the smallest use."

The changing views of experience, however, have not prevented her from giving an exceedingly piquant, yet unmistakably true picture of county and county-town life as it was forty or fifty years ago. She writes as she talks, we imagine, in a clever, rambling, illogical way, with the "weirdest" (to use her favourite adjective) punctuation and amazingly constructed sentences. But all her vagaries of style and exaggerations do not spoil her book.

The picture is depressing, because it is all vanished now, and the death of a town, or the disappearance of a venerated class, is at least as pathetic as the death of a man. The seven county families, including, it seems, all Mr. Hardy's "Group of Noble Dames," who "ruled the place, all more or less kind, if they had their own way"—where are they now? The old estates are let to shooting tenants; the old manor houses have become farmers' dwellings, or schools; the old rectories are in the occupation of "casuals" who use them for summer holidays; the old squires, who used to ride to elections at the head of their well-mounted obsequious tenant farmers, are dead and gone; and even in the town, where there once were a score of families worth visiting, "there are only about four people who could by the utmost stretch of courtesy be called gentlefolk." The writer, it will be perceived, is as candid as ever.

"Personally, I bitterly regret the passing of the old Squire. True, when he was bad,

he was very, very bad, as the poet hath it; but when he and his were good, their goodness was wide-reaching, and the whole country-side was the better for their kindly if autocratic care."

There is in these 'Leaves' a sufficiently lurid account of the "very, very bad" squire, who, in addition to rather rampant habits, had some delicate fancies, such as keeping his mausoleum warmed ready for his reception, and drilling his game-keepers to carry his coffin with even step, so that he should not be jolted on his last journey. His conduct, however, reduced his elderly daughter to the melancholy occupation of "winding all the clocks to mark the passing of the sorrowful hours, so that they should never be an instant different from each other"—as perfect a suggestion of dreary misery as can well be conceived. There is another story of the squire on the bars up the chimney, to evade an intrusive husband, which is more cheerful. But the general obliteration of the old ways touches the author deeply, and she says, truly enough, that it is not at all certainly "a good thing to have known a place and people for so many, many years as I have done."

"The Time-spirit has jogged their arms, and reminded them that they are now but survivals of a time when a man could do as he liked with his own. So, as the beautiful silence is broken by gramophones and motor-horns, and the exquisite cliffs deformed by obtrusive buildings, the manor turns its back on all, and the old inhabitants are off. If they cannot rule, they will abdicate, despite the fact that at least a hundred people will be miserable for their departure, and another village will be left derelict, because, the head once gone, there is no one to keep things together in the good old way. It is sad to see the death of an era, and I doubt if anything will replace the real 'County' folk, who are rapidly ceasing to exist. I liked their calm benevolence myself, admired their absolute certainty of their superiority to the rest of the world, and if I laughed at them, their queer garments, their hideous furniture, and their assumption, I should not do so now. I should not have done so had I understood them and known how they loved their own people and land. Tyrants, maybe, now and then; still, they tried to do their best, and I for one mourn over their rapid passing."

But the author does not confine her chronicles to the "county": she has a vivid picture of the old town life, where the furniture was not always hideous, and where a Sèvres tea-service, "the fellow of which was made for Marie Antoinette," Crown Derby and Worcester dinner china, and Charles II. silver were not unknown, though their value was. The life was not intellectual:—

"The women talked of their nurseries, their gardens, their poultry, and their neighbours, but quite in a different way from the manner in which they discuss these matters now. The children were not examined critically and scientifically; tempers were tempers, and not nerves; heredity had not come into sight."

Gurgling "moderators" with colza oil restricted evening occupations, and "save-alls" were used for economy of candle-ends. "The housewives of that day were actual slaves, first to the men of the

house, and afterwards to their 'things,' which they washed up themselves.

"Not one of the gentlemen was ever either willing or able to join the ladies after dinner. The ladies saw each other home; if fine, with pinned-up skirts, goloshes on their feet, knitted shawls and clouds tied over their curls, and immense cloaks over all. If wet, they departed in relays in 'the brougham from the Bear,'"

for all the world like the ladies of 'Cranford' or 'Emma': indeed, the author herself, in her garrulity, though not in humility, sometimes reminds us of Miss Bates. One had to be denominational in such a society, and we can sympathize with the new-comer of whom the godly old lady said, "'If only she were a Christian I could love her,' when she heard that I did not take in the Sunday magazines." There was another wonderful old lady—"I was one of twenty-one, my dear"—who never was known to sit in an easy chair, as indeed none of our grandmothers ever did if they had any self-respect. There was also an ungodly young woman, who played ball with her rolled-up handkerchief in the family pew; but she had soon to be "removed"; whilst another of the inhabitants had a trick of dropping asafœtida down the letter-box of a lady whom she disliked. Chapel manners were as remarkable as those in the funny old church under the "beloved Rector." One deacon let down the chandelier with a run, and scattered the candles, and the congregation, to spite his colleague; and a wealthy man, being (justly) rebuked for putting a penny in the soup-plate, came next Sunday with a double handful of coppers, which he smashed down with such energy that the plate was broken, and the collection dispersed in all directions, to the profit of sundry small boys.

The book is full of delightful glimpses of manners, good and bad; but we cannot quote more. We can only refer to the spirited account of elections in the old days, the night funerals of the great families, the custom of telling the master's death to the "charming" bees, the manner of curing whooping-cough by a hair from the cross on a donkey's back, the customs and privileges of the marble-quarrymen on Easter Monday, and the mode of paying bills in kind. There was at least one admirable trait of country society in those times:—

"There were three subjects which were never discussed in my early days, and I cannot but think this silence was a wise thing. They were the state of one's purse, the state of one's body, and the state of one's soul."

It was a sound rule. And so we leave a most entertaining book.

Social Life at Rome in the Age of Cicero.
By W. Warde Fowler. (Macmillan & Co.)

As we might expect from the author's previous work, he has given us a very readable as well as learned monograph on an attractive subject. The only drawback is that there are already many

studies on it. The age of which he writes is known to us better than any other period in antiquity, by reason of the mass of extant materials. Cicero in his speeches as well as his letters, is a perfect mine of well-known information. Hence the province of a new essay on the subject is rather to dispose the materials suitably than to make discoveries. Gaston Boissier is the model for our recent writers on Roman life, and hence it may be that Mr. Warde Fowler fails to pay due attention to Cicero's relations with his Greek friends—a topic which Boissier forgot or ignored. The index to the present book is bad, yet, even so, the fact that there is only a single reference following the word "Grecks" tells its tale. This is the more regrettable as we would gladly have learnt whether Greek and Roman life agreed on many social points or not. In one of the cases where our author does compare them, he is clearly wrong as to the Greeks. "The Italians," he says, "like the Greeks, were then as now almost entirely vegetarians; cattle and sheep were used for the production of cheese, leather, and wool, or for sacrifices to the gods; the only animal commonly eaten was the pig." In this passage he assumes that what was sacrificed to the gods was not eaten, whereas *victim* was a common word for meat as opposed to game, of which he says not a word. As a matter of fact, too, the present Italians can hardly be called "almost entirely vegetarians," the use of fowl and lamb in its season being universal among them.

It is in his analogies that we find the author sometimes faulty for want of a clear vision of all the circumstances. Thus when he says that Varro, as a youth, seldom got a bath, and was made to learn to ride bareback, "which reminds us of the life of a young Boer in the Transvaal," the unwary reader might imagine that Varro was kept from riding on a saddle, and with stirrups, like the young Boer. But this would be a grave mistake, as the Romans only had saddle-cloths in contrast to bare backs of horses. Again, he reminds the student that "the Roman satirists are not deriding the average life [but the grave vices] of the citizen, any more than the artists who make fun of the foibles of our own day in the pages of *Punch*." Now this is exactly what *Punch* does, and is the reason why it has a permanent value as a record of society. Moreover, even Horace, though, of course, he scourges vices, also ridicules ordinary foibles; nor is the fierce and often coarse rhetoric of Juvenal the type of average Roman satire.

Here is another trifle requiring correction: "Fisheating only came in towards the end of the Republican period; and then only as a luxury for those who could afford to keep fish-ponds on their estates." But what about the sea? Were the *piscosi mœnia Bari* provided with fish-ponds? or did not the population, as it now does, devote itself to seafishing, and selling fish cheap? Mr. Warde Fowler says rightly that the Romans, like the

Greeks, were busy much earlier in the morning than we are, and he acutely gives as one cause the imperfect lighting of their houses, which made bookwork of any kind at night difficult. But when he talks of *we*, he might have added that modern Italians still observe the same fashion. On clear nights, especially at the full moon, the market at Genoa is in full swing at 3 A.M. Most of the Genoese, too, live in huge *insulae*, which seem analogous to those of Rome.

We make these criticisms of detail because we have found the book excellent reading, and have noticed in it much that will be new to readers, and seems to us eminently true. What does the average student know of the splendid Turia? and what can be better than this? "In Roman eyes law was rather the source of morality, than morality the cause and the reason of law." Indeed, the whole chapter on religion is full of valuable ideas, some of which the author has taken, with due acknowledgment, from the masterly book of Wissowa on the subject.

In any work on this period the author's estimate of Cicero must colour all his views, and on this matter we find Mr. Warde Fowler reasonable and temperate, so that we are ready to accept as perfectly sound his picture of the great orator. Among the piquant traits of the picture are the relations of the *novus homo*, however superior in learning, intellect, or even official rank, towards the old nobility, with whom he never became really at ease. The only point that puzzles us is the author's account of the vast sums that Cicero spent, although he had no hereditary fortune, and never made more than a moderate income. Mr. Fowler says the simple fact is that Cicero was regarded as an honest man, who would always pay the interest on his debt, and that, if hard pressed, he had dozens of rich friends who would accommodate him with a new loan. But surely the process of plunging deeper into debt, in order to pay interest on a previous borrowing, is not the act of an honest man, nor would any sensible capitalist trust a debtor of this kind for one moment. Such conduct must presently end in bankruptcy. The picture of a public man always "hard up" (we use Mr. Fowler's phrase), and running constantly to new creditors to get him out of difficulties, could only seem reasonable to a college don who was a child in financial matters.

We will conclude with a far larger and more serious question—that of slavery and its effect upon Roman society. Our author has followed the prevailing fashion of setting down the practice of keeping slaves as a great cause of cruelty and hardness of heart in the upper classes. He thinks the first amelioration was due to Christianity. We are not convinced by his arguments. Cruelty to animals is not in any sense the result of intimacy with, and despotic control of, animals. Modern critics have been unduly biased by the only familiar example in modern civilized life, that of the United States of America. But there the profound

contrast of race produced a contempt for the slave (in spite of Christianity) which the Roman could not feel for his Greek or Syrian servant. How little the average condition of slaves can have shocked even the best people appears from the fact that early Christianity did not attack the institution, that St. Paul sends back a runaway slave to his master with no outburst against slavery, and that he habitually calls himself the slave of Jesus Christ. We do not for a moment mean to defend slavery; we only assert that many a society is good in spite of grievous flaws, just as many a tyrant has been both just and humane, though he held the life and property of his subjects under his absolute control.

The Love Letters of Thomas Carlyle and Jane Welsh. Edited by Alexander Carlyle. 2 vols. Illustrated. (John Lane.)

As every one who is interested in biography or pure literature is interested in the letters of Carlyle and Jane Welsh, the volumes just published by Mr. Lane were secure of an eager welcome whenever they appeared. They have not wholly escaped, however, the fate which commonly befalls the progeny of parturient mountains: they are not what Horace would have expected them to be; they are anything but small, yet they are disappointing.

Carlyle was never great as a letter-writer in the way that Charles Lamb and Mérimée were great: they had genius for letter-writing; he was a man of genius who wrote letters—letters that have, at times, the strength and personal quality of a fine essay, but never the charm of familiar correspondence. In these early days his mind is as undeveloped as his style; he is crude, awkward, over-emphatic; apter at catching the faults than the excellences of the eighteenth-century prose writers. That one should write to please rather than to improve one's correspondent was an idea which seems hardly to have occurred to him:—

"When I sit down to write Letters to people I care anything for, I am too apt to get into a certain ebullient humour, and so to indite great quantities of nonsense, which even my own judgment condemns—when too late for being mended."

That is his own admission. Here is a specimen of his solemn admonitions to his future wife:—

"I very much approve your resolution to exercise your powers in some sort of literary effort; and I shall think myself happy, if by any means I can aid you in putting it in practise. There is nothing more injurious to the faculties than to sit poring over books continually without attempting to exhibit any of our own conceptions. We amass ideas, it is true; but at the same time we proportionally weaken our powers of expressing them; a power equally valuable with that of conceiving them, and which, tho' in some degree like it the gift of Nature, is in a far higher degree the fruit of art, and so languishes more irretrievably by want of culture," &c.

Even when writing to a lady with whom one is on the most delicate terms such austerity is excessive, especially when it runs into a dozen pages. Carlyle is at his best when describing people, and it is to be regretted that his editor, out of respect for the memory of Campbell's widow and others long since deceased, has felt obliged to suppress more than one passage in which contemporaries are freely handled. He is at his worst when writing, and generally complaining, about himself; and, like the majority of people who take themselves very seriously, most amusing when unconsciously so. In the October of 1824 he visited Paris and told Miss Welsh what he thought of it:—

"[I am] daily growing more and more contemptuous of Paris, and the *manière d'être* of its people. Poor fellows! I feel alternately titillated into laughter and shocked to the verge of horror at the hand they make of Life.... Their houses are not houses, but places where they sleep and dress; they live in *cafés* and promenades and theatres; and ten thousand dice are set a-rattling every night in every quarter of their city. Every thing seems gilding and fillagree, addressed to the eye, not to the touch."

Jane Welsh, on the other hand, had a genuine gift for writing letters; her genius is small, but undeniable. She is, however, far too conscious of her own superiority; not only was she the beauty, she was also the Muse of the village; had she been less vain, she must have been unnatural. Yet, under all her pert provincialism, we can detect that mysterious quality which distinguishes the good letter-writer. She writes to please two people—her correspondent and herself; she has no need, therefore, to canvass general truths, but can afford to be personal and charming. Her artful wit gives pith and moment to the most trivial enterprises, and turns domestic projects into adventures of high romance. She never makes great things small by declamation; she prefers to make small things great by insinuation. Her friend is assumed to be interested in all that concerns herself, so she is not afraid to be intimate; and a correspondent both clever and intimate is one of those things that make life precious. In a word, her letters (which, to our disappointment, occupy a bare third of the two volumes, and towards the end are disastrously affected by the style of her lover) succeed in giving a whimsical view of her ordinary and external life, viewed from standpoints above and beyond the reach of externals—the head and the heart. Her account of the affair with Mr. Dugald G—is, in its way, a little masterpiece, but too long for quotation. We select a shorter specimen of her style:—

"Such a week I spent in Galloway! There was no amusement within doors, and the weather precluded the chance of finding any without. 'Cœlebs in Search of a Wife' was the only book in the house, and even that was monopolised by a young lady who came to my Uncle's (I strongly suspect) on Cœlebs' errand. The rest of us had no weapon of any sort to combat time with, and for four whole days I sat counting the

drops of rain that fell from the ceiling into a bowl beneath, or in burbling the chain of my watch for the pleasure of undoing it. 'Oh Plato! what tasks for a philosopher!' At length in a frenzy of ennui I mounted a brute of a horse that could do nothing but trot, and rode till I was ready to drop from the saddle—just for diversion. I left my companions wondering when it would be fair; and when I returned they were still wondering. How very few people retain their faculties in rainy weather!"

We can hardly make evident by quotation the difference between the letters of a genius and one who had a genius for letter-writing; the reader, however, who will be at pains to take Lamb's correspondence from the shelf and compare his letters with those of Mrs. Carlyle will no doubt discover what it is that they both possess and Carlyle lacks. You may think of Carlyle writing his 'Frederick' in a tail-coat, or whatever costume you prefer, and feel sure, if your mind be not too literal, that his letters were written in the same full dress. Far pleasanter would it be to imagine Jane Welsh, coming home from a rout, slipping a gay dressing-gown over a satin petticoat, and gossiping till the fire burnt low. In his most playful moments Carlyle kept one eye on "the eternities"; Jane in her most solemn never lost sight of the comic spirit.

The volumes before us are well printed on good paper, and without they are embellished by a device—two hearts, stamped in gold, linked with a golden ring, and supported by a plump little cupid; the same device is repeated on the title-page in mauve. Trifles may be significant; whether this symbol was suggested by the editor, or whether the editor was influenced by it, are questions deserving thought. Turning to matters less subtle, we wish that Mr. Alexander Carlyle had not found it necessary to rake up the ashes which reticence had allowed to grow cold. Also, we wish that he had adopted some other policy towards Jane Welsh; the pin, even between deft fingers, is an ignoble and unattractive weapon. In his notes he contrives a small and unpleasant sensation (vol. i. p. 319) which would be more effective were it supported by anything better than a piece of gossip, for which no authority is given, and the doubtful interpretation of one passage in a letter. We are grateful to him, however, for translating all the Latin, French, German, Italian, and Scotch words, and for several touches of unconscious humour, of which the following is a pleasant example:—

"Pen (from Penfillan, home of Miss Welsh's paternal grandfather) was her pet name used to distinguish her from the Welshes of her maternal grandfather's household, especially from her mother's younger sister, whose name was also Jeannie Welsh. Conscious of procrastinating too long in writing, Miss Welsh here sportively enlarges Pen not into Penfillan, but into Penelope, the name of Ulysses' faithful wife, who put off so long the hateful task of choosing a husband from the wasteful and riotous horde of suitors assembled in her house during Ulysses' protracted absence. See Homer's 'Odyssey.'"

The Declaration of Indulgence, 1672: a Study in the Rise of Organized Dissent. By Frank Bate. With Introduction by C. H. Firth. (Liverpool, University Press.)

IN this diploma study Mr. Bate presents us with a work of genuine merit, for which students of the unequal contest between Church and Dissent during the first twelve years of Charles II., and of the King's relations with both, may well be grateful. Mr. Bate does not remake history, in the sense of contradicting or essentially modifying views hitherto accepted; on the contrary, his minute and impartial investigation virtually confirms the accuracy of these views, and for the student confirmation is as valuable as refutation. The general historian of the years which saw the question settled up to the present day as to what was to be Church and what was to be Nonconformity will recognize that he is now able to base his own survey upon a foundation which may be regarded as secure.

That there should be so little which needs substantial correction in the broad views hitherto entertained is certainly remarkable when we consider that all serious accounts, contemporary with the conflict or immediately subsequent to its close, were written under the influence of triumph or a keen sense of injury; and when we consider further the wealth of material which has become available since any specialized study of the subject was undertaken. Besides modern histories and biographies, Mr. Bate has had at his command the Reports of the Historical Manuscripts Commission and the Calendars of Domestic State Papers in the Record Office; the Western MSS. in the Bodleian; the numerous collections published by local or religious historical societies; and a vast array of controversial pamphlets, letters, and songs, illustrative of the temper of parties. Of all these Mr. Bate has availed himself to the best purpose, with an industry which can be fully appreciated only by those who have essayed a similar task. But, besides industry, his work displays both impartiality and detachment of mind. If we have the impression that his private sympathies are with Nonconformity, it is not because of opinions expressed in his book, but because no Churchman is likely to examine very closely into a story which, judged by a liberal code of Christian ethics, could scarcely be regarded by him with satisfaction. Mr. Bate recognizes that, in an age when the idea of toleration was still struggling to secure its hold upon life, Nonconformists could expect nothing but persecution when the Church which they had long kept under heel should in her turn be triumphant; he recognizes also that this persecution was stretched by Clarendon, under the eager impulse of Parliament, and especially by Sheldon, to its furthest possible limits; but that, grievous as was the distress actually caused, it was—to the infinite chagrin of most of the prelates—greatly moderated, not only by the constant endeavour of the King, up

to 1673, to evade the penal Acts, but also by the reluctance of the Justices of the Peace to put these Acts into drastic operation among people in whose midst they lived. He sees that Parliament should not be inconsiderately condemned for harshness, nor Sheldon for his heavy and unrelenting hand, nor Charles for his abuse of the prerogative in his attempts to escape from the fetters which Parliament had forged. As Prof. Firth says in the deeply interesting Introduction in which he gives his benediction to this and all similar essays:—

“Looking at the fifteen years of ecclesiastical history narrated by Mr. Bate from this general point of view, we shall not be inclined to wonder that the Nonconformists were persecuted, or that it was difficult for them to obtain the toleration which seems to the twentieth-century reader an elementary and self-evident natural right. Nor shall we be inclined to blame too harshly the unwisdom of the Parliament, which, after all, could not be much wiser or more humane than the men it represented, nor to condemn those statesmen who attempted to establish some measure of religious freedom by means of the prerogative instead of by means of Parliament.”

With the view held by Mr. Bate of the position of the King we are in entire agreement. He is convinced that Charles was not a Catholic, but that

“the Declaration of Indulgence was the natural outcome of his consistent policy, to secure a reasonable toleration for Roman Catholics, to whom he felt in honour pledged, and incidentally for Protestant Dissenters, for whose sufferings he, in reality, cared little”;

and that, in any case, “despite the apparently damning evidence afforded by the Secret Treaty of Dover,” he had no intention of imposing Catholicism upon the people. Mr. Bate indeed, in this phrase, shows that he, like many others, has misread the Treaty of Dover, which not only does not contain any “apparently damning evidence” of such an intention, but does contain phrases which, by implication, absolutely preclude it. Charles knew as well as most people what was possible.

Except that we see no justification for saying that Shaftesbury “changed his convictions,” there is but one other statement in the book with which we cannot agree. Mr. Bate says that Charles came back “untrammelled by conditions.” To ourselves it is plain that if ever a king were restored upon sufferance, it was he; and he frankly admitted it. The Declaration from Breda contained the conditions; and one of them was the absolute recognition of the supremacy of Parliament as to the great outstanding question of the settlement of religion. From this he only momentarily escaped.

The clearness of our conceptions is blurred by the phrase “the Restoration of Charles II.” It obscures the fact that the real and primary restoration was that of Parliament, which indeed implied the other, since, as Clarendon pointed out, Parliament and King were co-ordinated in the English mind. Charles was, up to his great *coup* of 1681, in the determined grip of Parlia-

ment, and, had he lived a year longer, would undoubtedly have been in its grip again. The whole of his reign was a running fight with the alliance between Parliament and Church, in which, except for the short intervals secured by evasion, he was continually worsted. For if the Restoration meant the restoration of Parliament, which had been dragooned by Cromwell, it meant even more the restoration of the Church, which had been humiliated by the Commonwealth. From the moment that the alliance was completed at the assembling of the second Parliament Charles found himself confronted and thwarted by a jealous and minatory, not a submissive, Church. His grandfather, while still King only of Scotland, was never forced to listen to sterner or more confident rebuke from Andrew Melville than he himself received from Sheldon. At that prelate's bidding the idea of comprehension faded away, and the relative positions of Church and Dissent were settled as they are settled now. Comprehension gone, there followed the fight for toleration, which is Mr. Bate's theme.

Through the whole story—the persecution which preceded the “Clarendon Code,” the Clarendon Code itself, the breathing spaces when Parliament was not sitting and Charles could have his way, up to his unconditional surrender when he cancelled the Declaration of 1672—Mr. Bate takes us in great detail, but with a wise avoidance of unnecessary matter. The peculiar value of his narrative lies in his continual illustration from particular cases. Thus we are not merely told that the Corporation Act was rigidly enforced, but we hear how

“in Liverpool, Thomas Blackmore, Thomas Williamson, Ralph Massam, Edward Williamson, Gilbert Formby, and Richard Percivall, all of whom had occupied the civic chair during the Commonwealth, were removed from the office of aldermen. The town-clerk and seven councillors were also ejected from office.”

So, again, we obtain some idea of one of the effects of the Act of Uniformity not anticipated by its framers—the degradation of the *personnel* of the Church—in the following complaint of Seth Ward:—

“Some of the most populous and considerable places in my diocese have stood void ever since Aug. 24, '62, and there is hardly one parish [in a certain district].... where I have not met with complaint either that they have no minister or a pitiful ignorant one, or the minister hath complained for want of sufficient maintenance.”

Still more convincing is the excellent ballad quoted from Lewis Griffin's ‘The Asses Complaint against Balaam’ (p. 34), for which we must refer the reader to Mr. Bate's text. How little all availed to bring back the erring flock to the fold may be seen in the complaint of members of Parliament in 1668 that many parsons had altered the words of the Liturgy from “as many as are here present” to “as few as are here present”; and the failure of the second Conventicle Act, with its ferocity and its shameless encouragement of informers, extreme and

widespread as was the suffering caused, may be seen in Seth Ward's complaints to Sheldon that he was being continually foiled by the reluctance of magistrates and constables to carry out the law.

We cannot follow Mr. Bate through his admirable account of the results of the Declaration of Indulgence and of the renewal of persecution which followed its cancelling; but we will quote the passage which sums up the permanent effects of the two years' breathing-space which the Declaration afforded:—

"The Declaration of Indulgence and the licences it had created were things of the past. But not the King himself could stay the movements he had started. Reresby, looking back upon the Declaration, and noting its effects, wrote: 'All sectaries now publicly repaired to their Meetings or Conventicles; nor could all the Laws afterwards, and the most rigorous executions of them, ever suppress these separatists, or bring them to due conformity. In the returns sent in answer to the enquiries of Archbishop Sheldon in 1675, it is asserted that many left the Church upon the Indulgence, who before did frequent it.' A large number who till 1672 had held consistently before themselves the possibility of comprehension abandoned it to set up churches and congregations definitely separated from the Church of England. Families who had hitherto submitted their infants for baptism in the established Church now brought them to their own pastors. Ordinations among Presbyterians, not held since the Restoration, were performed once more. A vast number of dissenting congregations, existing even to this day, date their formation and continuous life from Charles II.'s Declaration of Indulgence.

"What the Nonconformist bodies gained the Church to some extent lost. Piteous indeed are the complaints of bishops, clergy, and their agents. 'The Churches are not so well filled lately as they were, and seducers are many and busy.' 'I have spent above 40*l.* of my own Estate, to no purpose, so stiff is the Opposition of the Party, and so little the assistance of them above me, and as for my Equals, many of them have been my bitterest opposers. So that for the future I must be as moderate as the rest upon pain of being Ruined.' Desperate efforts were made for 'a generall reduction from Schisme to the Church,' but with little effect. Nonconformists had been given a start which even the persecution of 1682 could not reduce."

The appendixes to this volume are of great interest, and the most interesting is that which contains the list of licences which followed the Declaration, derived from the 'Calendar of Domestic State Papers, 1672-3.' From it we can gain some idea of the extent of Nonconformity. Thus in Devonshire there were no fewer than 108 separate congregations, in London 103, in Somerset 82, in Yorkshire 81. Altogether there were 1,483 in England. Doubtless many of these were small, but it is certain that many more numbered their hundreds. And the next fact is that Presbyterianism accounted for the great majority. It is needless to remark that this did not mean Scotch Presbyterianism—that *imperium in imperio*, with its machinery of private tyranny which never existed or could exist in

England; it was merely Presbyterian doctrine, with so much of church polity as local circumstances allowed.

We wish that Mr. Bate had found time to explain some curious features in the distribution of the various sects. Why, for example, was the complexion of Worcestershire Presbyterian, while that of Gloucestershire was Congregational? Why, to take the Eastern Counties, were Lincolnshire and Cambridgeshire Baptist, while Bedfordshire and Norfolk were Congregational, and Suffolk and Essex Presbyterian? Similar contrasts exist elsewhere, and it would be interesting to know the particular influences which led to them.

We congratulate Mr. Bate upon what we imagine to be his first published work. It displays great and well-directed industry; it is, as we have said, agreeably impartial in tone; and it is written without undue emphasis, and with an effective simplicity of style. It is not without good reason that his study has earned the warm commendation of Prof. Firth.

NEW NOVELS.

Our Adversary. By M. E. Braddon. (Hutchinson & Co.)

THIS novel shows less unity of purpose than is usual with Miss Braddon. Many loose threads are left about, and give an impression of having been sometimes forgotten by the author herself. We have, for example, at least two mysteries—a case of impersonation and an all but illegal marriage—which are not fully explained, and seem to have little bearing on the action. There is no apparent reason, moreover, why the ex-clerical hero's doubts concerning the personality of a devil should play any part in the "good old-fashioned love-story" of his courtship. The music-hall singer to whom, as an incarnation of evil, the title in some degree refers, is well imagined and well drawn.

Dromina. By John Ayscough. (Arrow-smith.)

"THIS is not an historical novel, or even an unhistorical one," remarks Mr. Ayscough somewhere in the middle of his book, and in a sense the statement is true. The narrative is not sufficiently connected: its separate parts do not cohere to form an organic whole. The historic element provided in the character of a legitimate Louis XVII., son of Marie Antoinette, and his pretensions to the throne of France, promises at one point to form the main theme of the story; but the interest is quickly turned in another direction, and in the latter portion of the book an entirely new plot and *milieu* are introduced, somewhat to the disturbance of the reader. However, one may be well content to condone the structural weaknesses of 'Dromina' for the sake of its individual beauties—its fresh scenes, original characters, shrewd and delicate observations, and unforced wit. Above all, one must recognize its special distinc-

tion—a power of spiritual perception which enables the author to deal convincingly with supernatural experience.

The Mantle of Ishmael. By J. S. Fletcher. (Eveleigh Nash.)

MR. FLETCHER handles capably his melodramatic material, and the more or less idle reader will follow his story with interest. We are introduced to a fashionable doctor in Harley Street, who shows himself at last as the head of an organization more powerful, and more modern in its methods, than the brigand limited liability company in 'Le Roi des Montagnes.' In true melodramatic fashion, all the good people finish on one yacht, and all the bad on another; but the ending is skilfully worked out.

Priscilla and Charybdis. By F. Frankfort Moore. (Constable & Co.)

IN his latest novel Mr. Frankfort Moore seems consciously to attack the rigidity of Church marriage law. The "knot" of the story—as the reader discovers long before the author informs him—is the appearance of a rascally Enoch Arden, who does not scruple to make things unpleasant for the two charming persons who have married during his post-convict wanderings in Canada. The first two-thirds of the book, while quiet, offer two characters, as real as they are uncommon, the last third, while crammed with incident, is not spoilt by it, and shows the author's capacity for dealing with incidents that trench on the melodramatic. The dialogue is bright and clever.

The Trickster. By G. B. Burgin. (Stanley Paul & Co.)

NEITHER in construction nor characterization is this story a good specimen of Mr. Burgin's work. Lady Selina Archdayne marries a man for whom she has no affection, merely because another whose wife she desires to be, goes away to India without confirming her well-founded belief that he loves her. The reticent lover returns, of course, and the conventional story, with an ugly incident here and there, proceeds to its obvious close. None of the characters, except, perhaps, the little daughter of the ill-assorted pair, has the quality of life.

A Question of Means. By Margaret B. Cross. (Chatto & Windus.)

THIS is a well-written story telling of a beautiful girl. Two men are in love with her—one wealthy, the other the reverse. The girl marries the poor man, and the story pictures their married life. The cares of a family and the "question of means" make that life at times almost a tragedy. To add to the irony of the situation, the poor husband is in the employment of the rich man, who grows wealthier and becomes a famous politician. He cannot forgive the struggling couple who are in his power. In the end we are

shown that "means" are not everything. The story, with its note of scorn for ostentatious wealth and its grasp of things that really matter, bears distinct marks of ability.

Olive in Italy. By Moray Dalton. (Fisher Unwin.)

THIS "first novel" shows the influence of Ouida in a certain deliberate painfulness not effaced by its happy ending. The heroine is an orphan who earns her livelihood in Siena as a teacher of English, in Florence as a lady's companion, and in Rome as an artist's model. A famous pianist falls in love with her on the first page of the second chapter, but before they marry she endures hunger, temptation, and fear. The villain is an unconvincing Italian prince whose ruthless sensuality almost culminates in murder. The minor characters are well drawn and interesting, and the local colouring is picturesque and vivid. Considerable power is shown in the invention and treatment of the incidents attending the suicide of an Italian girl. One or two suave and gracious bits of conversation suggest that the author might successfully appeal to the public without having recourse to melodrama.

Love and Battles. By Frank Sidgwick. (Melrose.)

IF the author's powers of construction had not been so inferior to his sense of character, this unconventional story would have been of exceptional merit. Tony Barclay, sentimentalist and philanderer, is a vivid and interesting figure, self-centred, yet good-natured, eager in search of happiness, yet too unstable to grasp it. His school and college friends, and his numerous relatives, are drawn with a swift and intimate touch. A lack of movement and cohesion is the principal defect of the book; most of the characters have too little connexion with the central idea. The book is, however, one of great promise.

The Lure of the Mask. By Harold MacGrath. Illustrated by H. Fisher and Karl Anderson. (Stead's Publishing House.)

THE excitement and satisfaction of successful pursuit are communicated to the reader of this prettily illustrated story. The hero is a rich American who falls in love with a woman's voice, which he hears outside his window in New York after midnight. By an indiscreet advertisement he makes the acquaintance of the singer, who does not, however, permit him to see her face, and sails for Europe before he knows her name. The European travel, which supplies the author with many incidents, is vivacious; and an Italian, whose revenge confers accidentally a great benefit on the hero, is a pathetic and dignified figure. Artificiality of plot may claim to be art in a tale of this kind, and the only defect is a stiltedness which takes the place of wit in one or two passages of fantastic comedy.

A Fetish of Truth. By Eileen Fitzgerald. (Hutchinson & Co.)

THIS is the story of a "good" millionaire, who makes a bad beginning by purchasing another man's introduction to a firm in America. The man, like himself, is named Allardyce, but is a wastrel, not a workman. He dies violently before he gets the introduction back; so Stephen, his personator, gets his place, and makes a huge fortune. The best thing he does leads to his temporary undoing. He has charged himself with the care of the other man's children. When he returns to England and marries a lady of birth, this causes complications. Lady Ruth believes that he has lied to her, and he returns in despair to America, which introduces us to the earthquake at San Francisco. The "Society" part of the story is well written, and involves a realistic counterplot.

Inez the King's Page. By Arthur Maltby. (Woodhouse & Co.)

WE suppose that there will never be an end to romances in which the woman dons the doublet. The most perplexing point about them is that the lady is able to avoid the detection of her sex in the most difficult circumstances. Inez is the morgantic wife of Philip, consort of Mary of England, and she passes as Philip's page. Mr. Maltby's version of history is audacious and astonishing; but we find a certain life and vigour in the story which goes some way to put it above the general level of such romances. Incident follows incident, and intrigue intrigue, in a way, that suggests adaptation for the stage.

The Leveller. By Alexander McArthur. (Stanley Paul & Co.)

"I HAVE never known a novelist who could write intelligently on music," says Anton Rubinstein in the present novel, concerning Tolstoy and the 'Kreutzer' Sonata. The author, however, makes good use of the selections played by the master in the *tour de force* whereby he delivers a beautiful Jewess, his pupil, from condemnation as an anarchist. Apart from this incident, the interest centres in the relations of the lovers, the Orthodox Count and the Jewish musician. The Count has an uncle, a high minister of State, also an ambitious mother, while Pobyedonostseff looms in the background; and the obstacles to his union with Rubinstein's pet pupil may be imagined. These are surmounted with ingenuity. The author knows something of the Russia of the time, and has a good, if American, style.

BIBLIOGRAPHY.

Chaucer: a Bibliographical Manual. By Eleanor P. Hammond. (Macmillan & Co.)—This is a good and careful piece of work, so good as to render not inappropriate to the author's labour the quotation from Dante on the title-page—"Il lungo studio e

il grande amore";—so careful, that no important contribution to the study of Chaucer is left unnoticed. Miss Hammond's book is intended presumably rather for consultation than continuous reading, and a simple plan is, therefore, essential to its utility. This she has found, and supplemented by a good Index; there is little difficulty in finding the place of any statement in it. The work is divided into seven chapters—'The Life,' 'Complete Works,' 'Canterbury Tales,' 'Other Works,' 'Pseudo-Chaucerian Pieces' (among which the 'Romaunt of the Rose' is included), 'Linguistics,' and 'Bibliographical Notes.' Each of these chapters is subdivided fully: thus the first deals in order with 'The Legend of Chaucer,' 'The Appeal to Fact,' and his portraits; that on 'The Works' with (a) 'The Canon of Chaucer,' (b) 'Chronology,' (c) 'Sources,' (d) 'Editions of Collected Works.' Under this system the same statement has sometimes to be made in two places in different connexions, but this is no great disadvantage.

There can be no doubt that Miss Hammond's book must speedily find its way into the library of every institution concerned with the advanced study of English, and this being so we will pay her the compliment of devoting the remainder of our space to the correction of one or two misunderstandings of fact or errors of judgment. The most serious of these, in our opinion, is the author's adherence to the order of 'The Canterbury Tales' in the Ellesmere MS. One understands, of course, the attraction of a neatly rounded-off text for a scholar, but its very excellence should have rendered it suspicious when we remember we are dealing with a work left unfinished by its author. As a matter of fact, most competent scholars are, we believe, agreed that the Ellesmere MS. is an edited text, and that its order was rearranged for fairly intelligent and obvious reasons, but that this rearrangement could not have been due to Chaucer. A simple proof of this is the placing of the four modern instances at the end of 'The Monk's Tale,' thus destroying the link between 'The Monk's Tale' and 'The Nun's Priest's Prologue,' to establish which Chaucer had been at the pains to write twenty new lines. Another is the insertion of the discarded Host stanza after 'The Clerk's Tale,' superseded by 'The Merchant's Prologue.' The most rational thing which we can do, therefore, is to take the latest version from Chaucer's hand, i.e., Harley 7334, for the order of the tales, and, in a noticeable number of cases where it agrees with the Hengwrt, its readings, clearly better than those of the Ellesmere.

Another error of judgment is the slight notice taken of the argument of Lowes for the date of 'Troilus.' He not only "argues for 1382," but also proves it to the mind of most of those who know Chaucer best. The line "Right as our firste lettre is now an A" is a meaningless disfigurement, unless it refers to the coronation of Anne of Bohemia in January, 1382. It is needless to recall to any student of ornament the custom of using initial letters of a name as a decorative element at the time, notably in the case of Richard her husband. The discussion of other debatable points would need more space for treatment than our columns permit.

The paragraph quoted in the text as to the authorship of the illustrations of Burne-Jones for the Kelmscott 'Chaucer' is misleading. The artist did not make "a series of rough pencil notes suggesting the subjects and the composition." The subjects and composition were settled in conversation between Morris and Burne-

Jones, who thereupon made a wash-drawing. This drawing was turned into line by Mr. Catterson Smith, and corrected and worked on where necessary by the artist. It was then cut on wood by Mr. Hooper, the borders being designed for the drawing by William Morris. To say that "artistically Burne-Jones had very little to do with it" is as unjustifiable a comment as that Titian, Reynolds, or Rossetti had very little to do with their paintings, because much of the more mechanical part of the work was done by assistants, artists themselves. As to the variation of price, the huge sums asked for the Kelmscott 'Chaucer' were entirely due to the speculation of the booksellers, and it is selling now at nearly three times its published price. A slip occurs in the notice of Prof. Child, where it is stated that he "gave the money to begin the labours of the Chaucer Society." This is a confusion arising from the fact that he gave 50*l.* towards the 100*l.* that had to be paid for leave to print the Percy Folio MS. The New Shakspeare Society and the Ballad Society have long ceased to exist.

The author's account of libraries is rather defective. For example, she says of the "Royal" Collection in the British Museum: "It was not until the accession of the Georges that the purchasing of books became a matter of personal interest to the sovereign." One of the sights of the Museum is a case of books from the library of Henry VII., the name of whose librarian is known; and the Royal library contains books of every English king from his time to George II. The abbreviation "Reg." stands not for Regum, but Regia. The usual unjust aspersions on Bagford are repeated, though it was shown some time ago that his collection was formed from booksellers' waste. Bagford was not a buyer of books on commission, but a shoemaker, and such another enthusiast as the "musical small coals man," his contemporary. Ward's 'Catalogue of Romances' is not "incomplete," but "in progress." The third volume is expected from the Department early this year. "Tregentil Chaucer" is not the name of a scribe, but a descriptive adjective; and "Nicholas plenus amoris" is Nicholas Fullalove. "The question of Chatterton's real sources has not yet been fully answered," "nor has the problem of his attempt to imitate Early English grammar received attention," because, in the first place, Chatterton was a great and original genius, who needed nothing more than vague suggestions for a base to his poems; and in the second he has not enough system on which to found a grammar: his usage varies from page to page. The article on Lydgate in the 'Dictionary of National Biography' was written not by Mr. Pollard, but by Mr. Lee; and Dr. Furnivall's contributions to the notes to Prof. Skeat's 'Chaucer' might have been mentioned. To the novels in which Chaucer appears 'In Chaucer's Maytime' may be added. A line has been reduplicated on p. 505. In conclusion, we can only repeat our warm appreciation of this most important book.

A Bibliography of the Writings of Alfred, Lord Tennyson. Vol. II. (Printed for private circulation.)—Mr. Wise has added to his admirable bibliography of Tennyson, to the first volume of which we paid a full tribute last year (*Athen.*, Sept. 26, p. 359), a second, including notices of 'Pirated Issues,' 'Collected Editions,' 'Complete Volumes of Biography and Criticism,' and an 'Alphabetical List' of all Tennyson's published and privately printed poems. The last is very useful as giving a short guide to the com-

plicated appearance and reappearance of many poems and pieces (1) in print, (2) in a volume, (3) in a collective edition. Lord Tennyson has made some statements concerning four doubtful pieces, which settle the matter authoritatively, and are printed in 'Notes' at the end of the volume.

This volume, like its predecessor, is a model of careful industry and research which leaves virtually nothing to be done by successors. The Complete One-Volume Edition in green cloth boards, which is, perhaps, the best known to-day, was published in 1894; in the 1895 issue of this 'Kate' was first reprinted; and later issues have also an Index to 'In Memoriam,' and another to 'Songs.' It resembles in type and appearance the earlier Collected Edition of 1884 onwards, but can be easily recognized by the fact that the last poem is 'Crossing the Bar.'

The list of volumes of 'Biography and Criticism' is remarkably complete, so far as English writing is concerned, including with the first volume of Mr. Wise's own work no fewer than 111 volumes.

The once anonymous 'Tennysonian' is now described as the work of R. H. Shepherd. It includes a quotation of our own review of 'Timbuctoo' in 1829, which spoke of

"poetry by a young man, and that where we should least expect it—namely, in a prize poem. These productions have often been ingenious and elegant, but we have never before seen one of them which indicated really first-rate poetical genius, and which would have done honour to any man that ever wrote. Such, we do not hesitate to affirm, is the little work before us."

We notice one foreign book only, 'An Essay on Tennyson's "Idylls of the King,"' by Dr. Albert Hamann, which is one of the "Wissenschaftliche Beilage zum Programm der Luisenschule," Ostern, 1887. More essays of the sort could be added, e.g., 'A Study on Tennyson's "Idylls of the King,"' by L. Dhaleine, a thesis for the Doctorate of the University of Paris (Bar-le-Duc, 1905). There is not, however, much of novelty, as a rule, in these dissertations. A solid contribution of more worth on a side of Tennyson hardly yet noticed in England is 'Tennysons Sprache und Stil,' by Dr. R. Dyboski, one of the "Wiener Beiträge zur englischen Philologie," 1907. It contains a careful and thorough analysis of Tennyson's language.

A Gypsy Bibliography. By George F. Black. (Privately printed.)—This is a preliminary issue, in a tentative form, of a bibliography, of which the aim has been to give a complete account of the literature relating to the gipsies. It has no pretensions to being exhaustive, and the compiler, whose address is the New York Public Library (Lenox Library Building), would be glad to receive additions, corrections, and notes on the nature and value of the contents. To compile a work of this description is a task of considerable difficulty, as many papers of importance are only to be found in foreign journals, and to collect the whole of these scattered issues would involve almost superhuman powers. A careful scrutiny of the work has assured us that these difficulties have been met with much success, and so far as English gypsy literature is concerned, we can detect the omission of no contributions of real importance.

We think it would increase the utility of the work, from the student's point of view, if the compiler were to add an Introduction, giving a résumé of the progress of gypsy scholarship from the date when a real scientific interest began to be taken in this remarkable people, together with an analytical list of the principal works on the subject, grouped under the three headings

of history, language, and manners and customs. Under the scheme of the bibliography, treatises of the highest importance are intermingled with ephemeral magazine and newspaper articles, and works of fiction in which a member of the tribe may play only a subordinate part. The investigator who looks to a bibliography for guidance in his studies will find the method employed by the compiler a little confusing, unless he is assisted in the manner which we have suggested. There are also a few faults in arrangement which we think could be easily remedied. All books and articles relating to the same subject should be placed under one heading. For instance, under 'Canning, Elizabeth,' we find cross-references to 'Fielding, H.,' and 'Full, A.' On turning to the latter entry, we find the pamphlet entitled 'A Full and Authentic Account of the Strange and Mysterious Affair,' &c. Such a heading as 'Full' is not fitted for scientific bibliography. A large number of pamphlets connected with this mysterious case seem to have escaped the notice of Mr. Black.

Index to 'Book-Prices Current' for the Second Decade, 1897-1906. By William Jaggard. (Elliot Stock.)—In our notice (*Athen.*, July 13, 1901) of the first volume of Mr. Jaggard's most useful 'Index to "Book-Prices Current"' we ventured to express the hope that the second would be "a little less behind time," and we congratulate the compiler on having taken the hint. His present volume is only two years, instead of five, behind the annual issue of 'B.-P.C.' We should imagine that this big book of over 1,000 double-column pages, with its 100,000 entries, must have taken at least a year to see through the press. We do not envy Mr. Jaggard his task, but we may be permitted to assure him that, if the compilers of bibliographical books of reference are ever ranked in a list of honour, the names of Slater and Jaggard will take precedence of those of (say) Dibdin and Lowndes.

The first Index volume has proved of great utility, but it falls far short of the high standard reached in the second, not so much because there are nearly three times as many pages in the latter, as because Mr. Jaggard, doubtless profiting from daily experience, has more fully grasped the essentials of a good Index. To hundreds of anonymous and pseudonymous entries he has added the real names of the authors, whilst the names of editors, collaborators, composers, translators, and principal artists are also indexed; and even these welcome features do not exhaust the many improvements introduced into the new volume. The scheme of the whole and some of the leading features are sketched in the lengthy Introduction.

One of the most welcome additions is the extensive list of the collectors and owners of the chief libraries and parcels of books of which the sales are reported in 'Book-Prices Current' from 1887 to 1906. This section is capable of considerable amplification, as some of the identities of anonymous owners were revealed in our own reviews of 'Book-Prices Current.' The sale in December, 1905, of Sir Henry Irving's books was only the residue of that energetic collector's literary treasures: there was a two days' sale of the choicer portion of his collection at Messrs. Christie's on February 21st and 22nd, 1899, here indexed under "Dramatic and Miscellaneous Collection." It was well known at the time to whom the collection belonged, and the ownership is distinctly stated in a note to the 'B.-P.C.' report of the later sale. The 1902 sale of

Mr. J. T. Bell of Glasgow is duly entered, but nothing is stated to associate Mr. Bell's ownership of the "Library of Economic, Historical, and General Literature" sold at Messrs. Hodgson's in 1904, and reported in 'B.-P.C.' of that year, pp. 482-524. The name was revealed in the press at the time. The "Library of an Italian Collector" ('B.-P.C.,' 1901, 697-717) was formed by Signor Pirovano, and some of the choice books in this sale, it may be here mentioned, were purchased for the British Museum. The "Library of a Nobleman" ('B.-P.C.,' 1895, 440-49) was that of Lord Lisburne. Admiral F. M. "Maxe" (p. 13) in the list of owners should, we think, be Maxse. Mr. H. Yates Thompson was the owner of the collection of MSS. and printed books sold at Messrs. Sotheby's on May 14th, 1902 ('B.-P.C.,' 468-71). Mr. Alfred Crampon, whose fine library was sold in 1896, is here called "Crampton," but the error is primarily Mr. Slater's. Lest future bibliographers should be misled, it may be pointed out that the Augustin Daly Sale in London in 1901 included only a small selection from his extensive library, which was dispersed in New York in 1900 (see *Athen.*, March 24, 1900). Some other annotations suggest themselves in turning over Mr. Jaggard's list of owners, and several additional names might be affixed to anonymous properties: the ownership of the "Library of an Irish Journalist" ('B.-P.C.,' 1894, 492-500) was no secret at the time, nor was that of another important anonymous sale of the same year.

We have left ourselves little or no space to deal with the Index proper; and in truth there is very little fault to find with it. The Christian name of Mr. Dennis (p. 178), one of the editors of the Aldine edition of the British poets, is readily obtainable. The Chevalier D'Eon and D'Eon de Beaumont (p. 322) are two entries of the same eccentric character. Mr. Jaggard has made one entry do for the Dumas of 'Monte Cristo' and his son, the author of 'La Dame aux Camélias.' Mr. W. H. K. Wright was the editor of *The Western Antiquary* (p. 1025). Such flaws, however, are probably inevitable in so large a collection of detailed matter, and will not seriously affect the value of Mr. Jaggard's Index as a work of reference.

OUR LIBRARY TABLE.

We are disappointed with a volume on *The Government of European Cities*, by Dr. W. B. Munro, a professor in Harvard University (New York, the Macmillan Company). He has limited his book to three European countries: "France, Prussia, and England," but travels to some degree from Prussia into Germany as a whole, and from England into Scotland. Dr. Munro does not seem to have kept clearly before him the difference of law and practice between Prussia and many of the States of the German Empire, or between England and the rest of the United Kingdom. The other defect noticeable in the book, which has, however, features of interest, is the general avoidance of the subject of local taxation, upon which (after all) municipal government rests.

To explain the first of our two objections, we may point out that in the very beginning of the second chapter, 'The Government of Prussian Cities,' the first marginal note is "Growth of German Cities," and the reference of the paragraph is to "The German Empire." Yet the city-state of Hamburg (to give but a single instance) is not sufficiently described, and it is difficult to compare or contrast Berlin with the other cities of the empire without developing an account

of local taxation and showing the extent to which income-tax and taxation of increment values have contributed to the municipal progress here described. The view of comparative defects in the cities of the United States is deprived of value by the absence of facts respecting sources of local taxation.

When we come to the third chapter, 'The Government of English Cities,' the limitations of the book are prominently brought out in the first statement that, "of all the countries of Europe, England presents the most interesting field for the study of city government and administration." Two reasons are given for this opinion: the first, the continuity of municipal history; and the second, "the phenomenon of urban concentration." The continuity of municipal history is marked in Germany, as regards the Hanse Towns at least; and Australia displays the phenomenon of urban concentration in a degree far higher than that yet reached in Europe. The narrowness of the author's field prevents his giving sufficient attention to the success of municipal activity in Glasgow, and makes him omit references to the distinction between the duties of the Local Government Board in England and the narrow restriction of the functions of that department in the other portions of the United Kingdom. American students, to whom the volume is no doubt specially addressed, and readers in general, will fail to grasp the fact that local government in Scotland differs in many essential respects from that of England, and that the Local Government Board of Ireland is a wholly distinct department from "The Local Government Board."

At a moment when the whole subject of the relations between local and Imperial finance is specially prominent in this country, we deeply regret that Dr. Munro has not turned his trained mind, or at least his trained pen, towards the elucidation of difficult and interesting problems. A footnote refers us, no doubt, to Glasgow; and we do not for a moment suggest that the author is not well aware himself of the effect of the limitation which he has chosen for his chapters. It is the practical defect in his book to which alone we direct attention. Compared with these main criticisms, all other points which we might notice are unimportant. It is necessary to caution the reader against the belief that "urban" in England means towns, in the same sense as elsewhere. Many really rural areas in England are technically urban; and some boroughs, on the other hand, include vastly more rural population than is proportionately the case with others. The grant of charters to boroughs is not, as the author thinks, by the Cabinet rather than by the Privy Council; but the Privy Council when conferring charters acts formally on the advice received from the Local Government Board, or corresponding Scotch and Irish departments in some cases, and the Home Office in others. In one of the few passages in which he alludes to the levying of local taxes the author assumes that in England rates are levied upon the rental value, if at all. The plan is not so simple as in his words it seems, and is in fact different as between the three kingdoms, and far from uniform in England. It is not the case that France "has had no important foreign influx." The foreign population of Paris, of the Department of the Nord, and of the Department of the Bouches du Rhône is enormous; and the author's argument is vitiated by circumstances which books of reference—not to name census statistics—prominently display.

One difficulty in perusing Dr. Munro's pages is caused by the use of American

technical terms, and the employment of one word for many varying things in the United States, England, Scotland, and France respectively. The statement that "lodgers," instead of being "listed from the assessment rolls," are able to be upon the register if they "present applications for enrolment" is misleading. Lodgers, in the English sense, are not on the municipal register. In Scotland the term "lodger" has a different meaning. So with "franchises." The author uses the term in its American sense, by which it includes, for example, many tramway enterprises. In France the use of the word is again wholly different from either the American or the English. Dr. Munro's account of the Poor Law Unions is also, we think, confused, and it is not the case, as his words suggest, that boroughs are generally groups of Unions, where they are not comprised in a single Union with identical boundaries.

Paul Verlaine: his Life—his Work. By Edmond Lepelletier. Translated by E. M. Lang. (Werner Laurie.)—We gave a long notice of M. Lepelletier's life of his friend when it appeared a few years ago, and are glad to see that it has been translated. The English version is fluent and agreeable to read, except for some obvious Gallicisms. We regret, however, that it has been found necessary, "for purposes of space," to abridge the original, for in a book which is largely an apologia phrasing is of importance, and the translator's omissions seem to us arbitrary. Why, for instance, omit the words "chez le beau-père" before "rue Nicolet" on p. 16? It is said in the same paragraph that Rimbaud took Verlaine wandering in the Ardennes, England, and Belgium. Why should the first be omitted? The translator lacks education. We can hardly expect, perhaps, to see Aulus Gellius and the title of his book taken out of their French forms; but "les cosinus" translated "cosinus"; "Comme le sol à Antée" rendered "like Anthea and the earth" instead of Antæus; and the heroic Theban band massacred at "Cheronesus," for "Chéronée," are surprising. We get in the translation several pictures of Verlaine's odd head, two of his son, and one of M. Lepelletier. The book would be more satisfactory, for the English reader at any rate, if it included a good selection of the fine verse which gave Verlaine a reputation in spite of his disorderly career.

MESSRS. NELSON & SONS continue to publish excellent books in their two wonderfully cheap series of general books and fiction. In the former Sir Auckland Colvin's *The Making of Modern Egypt*, *The Life of Lord Russell of Killowen*, and Mr. Birrell's *Selected Essays* are all good reading in their several ways; Mr. Birrell, indeed, can fairly claim to be the most agreeable writer of the day on literary topics. In the preface to this selection, made by his friend Mr. John Buchan, he observes that "circulation is an author's life," and "the old claim of authors for perpetual copyright" a dream. That may be so. But at any rate a more than usually literary Government might do something to improve the present state of the copyright law.

The Blue Lagoon (Fisher Unwin) is attractively pictured on the paper cover of a cheap edition. Those who are led to investigate its contents will find a strange and in many ways delightful book.

MR. PLOMER has had the good fortune to discover, and publishes in the April number of *The Library* (Moring), two important documents for the early history of English printing. They give not only the number

printed in an edition, but also the published prices of some half-dozen of Pynson's rare books, and in addition the prices of other English books in the market at the time. The comparison of these prices with the sizes of the books does not throw any clear light on the way they were arrived at; thus the 'Donatus,' 'Accidence,' and 'Doctrinale' elementary grammar books, are sold at a penny each, being presumably a single sheet, and a penny a sheet was, we know, the recognized official payment for Government printing in the sixteenth century. The Bartholomew Anglicus is priced at 10s., and has 480 leaves, and the Æsop, 142 leaves at 3s. 4d., is also concordant. But 'The Golden Legend' of Caxton has 446 leaves, and is priced at 24s., and 'The Canterbury Tales' (either 323 leaves or 153, according to the edition) at 5s. Pynson's own books are priced lower still. Bibliographers will doubtless come to some conclusion on the questions raised by this interesting find.

Miss Lee's summary of 'Recent Foreign Literature' notices some interesting features in contemporary German development. Mr. Hessels begins an article on 'The So-called Gutenberg Documents,' on which we reserve an opinion till the remainder appears. Mr. Pollard writes on 'The Arrangement of Bibliographies' from the standpoint of one who has had to deal with the subject practically. Mr. Ballinger concludes his striking series of articles on 'A Municipal Library and its Public' by a tribute to the committee whose confidence enabled him to try many important experiments and to make the Cardiff Library such a valuable factor in the life of the community. His articles should be read by every Library Committee in the kingdom. Mr. Scholderer writes on 'The Development of Shakespeare's Fools'; and Mr. Wm. Jaggard contributes to the discussion of the dates in Shakespearean quartos some notes on the watermarks and ornaments of other volumes from the Jaggard Press.

We commend to all concerned with the correction of the press a new shilling edition of the *Authors' and Printers' Dictionary*, by Mr. F. Howard Collins (Frowde), a sound guide which has been carefully revised.

UNPUBLISHED DOCUMENTS CONCERNING THE NONJURORS.

THE following documents, which are in the Library of St. John's College, Oxford, have never yet been printed. They relate to the terms of reconciliation between the "Usagers" and "Non-Usagers," about which Lathbury ('History of the Nonjurors,' 1845, pp. 368-81) is extremely vague: he uses phrases like "it appears," "it seems," "the disputes must have subsided," and the like, which show that he had not seen the documents. And Overton ('The Nonjurors,' p. 306) can only say that the two parties united again "about 1731." What is now printed gives the facts for the first time.

The first document is addressed "To the Rev^d Dr Brett at Spring Grove, near Ashford in Kent," and reads thus:—

R. REV^d AND DEAR SIR,

Yours of the 6th instt. came safe to my hands, whose contents nothing surprised me, as I had seen them in another to Mr Wright. I am indeed very much concerned, that I can make no farther concessions than those already signed, except as to making both the articles correspond by the words *agree* without any farther directions, which we have already done in these terms. V. *We agree to consecrate &c.* (etc.). More particularly I must adhere to what I have ever requir'd, a *private* mixture, for let Mr L. or Mr C. think, or express themselves as they please, they must know from the paper laid before them, that this was then only desir'd, and I know the consequences

of omitting this material Term will be very dangerous and even Mr L. etc. will improve this omission to their advantage. Conformable to this notion I ever yet have, and must continue still to act, and for the truth of this I need but appeal to Mr Gordoun and Mr Smith. I dont indeed take aright the force of your motives to me as to this compliance being a defence against the insults offer'd us [? as] those we are convinc'd we dont deserve, and as long as we act conformable to this scheme we shall have reason to support our courage to despise them. The consequences of Mr Arch being not introduced into, or not consulted about this affair I am not fearful of, as he is a Governor of another Church (if not, as some say, remov'd) and therefore has nothing to do with us, and his interfering formerly was, most think, the source of this unhappy division, and as such I must desire to be excus'd from any more than a civil correspondence with him. This R. Rev^d and dearest Sr you have tho' in short, yet as full as possible the opinion of

Yours most
affecty

R. R.

9 April, 1732.

It is throughout in the handwriting of Dr. Richard Rawlinson, who had been consecrated bishop in 1728.

The result of this letter is embodied in the formal document which follows, and which also is now printed for the first time:—

London. April the 17th 1732.
The Instrument of Union.

Whereas, an unhappy misunderstanding has happen'd between us the Sufferers in one Common Cause for Conscience Sake, concerning the Communion office in the Establish'd Liturgy, therefore that for the future an exact Uniformity may be observ'd among us, We do make the following Declarations and Agreement, viz.

I. We declare, that tho' the words "militant here in Earth" shall always be used as part of the Title of the Prayer for the whole State of Christ's Church: yet the following words in the last Clause of that Prayer, "That we with them may be partakers of thy heavenly Kingdom" shall be understood to be the same in sense with these words in the Burial Office, "That we with all those that are departed in the true faith of thy Holy Name may have our perfect Consummation and Bliss both in Body and Soul in thy eternal and everlasting Kingdom."

II. We declare, the Church appointing the Priest to place so much bread and wine as is sufficient upon the Table, and afterwards in the following Prayer to beseech God to accept our Oblations, intends that he should both acknowledge God to be the Sovereign Donour of those good Creatures to us, and also offer them in order to the Sacrificial Ministration, according to the Institution of Jesus Christ in Remembrance of his Death and Passion.

III. We declare, that in the Prayer of Consecration, the Church in that Petition "Hear us, O merciful Father, we most humbly beseech thee, and grant that we receiving etc." intends to bless, that is, to pray to God to bless and sanctify by his Holy Spirit the elements before offer'd.

IV. We agree, that a little Water shall always be privately mix'd with the Sacramental Wine, before it be placed upon the Altar.

V. We agree...to consecrate at first rather more than is sufficient for all the Communicants, that there may never be any need of a Second Consecration.

And we being satisfy'd with the Promises and Declarations made and signed by the Right Reverend Mr Hen. Gandy, Dr Richard Rawlinson & Mr George Smith, do readily and cheerfully return to full Communion with them, and do faithfully promise to lay aside the Office we now use from and after the first of Sept^{ber} next ensuing, in the year of our Lord one thousand seven hundred and thirty two; and to administer the holy Eucharist according to the Form prescribed in the Establish'd Liturgy of the Church of England.

THO. BRETT, LL.D.
THO. BRETT, A.M.

Sic subscribitur
HEN. GANDY.
RICH^d RAWLINSON.
RICH^d RAWLINSON,
Proc. GEO. SMITH.

The document which ended the strife was submitted to Bishop Smith, who then wrote:—

Burn Hall June 2 1732.

I having receiv'd a very particular account of the Instruments of Union lately sign'd by the Rev^d Mr Gandy, Dr Brett, and Dr Rawlinson, and also by Dr Rawlinson in my name and by direction from me: This is to certify, that I heartily approve of Dr Rawlinson's setting my name to them, and congratulate the Church and my Collegues on this happy occasion. And I desire that this my Certificate of my full consent to w^t is agreed upon may be lodg'd in the same hands with the Instruments.

Witnesses my Hand,

G. SMITH.

Thus ended the controversy, and for the remainder of its chequered existence the little Nonjuring body was one—though indeed Bishop Blackbourne is said to have remained apart till his death in 1741.

The conclusion was not, as has commonly been represented, a submission of the Non-Usagers. Dr. Overton, for example, states what proves to be exactly the reverse of the truth. The New Communion Office was given up, and the whole body returned to the Book of Common Prayer. I will only add that the terms of agreement show a real unity of belief (as has, indeed, often been asserted rather than proved) between the Nonjurors of 1732 and the Tractarians of a century later.

W. H. HUTTON.

A LETTER OF JOHNSON.

Oxford.

THE following is a copy of a genuine autograph letter of Dr. Samuel Johnson. The original belongs to Lieut.-Col. Congreve, V.C., D.S.O., by whose kind permission I offer this transcript for publication. The letter is addressed to "Mr. Congreve of Ch: Church, Oxford, by London." It is written on the square-shaped paper of its time which carries a water-mark: a crown over an anchor with cable. The last page is used, as the custom then was, for the address of the correspondent. The seal is of red wax, and bears the impression of a man's bust in profile—a contemporary, the wig, coat, and cravat being quite discernible, yet a bad impression, almost a caricature and much broken: might it be of Sir Joshua Reynolds? Perhaps some may be able to say whether the portrait of that great painter and friend of Dr. Johnson was engraved on signet rings, or whose effigy it is more likely to be.

It is difficult to be certain whether the name of the person to whom the answer is to be addressed is Whitby or Whilby. From the study of Dr. Samuel Johnson's handwriting I incline to Whitby. Neither Repington or Repington, nor Whitby or Whilby, occurs in Boswell's 'Life,' but there is no doubt that the former is the Gilbert Repington who, according to Foster's 'Alumni Oxonienses,' vol. iii., was son of Gilbert Repington of Tamworth, and matriculated at Christchurch, December 7th, 1734.

Great Haywood June 25th 1735.

DEAR SIR

The Excess of Ceremony with which You are pleas'd to address an old Acquaintance I should fear would have portended no great Sincerity to our future Correspondence, had You not taken care by a very important kindness to obviate the omen. Our former familiarity which You show in so agreeable a Light was embarrass'd with no forms, and we were content to love without complimenting each other. It was such as well became our rural Retreats, shades unpolluted by Flattery and falsehood! thickets where Interest and Artifice never lay conceal'd! To such an acquaintance I again invite you, and if in your early Life you received any pleasure from my conversation shall now expect You to repay it by a frank and unreserv'd communication of yr Judgement, reflexions, and opinions. Solitude is certainly one of the greatest obstacles

to pleasure and improvement, and as he may be justly said to be alone, who has none to whom he imparts his thoughts, so he, who has a friend, though distant, with whom he converses without suspicion of being ridicul'd or betray'd, may be truly esteem'd to enjoy the advantages of Society.

It is usual for Friends that have been long separated to entertain each other at their first meeting, with an account of that interval of Life which has pass'd since their last interview, a custom which I hope you will observe, but as little has happen'd to me that You can receive any pleasure from the relation of, I will not trouble you with an account of time not always very agreeably spent, but instead of past disappointments shall acquaint You with my present scheme of Life.

I am now going to furnish a House in the Country, and keep a private boarding-school for Young Gentlemen whom I shall endeavour to instruct in a method somewhat more rational than those commonly practised which you know there is no great vanity in presuming to attempt. Before I draw up my plan of Education, I shall attempt to procure an account of the different ways of teaching in use at the most celebrated Schools, and shall therefore hope You will favour me with the method of the Charter-house, and procure me that of Westminster.

It may be written in a few lines by only mentioning under each class their Exercise and Authors.

You see I ask new favours before I have thank'd You for those I have receiv'd, but however I may neglect to express my gratitude, be assur'd I shall not soon forget my obligation either to Mr Reppington, or Yourself.

I am,

Dear Sir,

Your humble Servant,

SAM: JOHNSON.

Be pleased to direct to me at Tho Whitby's Esqr of Great Haywood near Lichfield.

J. SCHOMBERG.

SALE.

MESSRS. HODGSON'S sale last week included the following from the Blofeld Collection:—Arnold's Chronicle, first edition (1502), 60*l*. Liber Custumarii, a fifteenth-century MS. on vellum, 30*l*. Wallis's London's Armory, 1677, 12*l*. 5*s*. A seventeenth-century MS. copy of Great Britain's Treasure, by Sir Nicolas Halse, 10*l*. Boccaccio's Decameron, 5 vols., 1757-61, 18*l*. Dugdale's Monasticon Anglicanum, 8 vols., 17*l*. 10*s*.

Other properties included: King Glumpus, in the original wrappers, 1837, 96*l*. Fifteenth-century Horæ on vellum, 32*l*. Editio princeps of Euclid, 23*l*. Ptolemy, Venice, 1511, 21*l*. Two Tracts on the Indian Wars, 1676, 30*l*. Wood's New England's Prospect, 1635, 24*l*. The two days' sale realized over 2,000*l*.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Archibald (G. Hamilton), The Sunday School of To-morrow, 1/6 net.
Becker (C. H.), Christianity and Islam, 2/6 net. Translated by the Rev. H. J. Chaytor. In Harper's Library of Living Thought.
Church Socialist Quarterly or Optimist, April, 6*d*. net. Edited by Rev. Samuel Proudfoot. Deals largely with social questions.
Compton-Rickett (J.), Origins and Faith, 6*l*. An essay of reconciliation.
Nevill (Rev. S. Tarratt), Spiritual Philosophy, 1/6 net. Two lectures delivered in the Cathedral Church of St. Paul, Dunedin, N.Z.
Novatian's Treatise on the Trinity, 6*l* net. Edited by W. Yorke Fausset.
Quin (Malcolm), Aids to Worship, 1/ net. An essay towards the positive preservation and development of Catholicism.
Ste. Marie Henriette le Forestier D'Osseville: Life, 5/ net. Translated from the French by W. A. Phillipson.
Seabury (W. J.), Memoir of Bishop Seabury, 10/6 net. Illustrated.
Westminster New Testament: Thessalonians and Corinthians, 2/ net. With introduction and notes by the Rev. R. Mackintosh.
Wrede (Dr. W.), The Origin of the New Testament, 2/6 net. Translated by James S. Hill. Another of Harper's Library of Living Thought.

Law.

Monro (C. H.), The Digest of Justinian, Vol. II., 12/ net.

Fine Art and Archaeology.

- 'Black and White' Royal Academy and New Gallery Pictures and Sculpture for 1909, 1/
Cerceau (J. A. du), French Châteaux and Gardens in the Sixteenth Century, 25/ net. A series of reproductions of contemporary drawings, selected and described, with an account of the artist and his works, by W. H. Ward.

Character Sketches, by Mac, 5/ net.

Royal Academy Pictures and Sculpture, 1909, 3/ net.
Simpson (Harold), The Seven Stages of Golf, pictured by G. E., 2/6 net.

Wallace Collection, 6*d*. Illustrated.

Whiting (Lilian), Paris the Beautiful, 10/6. Contains 27 illustrations.

Poetry and the Drama.

- Bancroft (Marie and Squire), The Bancrofts, 15/ net. Recollections of sixty years, with portraits and illustrations.
Bennett (A.), Cupid and Cominonsense, 2/6 net. A play in four acts, with a preface on the crisis in the theatre.
Bridge (F. M.), The Don of Aquadulce, 2/6 net. A Spanish comedy, music by W. Parratt.
Euripides, Iphigenia at Aulis, 1/. An abridged acting edition for University College, Cardiff, edited by G. Norwood.
Garnett (Edward), The Feud, 1/ net. A play in three acts.
Griffiths (E. M.), With Club and Caddie, 2/6 net. Verses and parodies, with a few by M. G., B. G., and L. C. H. G.
Hardy (T. J.), The Way of Light, and other Verses, 1/6 net.
Melville (Helen and Lewis), London's Lure, 3/6 net. An anthology in prose and verse.
Rikoff (Edith), Bits of Glass, 1/. Miscellaneous and love poems and fragments of passion, written between the ages of 10 and 19.
Shakespeare's Comedies, Histories, and Tragedies: a facsimile of the Second Folio.
Titterton (W. R.), River Music, and other Poems, 1/6 net.
Tucker (S. M.), Verse Satire in England before the Renaissance, 1 dol. net. An essay concerned with the historical study of literature and the evolution of literary types.
Warren (T. H.), Essays of Poets and Poetry, Ancient and Modern, 10/6 net.
Young (Ruth), The Philanthropists, and other Poems, 1/ net.

Music.

Illustrated Catalogue of the Music Loan Exhibition, by the Worshipful Company of Musicians, at Fishmongers' Hall, June and July, 1904, 42/ net.

Bibliography.

- Descriptive Catalogue of the Early Editions of the Works of Shakespeare preserved in the Library of Eton College, 3/ net. A careful description of several important editions.
Royal Statistical Society: General Index to the Journal, Part V., 1888 to 1908, 3/6

Philosophy.

Kelly (M.), Kant's Philosophy as rectified by Schopenhauer, 2/6

Political Economy.

- Bridgman (R. L.), The Passing of the Tariff, 3/6 net.
Chapman (S. J.) and Hallsworth (H. M.), Unemployment, 2/ net. The results of an investigation made in Lancashire, and an examination of the Report of the Poor Law Commission.
Conant (C. A.), A History of Modern Banks of Issue, 3 dols. With an account of the economic crises of the nineteenth century and the crisis of 1907. Fourth Edition, revised and enlarged.
Open Review, May, 6*d*. net. Advocates extension of banking facilities, &c.
Raffety (F. W.) and Sharp (W. H. C.), The Nation's Income, 2/ net. An outline of national and local taxation.
Seager (H. R.), Economics: Briefer Course, 6/6 net.
Wilson (W. Lawler), The Menace of Socialism, 6/ net. A history of the movement both in England and abroad, and a forecast of its developments, with 10 diagrams.

History and Biography.

- Ardagh (Major-General Sir John), Life, by his Wife, 15/ net. With portraits, and illustrations from drawings by Sir John.
Bryce (W. Moir), The Scottish Grey Friars: Vol. I., History, Vol. II., Documents, 42/ net. Illustrated.
Cecil (Algernon), Six Oxford Thinkers: E. Gibbon, J. H. Newman, R. W. Church, J. Anthony Froude, W. Pater, and Lord Morley of Blackburn, 7/6 net. This book is an attempt to treat an idea or chain of ideas which exercised a profound influence upon the nineteenth century.
Foster (W.), The English Factories in India, 1624-9, 12/6 net. A calendar of documents in the India Office, &c.
Harper (C. G.), The Tower of London, Fortress, Palace, and Prison, 7/6 net. Illustrated chiefly from photographs by W. S. Campbell.
Jewish Historical Society of England: The Jubilee of Political Emancipation.
Lützow (Count), The Life and Times of Master John Hus, 12/6 net. The volume contains a map, four photographs, and many reproductions from old prints and paintings.
McMillan (Margaret), The Bard at the Braes, 3*d*. A sketch of incidents in the land agitation in Skye.
Mayne (Ethel C.), Enchanters of Men, 10/6 net. Concerns twenty-three women, divided into sections headed 'The Royal Mistress,' 'The Courtesan,' 'The Royal Lady,' 'The Star,' and 'The "Egeria".'
Milton Memorial Lectures, 1908, read before the Royal Society of Literature, 6/ net. Edited, with an introduction, by Percy W. Ames.
Mommson (Theodor), The Provinces of the Roman Empire from Caesar to Diocletian, 2 vols., 21/ net. Translated by W. P. Dickson, with 8 maps by Prof. Kiepert.
Murray (Henry), A Stepson of Fortune, 10/6 net. Memories, confessions, and opinions.
Political History of England: Vol. IX., from the Accession of Anne to the Death of George II., 1702-60, by I. S. Leadam, 7/6 net.
Staley (Edgumbe), Famous Women of Florence, 10/6 net. With 9 illustrations.
Turquan (Joseph), The Love Affairs of Napoleon, 12/6 net. Translated by J. Lewis May, with numerous portraits.
Twenty-Five Years' Soldiering in South Africa, by a Colonial Officer, 14/ net. A personal narrative.
Wise (Hon. B. R.), The Commonwealth of Australia, 7/6 net. This is the first volume of the "All-Red" Series, dealing with the parts of the British Empire beyond

seas. The object of the series is two-fold—to give a trustworthy account of the various countries described, and to deepen the sense of the greatness and importance of our Imperial interests. With illustrations, maps, &c.

Wyllie (H. C.), The Sherwood Foresters—Nottinghamshire and Derbyshire Regiment, 5/ net. Regimental Annual.

Geography and Travel.

- Cullen. Booklet published by the District Council. Devonport. Published by the Corporation.
Gostling (Frances M.), The Bretons at Home, 10/6 net. The story of a journey through Brittany, with the thoughts and memories which such a journey suggests. Has 12 illustrations in colour by G. Fenty Lescure and 32 other illustrations, with an introduction by Anatole le Braz.
Grogan (E. S.) and Sharp (A. H.), From the Cape to Cairo, 1/ net. Describes the first crossing of Africa from South to North.
Higginson (Ellis), Alaska, the Great Country, 7/6 net. Contains several illustrations.
Kephart (H.), The Book of Camping and Woodcraft, 4/ net. A Guide-book for those who travel in the wilderness, with 16 illustrations. Second Edition.
Kirkcudbright. Published by the Burgh Council.
Mumun (A. L.), Five Months in the Himalaya, 21/ net. A record of mountain travel in Garhwal and Kashmir, with illustrations and maps.
To and Fro Route Directory, May, 6*d*. Gives a series of routes in London.
Untravelled Berkshire, by L. S., 7/6 net. Illustrated from photographs by Walton Adams.

Sports and Pastimes.

- Henshall (J. A.), Favourite Fish and Fishing, 3/6 net. With 36 illustrations.
Hodgson (W. Earl), An Angler's Season, 3/6 net.
Holder (C. F.) and Jordan (D. S.), Fish Stories, Alleged and Experienced, with a Little History, Natural and Unnatural, 7/6. Illustrated.
Warre (Edmund), On the Grammar of Rowing, 2/6 net. Three lectures.

Education.

- Binns (C. L.) and Marsden (R. E.), Principles of Educational Woodwork, 5/ net. A handbook for teachers and others interested in education, illustrated with numerous drawings.
Johns Hopkins University Circular, No. 3.
Laurie (S. S.), Institutes of Education, 6/6. Comprises an introduction to rational psychology. Third Edition.
Quick and Dead, 1/6. A striking little book addressed to teachers, by two of them.

Folk-lore.

Gutch (Mrs.) and Peacock (Mabel), Examples of Printed Folk-lore concerning Lincolnshire, 15/ net. From Vol. V. of County Folk-lore.

Philology.

- Ebe Erhunmu Oghe Iko, 10*d*. Portions of the Book of Common Prayer in Ado.
Iwe ise ti Ekwari Sekiri, 6*d*. Portions of the Book of Common Prayer in Shekiri.
Maclear (Rev. G. F.) and Rowling (Rev. F.), Ekitabo Ekitageza Ebyafa Mu Biro Ebyendagano Empya, 10*d*. New Testament history in Luganda.
Marzubán-Náma, 8/. A book of fables originally compiled in the dialect of Tabaristán, and translated into Persian by Sa'du 'd-din-i-Warāwini, the Persian text edited by Mirzá Muhammad ibn 'Abdu 'l-wahháb of Qazwin. Vol. VIII. of the E. J. W. Gibb Memorial.
Ramsay (G. Gilbert), The Annals of Tacitus, Books XL-XVI., 15/ net. An English translation, with introduction, notes, and maps.
Swahili, First English Reader, 3*d*.
Worthington (L. N.), Polyglot Phrases Collected and Arranged, 5/. Contains over 2,600 phrases, rendered in French, English, Italian, and German.

School-Books.

- Bailey (L. H.), Beginners' Botany, 3/6
Caesar, De Bello Gallico, Liber I., 9*d*. Edited by E. S. Shuckburgh, with vocabulary.
Edwards (G. M.), Colloquia Latina, 9*d*. Adapted from Erasmus, with vocabulary.—Horatius, and other Stories, 9*d*. Adapted from Livy, with vocabulary.—Phaethon, and other Stories from Ovid, 1/6. Edited with notes and vocabulary.
Rippmann (Walter), The Fairy Tales of Master Perrault, 9*d*. With vocabulary.
Souvestre's Le Serf, 9*d*. Edited by A. R. Ropes, with vocabulary.
Stewart (R. Wallace), An Elementary Text-Book of Physics: Part III., Light, 3/6 net. With 142 illustrations.
Walters (J. Stuart), Episodes en Action, 1/4. French scenes for the classroom, with a phonetic transcript.

Science.

- Bennett (Victoria E. M.), Lectures to Practising Midwives, 4/ net.
Boole (M. E.), Philosophy and Fun of Algebra, 2/ net.
Brauns (Dr. R.), The Mineral Kingdom, Parts 2-5, 2/ net each. Translated, with additions, by L. J. Spencer, with 91 plates (73 of which are coloured) and 275 text-figures. For notice of Part I., see last week's *Athen.*, p. 533.
Browne (J. Crichton), Parsimony in Nutrition, 3/.
Cesaresco (Countess E. Martinengo), The Place of Animals in Human Thought, 12/6 net. Contains 34 illustrations.
Darwin and Modern Science, 18/ net. Essays in commemoration of the centenary of the birth of Darwin and the fiftieth anniversary of the publication of 'The Origin of Species,' edited by A. C. Seward.
Everyday Uses of Portland Cement, 2/6 net.
Finot (Jean), The Philosophy of Long Life, 7/6 net. Translated by Harry Roberts.
Groth (Dr. L. A.), Welding and Cutting Metals by aid of Gases or Electricity, 10/6 net.
Hasib (Hassan Chevky), Al Hay'at al-Kashfiyah Li Hal mushkilat al-Bariyah, 2/6 net. Being revelations of 'Abdullah Al-Sayid Muhammad Habib concerning the Creation and the Sidereal Universe, translated from the Turkish by M. A. Chevky. New Edition.

Herman (Otto) and Owen (J. A.), *Birds Useful and Birds Harmful*, 6/ net. With illustrations by T. Csörgey.
 Job (H. Keightley), *The Sport of Bird-Study*, 7/6 net. This book is in "story form," and shows how pleasure and adventure may be found in becoming thoroughly acquainted with the birds of any ordinary country town. Profusely illustrated with photographs from life by the author.
 Lodge (Sir Oliver), *The Ether of Space*, 2/6 net. Illustrated. In Harper's Library of Living Thought.
 Parkes (Louis C.), *House-Drainage, Sewerage, and Sewage Disposal in Relation to Health*, 2/6 net.
 Seton (E. Thompson), *The Biography of a Silver-Fox; or, Domino Reynard of Goldur Town*, 5/ net. Contains over 100 illustrations.
 Sternberg (C. H.), *The Life of a Fossil-Hunter*, 6/6 net. An autobiography, full of adventures, with an introduction by Henry F. Osborn. Illustrated.
 Turner (G. C.), *Graphical Methods in Applied Mathematics*, 6/
 West (C. Ernest) and Scott (Sydney R.), *The Operations of Aural Surgery, together with those for the Relief of the Intracranial Complications of Suppurative Otitis Media*, 7/6 net.

Juvenile Books.

Cassell's New Fairy Book, 6d. With numerous illustrations.
 Fairy Tales in other Lands, 6d. With 8 illustrations.
 Feun (G. Manville), *Steve Young; or, The Voyage of the Hvalross to the Icy Seas*, 5/
 Reynard the Fox, 6d. In words of one syllable, with 8 illustrations.
 Stories of the English, by F., 5/ net. Written originally for the author's little daughter, with 50 illustrations.

Fiction.

Ball (Oona H.), *Their Oxford Year*, 6/. A professor at Harvard, lately married to a Canadian lady, takes his wife to live in Oxford, so that she may see something of his old University and his friends; she describes her adventures to her grandfather in Canada. The book contains 16 illustrations.
 Brooks (A. Mansfield), *Somes House*, 3/6
 Burmester (Frances G.), *Davina*, 6/. A present-day story of character and incident.
 Cannan (Gilbert), *Peter Homunculus*, 6/
 Cleeve (Lucas), *The Mascotte of Park Lane*, 6d. net. Popular Edition.
 Davis (Norah), *Wallace Rhodes*.
 Downes (Marion), *Swayed by the Storm*, 6/
 Everett-Green (Evelyn), *A Queen of Hearts*, 6/
 Finding of Mercia, by Cassius Minor, 3/6 net. With introduction by H. N. Robbins.
 Gratacap (L. P.), *The Evacuation of England*. The evacuation is brought about by a twist in the Gulf Stream.
 Gull (C. Ranger), *Back to Lilac Land*, 6d. net. A theatrical novel. New Edition.
 Haig (J. C.), *In the Grip of the Trusts*, 1/ net. A story of 1914.
 Halidom (M. Y.), *A Son of Desolation*, 6/
 King, The, and Isabel, by the Author of 'The Adventures of John Johns', 6/
 Lawrence (C. E.), *Much Ado about Something*, 6/. The scene is laid in London, and the treatment is modern, but the leading idea is of fairies coming to London.
 Mellor (Dora), *Beauty Retire*, 6/. An historical romance.
 Oppenheim (E. Phillips), *Jeanne of the Marshes*, 6/. Recounts the villainy of a stepmother, and is illustrated by C. E. Brock.
 Orzy (Baroness), *The Scarlet Pimpernel*, 6d. net. New Edition.
 Prague (J.), *Delusion*, 6/
 Rice (Alice H.), *Mr. Opp*, 6/. An American mixture of humour and sentiment. Illustrated.
 Sutcliffe (Halliwell), *Priscilla of the Good Intent*, 6/. A romance of the grey fells which has been appearing in *The Cornhill*.
 Townley (Houghton), *The Bishop's Emeralds*, 6d. net. New Edition.
 Turner (R.), *Uncle Peaceable*, 6d. net. New Edition.
 Wells (H. G.), *Love and Mr. Lewisham*, 7d. net. New Edition. For former notice see *Athen.*, June 23, 1900, p. 779.
 Whitaker (Herman), *The Planter*, 6/. Describes what befalls a clever Yankee on a rubber plantation, and includes a man-hunt, business piracy, and the lure of beautiful women.
 Williamson (C. N. and A. M.), *Set in Silver*, 6/. A story of romance and motor travel, with 12 illustrations.

General Literature.

Boyle's Court Guide, May, 5/ net.
 City of London Directory, 1909, 12/6
 DeKay (John W.), *The Weaver and the Way of Life*, 3/6 net. Brief sketches and allegories.
 English Church Pageant Handbook, 6d. net. Fully illustrated.
 Fraser (J. Foster), *Quaint Subjects of the King*, 6/
 Royal Blue Book, Court and Parliamentary Guide, May, 5/ net.
 Shelley (H. C.), *Literary By-Paths in Old England*, 10/6 net. Illustrated.
 Stock Exchange Ten-Year Record of Prices and Dividends: No. 3, 1899-1908. Compiled by F. C. Mathieson & Sons.
 Territorial Year-Book, 1909, 1/. A handbook for the Territorial soldier and the citizen, containing an account of the origin, organization, and progress of the Territorial force and its place in national defence.
 Webster's Royal Red Book, May, 5/ net.
 Wilkinson (W. C.), *Some New Literary Valuations*, 6/ net. An attack on the poetic reputation of Matthew Arnold and others.
 Williams (Ernest E.), *The House of Lords and Taxation*, 6d. net. Reprinted from *The Fortnightly Review* for April.

Pamphlets.

Alderson (A. W.), *The Fatal Flaw in the Constitution and the Great "Race" Fallacy*, 6d. Deals with Dutch and English in South Africa.
 Barker (J. Ellis), 'The Daily Express' 101 Points against Free Trade, 1d.

Barnes (G. N.), *Henry George*, 1d. — Karl Marx, 1d.
 Charlesworth (S.), *Sin: its Psychology*, 1d. net.
 How to Employ the Symbol "ea," Issued by the Simplified Spelling Society.
 McMillan (Margaret) and Sanderson (A. Cobden), *London's Children: How to Feed and How not to Feed Them*, 1d.
 Smith (H. Preserved), *The Prophets of Israel as Social Reformers*, 1d. net.
 Snowden (Philip), *A Few Hints to Lloyd George*, 1d.
 Travers (C.), *God, Man, and the Universe*, 1d. net.

FOREIGN.

Fine Art and Archaeology.

Brahm (A. de), *La Peinture au Musée Carnavalet*, 3fr. 50.
 Marcel (P.), *Charles le Brun*, 3fr. 50. In *Les Maîtres de l'Art*.
 Spiegelberg (W.), *Die demotischen Papyrus der Musées royaux du Cinquantenaire*. An account by the Professor of Egyptology at Strasburg of various papyri at Brussels.

Philosophy.

Pillon (F.), *L'Année philosophique*, 1908, 5fr.

History and Biography.

Gunnell (Doris), *Stendhal et l'Angleterre*, 6fr. An expansion of a thesis offered for the Doctorate at the Sorbonne.
 Kropotkin (P.), *La Grande Révolution, 1789-93*, 3fr. 50. Part of the *Bibliothèque historique*.
 Mévil (A.), *De la Paix de Francfort à la Conférence d'Algésiras*, 3fr. 50.

Education.

Faure (A.), *L'Individu et les Diplômes*, 3fr. 50. A sort of sequel to the author's previous work, 'L'Individu et l'Esprit d'Autorité.'

Philology.

Bulletin international de l'Académie des Sciences de Cracovie, Classe de Philologie: 1908, No. 10; 1909, No. 1 et 2.

Science.

Bulletin international de l'Académie des Sciences de Cracovie, Classe des Sciences mathématiques et naturelles: 1909, Nos. 1 and 2.

Fiction.

Arosa (P.), *Mémoires d'une 50 H.P.* The story of a motor-car.
 Le Febvre (Y.), *Les Féodaux*, 3fr. 50. A tale of the eleventh century.
 O'Monroy (R.), *L'Irrésistible Amour*, 3fr. 50.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

IN her 'Life of Friedrich List, and Selections from his Writings,' which will be published by Messrs. Smith & Elder on the 18th, Miss Margaret E. Hirst republishes for the first time List's 'Outlines of American Political Economy,' and includes some other important (translated) pieces. Miss Hirst has had access to an important collection of List's papers and manuscripts among the municipal archives at Reutlingen, his native town, and from these and other sources she has been able to give a full account of a leading advocate of Protection. Miss Hirst's brother, Mr. F. W. Hirst, the editor of *The Economist*, supplies an Introduction to the volume.

PROF. ARCHIBALD of Brown University, Providence, U.S.A., has been for some years actively engaged in collecting information concerning Margaret Gordon, the first love of Carlyle, by many proclaimed to be the original of Blumine, who afterwards became Lady Bannerman. Mr. Archibald has been fortunate enough to obtain the use of a very beautiful miniature of her, made at the time of her correspondence with Carlyle. This will be reproduced in the book, which is shortly to be published by Mr. John Lane.

AN attractive announcement by Messrs. George Allen is 'Irish People in Irish Places,' by Miss Jane Barlow, with twenty-five illustrations by Mr. E. J. Sullivan.

MR. UNWIN will publish shortly, in his "Sociology Series," a volume by Mr. W. Bolland, entitled 'The Railways and the

Nation: Problems and Possibilities.' Its main purpose is to call attention to the possibilities of improvement by a more scientific administration of British railways.

MESSRS. BLACKWOOD will publish immediately a volume of 'Studies in European Philosophy,' by Dr. James Lindsay, author of 'Recent Advances in Theistic Philosophy of Religion' and other works. The volume will include subjects selected from ancient, mediæval, and modern philosophy, and critical surveys of philosophical developments in the leading countries of Europe.

THE original edition of Dr. Rice Holmes's 'Cæsar's Conquest of Gaul' has been for some months out of print. A revised edition will be published in the autumn by the Delegates of the Clarendon Press.

DR. RICE HOLMES writes:—

"The announcement in last week's *Athenæum* of my article in the forthcoming number of *The Classical Review* is somewhat misleading. My conclusion that Cæsar started from Boulogne in 55 B.C. remains undisturbed: the article is concerned with Portus Itius. It is based upon information which, after a long search, I found before the publication of 'Ancient Britain,' but after all the sheets had been printed; and it shows that Boulogne, with all its superior advantages, had, for the expedition of 54 B.C., one drawback, which may have been damning."

WE only hear this week of the death on March 31st. of the Rev. William Francis Henry King, whose name deserves record for the sake of his excellent dictionary of 'Classical and Foreign Quotations,' the third edition of which, published in 1904, is now out of print. Mr. King was at first a clergyman of the Church of England, and, on becoming a Roman Catholic, published a defence of his change in 'The Church of my Baptism.' He was an accomplished scholar and a frequent contributor to *Notes and Queries*. His loss is deeply felt by many friends.

THE LONDON SHAKESPEARE COMMEMORATION LEAGUE held a special meeting on Monday evening to discuss 'What Shakespeare thought of Women.' The speakers were Mrs. Stopes, Miss S. E. S. Mair, Miss Spurgeon, Prof. Gollancz, Mr. William Poel, and Mr. John Munro. The discussion brought out some new points concerning Shakespeare's views of women, and a general belief that such women did exist in his day, or he would not have pictured them.

At the summer meeting of the English Association, to be held at University College, Gower Street, on Friday evening, June 11th, Mr. Sidney Lec will lecture on 'The Impersonality of Shakespeare's Art.' Mr. A. H. D. Acland will preside, and there will be an informal reception after the lecture.

MESSRS. CASSELL are publishing on the 21st 'Daphne; or, Marriage à la Mode,' by Mrs. Humphry Ward. The author's recent visit to the United States has led to a description of American society and its present laxity of regard for the marriage bond.

WE are sorry to notice the death this week of Mr. Horace St. George Voules. He worked with Messrs. Cassell, and started *The Echo* for them in 1868, being concerned in its management and editing till 1876. In this year he arranged with Mr. Labouchere to start *Truth*, on which he remained ever since, doing the sole editing for several years. Mr. Voules is credited with a chief hand in that persistent exposure of all sorts of swindlers which has always been an admirable feature of our contemporary.

THE ENGLISH GOETHE SOCIETY held a successful soirée on Tuesday last in the Medical Hall, Chandos Street. The entertainment, which included recitations from the poet's work, and some singing and violin playing, was decidedly attractive, but should have begun earlier. Several portraits of Goethe and other exhibits concerning his circle were on view.

THE Society has of late years extended its scope, so as to include embodiments of German culture, besides Goethe, and is now vigorous and doing useful work. It is in connexion with the Goethe-Gesellschaft of Weimar, and a special visit to that city is to take place shortly.

OFFICES have now been assigned to the Royal Commission on University Education in London, and the Joint Secretaries should be addressed at 12, Queen Anne's Gate, S.W.

THE death was announced in Aberdeen last Sunday, in his seventy-sixth year, of the Very Rev. John Marshall Lang, D.D., Chancellor and Principal of Aberdeen University since 1900. Dr. Lang held in turn various appointments as a clergyman of the Church of Scotland, the most important being that of the Barony Church, Glasgow, in succession to Dr. Norman McLeod. He travelled extensively in the United States and Australia, and lectured on pastoral theology before the four Scottish universities, his Rhind, Baird, and St. Giles' Lectures being published. Among his works are 'Heaven and Home,' 'Life: is it Worth Living?' 'The Last Supper of Our Lord,' and 'Homiletics in St. Luke's Gospel.'

THE authorities at the Bibliothèque Nationale of Paris are collecting all the "pièces judiciaires" of such famous cases as that of the Diamond Necklace and so forth. When the work of collection is finished, a catalogue, expected to extend to seven volumes, will be compiled under the direction of M. Marchal, the Keeper of the Printed Book Department. This publication will greatly facilitate the researches of students.

THE Académie française on Friday in last week awarded the Grand Prix Gobert, of the value of 9,000 francs, to M. Fortmat Strowski for his 'Histoire du Sentiment religieux en France au dix-septième Siècle.' The balance of this Prix (1,000 francs) has been given to M. Nouaillac for his work on 'Villeroy.' The Prix Théroutanne, of the value of 4,000 francs, has been divided among M. Caudrillier, author of 'La Trahison de Pichegru' (who gets 1,000 francs), and six others.

THE award of the Prix Bordin, intended for "les meilleurs travaux sur le moyen âge et la Renaissance," was announced on Saturday last. Portions of 1,000 francs each go to Dom Henri Quantin for his 'Martyrologes historiques du moyen âge,' and to M. Albert Vogt for his 'Basile I^{er}'; whilst M. Wartmann and M. Perdrizet have each been awarded 500 francs for their historical researches. The Prix is in the gift of the Académie des Inscriptions.

MISS BIRNIE PHILIP has been engaged for some time in collecting for publication the correspondence of Whistler, in accordance with his wishes. As there may be letters available which have not yet been sent to her, she will be glad to make use of any such, if they are forwarded within a reasonable time to her at 103, Albert Bridge Road, S.W.

THE well-known German publisher Albert Langen, the founder of the comic paper *Simplicissimus*, died on the 30th ult., aged forty. He was married to a daughter of Björnson.

RECENT Parliamentary Papers of interest to our readers are: Annual Report of the Deputy Keeper of the Public Records (1d.); Report on the Finances, Administration, and Condition of Egypt and the Soudan (8½d.); and Annual Statistical Report of the University of St. Andrews (2d.).

SCIENCE

The Interpretation of Radium. By Frederick Soddy. Illustrated. (John Murray.)

MR. SODDY's book is certainly timely. A few years ago, the clatter with which the discovery of radium was greeted in the daily Press had not died down, and any attempt to make the scientific value of the researches of M. Curie and his wife intelligible to the general public would have been lost in the cloud of baseless speculations to which they gave rise. In a few years to come, on the other hand, the observed facts of radio-activity will, if they continue to increase at the present rate, have become so numerous that the new science will require a long apprenticeship, together with considerable acquaintance with entropy and other problems of energetics undreamed of by the general public. But at the present day, when the shrewd conjectures with which Mr. Soddy and other pioneers greeted the birth of the study of radio-activity have become ascertained facts, and we are still privileged to witness a new science in the making, we are free from most of these disadvantages, and there is much to be said for the author's dictum that it is our duty to acquaint ourselves with the chief teachings of the new phenomena. For these reasons the book is very welcome.

The theory of radium which Mr. Soddy here puts forth is the disintegration hypothesis which Prof. Rutherford and he in

England, and Dr. Gustave Le Bon in France, were the first to formulate. According to this, the highly radio-active substances, uranium, thorium, radium, and actinium—and there seems every probability that the list will some day be extended so as to include all matter—are in a state of constant, if very slow, disintegration, their atoms perpetually giving way or dissociating by the emission of "rays," or streams of particles flung off with enormous energy. Yet the size of these particles is so infinitesimally small that they pass unnoticed, and it is only when the speed with which they are put forth exceeds five thousand miles per second that we have any means of detecting them. Moreover, their emission does not end the process of disintegration, which continues by a series of explosions at certain well-defined and characteristic periods, until the parent substance becomes transformed, as Mr. Soddy well puts it, "by cascade" into something different from what it was originally. Even now we are not sure that all the stages in this process have yet been discovered; for, whereas Mr. Soddy here treats the transformation of uranium into uranium X—as he was justified in doing when he wrote—as a direct change without intermediate step, M. Jacques Danne has within the last few weeks announced the discovery of a substance which he proposes to call radio-uranium, and which must be interposed between the two forms of uranium last mentioned. At the other end of the scale, most physicists have for some time inclined to the belief that lead was the element towards which the radio-active substances were gradually tending, and that on reaching it they would, so far as terrestrial conditions are concerned, obtain rest from what the Orphics called "the ceaseless round of changing existences." This was borne out by the fact that, until lately, lead appeared in all mineral ores possessing radio-active properties. But now Mr. Soddy reminds us of the discovery of a mineral called autunite, which contains uranium, but no trace of lead; and from this he proposes to conclude his provisional series of the transformations of radium with "Radium F" or what Madame Curie called, on its first discovery, polonium. This polonium, however, is itself radio-active, and produces a steady stream of Alpha particles. Into what then is it transformed? No alternative to lead has so far been proposed, and it is evident that, so far as our knowledge of the possibilities of radium is concerned the end is not yet.

The proofs of this theory Mr. Soddy gives in the volume before us in a series of well-considered experiments, which, if not exactly within the reach of all, can be repeated by any one who can borrow a few milligrammes of radium and a little simple apparatus. Most of them are—in principle at any rate—too well known to need redescription, and in any case yield in interest to the consequences of the new view of matter, on which Mr. Soddy dwells with an insistence by no

means inadequate to its importance. The energy stored up within the atom and set free on its dissociation is so enormous, when compared with other sources of energy, that, could we make use of it, we should certainly never think of having recourse to any other. In the one feature of heat alone, the tiny quantities of radium that we are able to separate from their native ores emit enough to keep them at a temperature of 2° or 3° above that of neighbouring objects for a term that Mr. Soddy puts at 2,500 years. Such a force, if at the disposal of man, would give him a weapon far superior to any with which he has yet been equipped for the conquest of nature, and would place him in a position which Mr. Soddy rightly compares to that of primitive man when he first discovered the means of producing fire. For energy is to the industrial world of the present day the one and only thing to be desired, and if, to use Mr. Soddy's words,

"it were possible artificially to disintegrate an element with a heavier atom than gold and produce gold from it, so great an amount of energy would probably be evolved that the gold in comparison would be of little account. The energy would be far more valuable than the gold."

Or we may take Dr. Le Bon's calculation that the amount of energy stored up within a pellet of bronze weighing one gramme could produce work equal to that required to propel a goods train along a line exceeding four and a half times the circumference of the earth. But all this energy is at present rendered useless to us by the fact that we cannot accelerate or retard, according to Mr. Soddy, by a single second the rate of its radiation. Whether we shall ever be able to do so is still uncertain, although Mr. Makower's experiments—the validity of which, denied in some quarters, is still maintained by him—offer one solution of the problem.

Another consequence to which Mr. Soddy addresses himself is the transmutation of the chemical elements. This may, in fact, be said to be already within our power; for, accepting, as it seems we must, Prof. Rutherford's proof that the Alpha particle shot off by radium is really an atom of helium, we have here a perfect case of the transformation of one element into another. Argument from analogy is proverbially unsafe, but this is hardly likely to be an isolated case in nature; and even if Sir William Ramsay's further experiments in this direction turn out to be ineffectual, there seems every hope that other instances of transmutation will yet come to light. If the means of controlling such changes were ever put within the reach of man, it might not indeed put an end, as some have thought, to the difference between rich and poor; but it would certainly upset our present standards of value, and open out a new future to the human race. Even more contrary to our present ideas of matter is Prof. Bragg's theory—here quoted with approval, though not unqualified assent—that the Alpha particles do in effect pass through the atoms of all other matter as

if they were not there, which Mr. Soddy thinks is the same thing as asserting that two atoms can occupy the same space at the same time. In this respect also the last word has probably not yet been said.

In some other and more mystical speculations of Mr. Soddy we must decline to follow him. Speaking to a Scottish audience—the foundation of the book was a course of popular lectures delivered at Glasgow—he thought it advisable to suggest that "primitive" man may once have known a great deal more than his successor of to-day, and that the Fall of Man may be no mere legend. His view is that man, if armed with the powers just sketched, "may have made the world a Garden of Eden," explored at will "more favourable worlds" than this, and performed other prodigies, and yet have lost all this qualified omnipotence by "a single mistake." As these suggestions seem to depend upon a belief in the vast antiquity of notions like the Elixir of Life, the Philosopher's Stone, and other common change of charlatans in historic times, we feel inclined to reply to Mr. Soddy "Ne sutor ultra crepidam," and to inform him that these ideas are not really old, as such things go, their origin being well known to archaeologists. But a shorter argument may perhaps be more convincing, and it is plain that such ideas come naturally into the mind of man at all ages when he is speculating on things beyond his ken. When Winwood Reade, some forty years ago, at the close of his study of universal history, looked into the future of humanity, he saw, with the eye of unfaith rather than faith, a vision of man's successor himself creating worlds like the Jehovah of Genesis, and visiting other planets in airships. This, however, did not mean that he was reproducing a "primitive tradition" of what had been in the past, or that he possessed any superhuman insight into the course of cyclical change, but simply that he was giving reins to his imagination along the road that he conceived to be marked out by the teachings of history.

We have said enough to show how deeply interesting is Mr. Soddy's book, even to those who are not expert in its subject. There only remains to be pointed out some small slips which are probably to be attributed to the carelessness in preparation which is perhaps inseparable from the occupations of an ardent experimenter. Some of these seem to be due to the lectures having been in the first instance delivered extempore instead of read, and to a shorthand report of them having been afterwards used without correction. To this one is inclined to attribute an awkward misuse of the past tense, as in the sentences "It *was* [our italics] the duty of every educated man to make himself aware of the chief bearings of these conclusions," and "In a few years the elementary principles of radio-activity *would* be taught in all schools as belonging to the very beginnings of physical science." When we read that

"if the half of a grain of pure radium, which is in this room to-night, were divided equally

among every human being at present alive in the world, and one such portion were returned to us, it would prove sufficient...."

we see the lecturer's meaning, but cannot congratulate him on the way he expresses it. "To the electrical test the α rays are immensely more effective," "Most of those who are in possession of radium hardly dare ever expose it to the air," are other instances of infelicities of diction; while when Mr. Soddy says that "uranium does not generate any emanation," and suggests that the place of radium in the Periodic Table is assured, he is perhaps more dogmatic than he should be. If, as seems likely, the book becomes a standard work on the subject, these trifling faults may be worth correction.

SOCIETIES.

ZOOLOGICAL.—April 27.—Prof. E. A. Minchin, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during March.—Mr. H. F. McShane exhibited a series of lantern-slides of animals living in the Society's gardens.—Prof. Minchin exhibited specimens of a tick which causes an African relapsing fever in man.—Mr. R. H. Burne exhibited a series of specimens from the museum of the Royal College of Surgeons, showing (1) the different mechanisms for the movement of the nictitating membrane, (2) the coarse anatomy of the tapetum lucidum, (3) the organ for elevating the eyes in the plaice.—Mr. R. I. Pocock exhibited photographs of the two races of Burchell's and Wahlberg's quagga recently imported from Zululand by Herr Reiche.—A paper was presented by Dr. T. A. Chapman, entitled 'A Review of the Species of the Lepidopteran Genus *Lycænopsis*, Feld (*Cyaniris* aut. nec. Dalm.), on Examination of the Male Ancillary Appendages.'—Mr. F. E. Beddard read two communications: 'On some Points in the Structure of *Galidia elegans*, and on the Postcaval Vein in Carnivora,' and 'On the Postcaval Vein and its Branches in Certain Mammals.'—A paper was received from Dr. R. W. Shufeldt 'On the Comparative Osteology of the Passerine Bird *Arachnothera magna*,' the communication being based on material supplied from the Prosectorium of the Society.

MICROSCOPICAL.—April 21.—Mr. E. J. Spitta, V.P., in the chair.—A large binocular microscope with accessories, presented to the Society by Lord Edmund Spencer Churchill, was described by Mr. Rousselet as being one of Ross's best. Made in 1888, it was a fine microscope, and would be very valuable to the Society.—Mr. Edward Heron-Allen read an interesting paper 'On the Recent and Fossil Foraminifera of the Shore Sands of Selsey Bill, Sussex,' illustrated by about fifty excellent lantern-slides.—Mr. E. J. Sheppard read a paper 'On the Disappearance of the Nucleolus in Mitosis,' the subject being illustrated by photographs and drawings on the board, and by four examples exhibited under microscopes.—The following were elected Ordinary Fellows: Messrs. B. Hobson Hoole, C. R. Mapp, and A. J. Shearsby, and the Rev. F. W. Walter.

ROYAL INSTITUTION.—May 1.—Annual Meeting.—Sir James Crichton-Browne, Treasurer and V.P., in the chair.—The Annual Report of the Committee of Visitors for the year 1908, testifying to the continued prosperity and efficient management of the Institution, was read and adopted; and the report on the Davy-Faraday Research Laboratory of the Royal Institution, which accompanied it, was also read. Forty-eight new members were elected in 1908.—The following gentlemen were unanimously elected as officers for the ensuing year: President, the Duke of Northumberland; Treasurer, Sir J. Crichton-Browne; Secretary, Sir W. Crookes; Managers, Sir T. Barlow, W. P. Beale, H. T. Brown, Sir H. B. Buckley, C. Hawksley, Dr. D. W. C. Hood, A. B. Kempe, Lord Kinnaird, Sir Francis Laking, H. F. Makins, G. Matthey, Rudolph Messel, Sir J. Fletcher Moulton, Sir A. Noble, and the Hon. L. W. Rothschild; Visitors, Dr. W. A. Brailey, A. N. Butt, J. M. Davidson, R. T. Glazebrook, J. W. Gordon, Dr. J. D. Grant, Major-General Sir Coleridge Grove, C. E. Groves, J. List, Sir Philip Magnus, R. Mond, Col. Sir F. Nathan, the Hon. C. A. Parsons, J. Swinburne, and A. J. Walter.

May 3.—The Duke of Northumberland, President, in the chair.—Dr. H. S. Collier, Mr. J. B. Kennedy, Prof. H. A. Miers, Mr. T. P. Warren, and Sir Almroth E. Wright were elected members.—The Chairman announced that he had appointed the following Vice-Presidents for the ensuing year: Dr. D. W. C. Hood, Mr. A. B. Kempe, Sir Francis Laking, Mr. G. Matthey, Sir J. Fletcher Moulton, Sir A. Noble, Sir J. Crichton-Browne (Treasurer), and Sir W. Crookes (Honorary Secretary).

SOCIETY OF ENGINEERS.—**May 3.**—Mr. C. A. Battiscombe read a paper on 'The Influence of Rainfall on the Design of Sewers.'

FOLK-LORE.—**April 21.**—Mr. C. J. Tabor in the chair.—Miss L. Eckenstein read a paper, which she had previously given at the International Congress of Religions at Oxford, entitled 'Personal Amulets (European).' Miss Eckenstein supplied a detailed account of the nature and use of a large number of European amulets and charms, drawing her material mainly from Germany and Italy. She contended that pendent amulets were used almost exclusively by men, whilst beads or perforated stones were peculiar to women. The wide vogue of the red-coloured amulets she ascribed to their relation to the blood of the sacrificial victim. Her theory as to the connexion of the use of amulets with the *alter ego*, and with the desire to transfer evil to the unsuspecting and the innocent, was criticized by Dr. Hildburgh, who illustrated his arguments by a number of Neapolitan amulets from his collection, and by Mr. A. R. Wright and Mr. Lovett, who also exhibited many interesting examples.

PHYSICAL.—**April 23.**—Dr. C. Chree, President, in the chair.—A paper by Prof. W. H. Bragg and Mr. J. L. Glasson, 'On a Want of Symmetry shown by Secondary X-rays,' was read by Prof. Bragg. A paper entitled 'Transformations of X-rays' was read by Mr. C. A. Sadler.—A paper on 'The Theory of the Alternate-Current Generator,' by Prof. Lyle, was read by Dr. Russell.—Prof. L. R. Wilberforce exhibited a galvanometer of the Broca pattern suitable for general use in elementary laboratories.

CHALLENGER.—**April 28.**—Prof. d'A. W. Thompson in the chair.—Mr. C. Tate Regan was elected a Fellow.—Mr. S. W. Kemp read a paper on 'Photophores in Decapoda.' While many Decapods emit a luminous secretion from various glands, photophores are at present known only in five species of the three genera, *Sergestes*, *Acanthephyra*, and *Hoplophorus*: in all of these an intensely blue pigment is associated with the organs; in one of them this pigment is situated in the corneal lens, in the others in the (presumably) light-producing cup of cells which lies immediately behind the lens; the general body-pigment is absent where they occur. The organs increase in number with age, and exhibit morphological stages. They are placed much as in Euphausiids.

Prof. d'A. W. Thompson described a new method of plotting currents from observations of drifters, used by the Scottish Fishery Board in the international study of the North Sea. On a large chart divided into squares of 1° lat. by ½° long. all low observations were recorded by arrows of true direction and proportionate length; the "resultants" of the arrows, calculated for each square, showed a uniform cyclonic current from Shetland down and across the North Sea up to Norway, in concentric belts round the area of dead water which had been shown to exist by the observations of a previous year.

BRITISH NUMISMATIC.—**April 28.**—Mr. W. J. Andrew, President, in the chair.—The following were elected to membership: the Royal Institution of Cornwall, the Metropolitan Museum of Art of New York, Sir W. W. Portal, the Rev. Caesar Caine, and Messrs. W. Dale, C. G. Moritz, and W. W. C. Wilson.—Mr. Henry Laver contributed a paper on 'The Coinage of Prasutagus,' in which he contrasted that king's reputation for great wealth with the absence of his name from coins of the Iceni. In view of the fact that many uninscribed coins in hoards found in Suffolk and Norfolk are of the reduced weight characteristic of British coins in the time of Claudius, he judged it right to assign some of these uninscribed coins to Prasutagus, Claudius's contemporary.

Mr. Shirley Fox gave an address 'On the General Principles of Mediæval Numismatics.' Taking as his text a passage in the late François

Lenormant's introduction to 'La Monnaie dans l'Antiquité' which warns students to beware of accumulating details of little meaning, while ignoring questions of vital importance, Mr. Fox remarked that there was no standard work dealing with English numismatology on these lines. After referring to the methods of preparing dies, he explained how different in general effect these might appear, although produced from identical punches, and gave a demonstration of this by means of duplicate sets of papers cut to represent the punches used to make up the head and bust of an Edward penny. By adjusting these differently he produced the presentment of two coins varying considerably in style and appearance, although the component parts employed were identical in form. Mr. Fox further referred to the great importance of "mules" and the many deductions and inferences to be drawn from them, and to the information to be obtained by close study of the various punches used in making dies. He cited and exhibited certain coins of the last issue of Richard II. upon which a broken I punch was to be traced not only on the half groat and penny, but also on the halfpenny, which should therefore be assigned to the same issue as the larger coins.

In addition to the coins referred to, Mr. Fox exhibited pennies of the Edwards; and Mr. A. H. Baldwin new silver and copper coins for Cyprus with the bust of Edward VII. Mr. Wells exhibited a silver ring of ancient Irish workmanship.

FARADAY.—**April 27.**—Dr. V. H. Veley in the chair.—A paper entitled 'Experiments on the Current and Energy Efficiencies of the Finlay Electrolytic Alkali-Chlorine Cell,' by Messrs. F. G. Donnan, J. T. Barker, and B. P. Hill, was read in abstract by Prof. Donnan.—Dr. J. J. Fox read a paper 'On the Coefficients of Absorption of Nitrogen and Oxygen in Distilled Water and Sea-Water, and of Atmospheric Carbonic Acid in Sea-Water.'—Dr. Percy E. Spielmann read a paper 'On the Electromotive Force of Certain Platinum Compounds, with Special Reference to the Oxygen-Hydrogen Gas Cell.'

MEETINGS NEXT WEEK.

- MON.** Society of Arts, 8.—'Aerial Flight,' Lecture III., Mr. F. W. Lancaster. (Cantor Lecture.)
— Surveyors' Institution, 8.—'Quantity Surveyors: a Review of their Legal Position,' Mr. A. B. Howes.
TUES. Geographical, 8.30.—'The Western Pacific,' Sir E. F. Im Thurn.
Royal Institution, 3.—'Cosmogonical Questions,' Lecture II., Prof. S. Arrhenius. (Tyndall Lecture.)
— Asiatic, 4.—Annual Meeting.
— Colonial Institute, 8.—'Imperial Emigration and the Problems connected with It,' Dr. R. Arthur.
— Zoological, 8.30.—'On Hitherto Unrecorded Specimens of *Equus quagga*, 'Differentiation of the Three Species of Zebras,' and 'On a Portion of a Fossil Jaw of one of the Equidae,' Prof. W. Ridgway; 'On a New Race of Deer from Sze-chuen,' Mr. R. Lydekker; 'The Batrachians and Reptiles of Matabeleland,' Mr. E. C. Chubb.
WED. Geological, 8.
— Society of Arts, 8.—'The Principles of Heredity as applied to the Artificial Production of New Forms of Plants and Animals,' Prof. A. Dendy. (Aldred Lecture.)
THURS. Royal Institution, 3.—'Newfoundland,' Lecture I., Mr. J. G. Millais.
— Royal, 4.30.
— Society of Arts, 4.30.—'Some Phases of Hinduism,' Mr. Krishna Gobinda Gupta.
— Institution of Electrical Engineers, 8.—'Economics of Medium-Sized Power Stations,' Mr. A. J. J. Pfeiffer.
— Society of Antiquaries, 8.30.
FRI. Astronomical, 5.
— Physical, 8.—'On a Bifilar Vibration Galvanometer,' Mr. W. Duddell; 'Effect of Temperature on the Hysteresis Loss in Iron in a Rotating Field,' Messrs. W. P. Fuller and H. Grace; 'On a Method of Testing Photographic Shutters,' Messrs. A. Campbell and T. Smith.
— Royal Institution, 9.—'Solar Vortices and Magnetic Fields,' Prof. G. E. Hale.
SAT. Royal Institution, 3.—'Burke's Prose,' Prof. W. Raleigh.

Science Gossip.

MR. D. W. HORNER's suggestive booklet on *Observing and Forecasting the Weather* was noticed in *The Athenæum* of Nov. 16, 1907, and we are glad to see a second edition (Witherby & Co.), which has several improvements. The author is full in his description of cloud-formations, and the cautions necessary in predicting a change of weather from them. He quotes a number of old sayings from a book by Mr. Richard Inwards, entitled 'Weather Lore,' which first appeared in 1893. It is probably not commonly known how many of these owe their origin to, or at least are first to be found in, Tusser's 'Five Hundred Points of Good Husbandry,' published in 1573.

MR. LYNN has issued (through Messrs. Bagster) a sixth edition of his *Astronomy for the Young*, in which the elementary facts of the science are set forth in language adapted to juvenile readers.

WE have received Nos. 13 and 14 of Vol. I. of the *Publications* of the Allegheny Observatory of the University of Pittsburgh. They contain papers by Mr. Robert H. Baker on the orbits of the spectroscopic components of a *Lacertæ* (discovered to be a spectroscopic binary by Frost and Adams in 1903), with a resulting period of 2.6164 days, and by Mr. Frank Schlesinger on the errors in photographic positions caused by observing through glass, found to be virtually negligible.

A SMALL volume containing the Results of the Meteorological and Magnetical Observations obtained at Stonyhurst College during 1908 has been published, with the Report and Notes of the Director, Father Sidgreaves. The year, he states, was "on the whole a mild and quiet" one, the mean temperature being only 0.4° above the average. July was the warmest month, and January the coldest. The highest reading of the barometer was 30.305 inches, on February 6th; the lowest 28.289, on December 11th. The mean temperature of the year was 47.2°; the highest reading 83.2°, on July 2nd; the lowest 16.1°, on December 30th. The rainfall amounted to 48.319 inches; the greatest in one day was 1.580, on November 21st. During the last sixty-one years the highest recorded temperature at Stonyhurst was 89.0°, on July 20th, 1901; and the lowest 4.6°, on January 15th, 1881. The greatest rainfall in one year was 62.093 inches, which was in 1866; the least was little more than half of this, 31.250 inches, in 1887. An examination of sixty years' observations of the magnetographs in connexion with solar influence exhibits many recurrences of disturbances at 24-hour intervals, and shows that over 70 per cent of all disturbances occurred between the Greenwich hours 7 P.M. and 3 A.M., with a maximum frequency between 9 and 11 P.M. The solar surface was observed for spots and faculae on all available days, on one only of which it was entirely free from spots. Comet Morehouse (c, 1908) was photographed on every available night from September 29th to November 29th.

PROF. C. D. PERRINE of the Lick Observatory (discoverer of the sixth and seventh satellites of Jupiter and of several comets) has been appointed to succeed the late Dr. Thome as Director of the Argentine National Observatory, Cordoba. He will take with him a new meridian circle of 7½ inches aperture, constructed by Messrs. Repsold.

MR. MURRAY's spring list includes 'A History of Gardening in England,' by the Hon. Mrs. Evelyn Cecil; and an essay by Sir George Sitwell entitled 'On the Making of Gardens.'

FINE ARTS

THE ROYAL ACADEMY.

(Second Notice.)

THE principal contribution by Mr. Charles Sims to this year's exhibition, *The Night Piece to Julia* (3), is very clever technically, but suffers from undue acceptance of the ideals of the decorator of chocolate boxes, the group of cupids in the centre of the picture being particularly typical of a prettiness to which Mr. Sims has sunk on several previous occasions. Since, however, as he has as repeatedly recovered himself, we may hope that this is but another momentary lapse. Even with this blemish, its bold inventiveness separates his picture from the imitative paintings around it, which look like the work of photographers rather than designers.

While almost all the exhibitors at the Academy may be said thus to lack free

inventiveness, they divide rather definitely into two classes. Painters of the first class select subjects which have for the general public the attraction of the unexpected. They paint people in strange clothes doing unusual things, but paint them in as literal a fashion as possible, so as to approximate to the illuiveness of Madame Tussaud's historical groups. These painters are still present every year in considerable numbers, because they are valuable to an exhibition dependent in part on "gate money"; but while present they are critically negligible. Their day is past; and every year it will be more difficult for one of the useful band to gain election into the ungrateful body which prospers by their attractiveness.

The other class of painter chooses by preference an everyday subject which he is able to realize before him for purposes of study; but he is really less of a photographer than the other, because he at least attempts to make a scheme of his own of the colour of the subject. Such men, whose ideal of form is largely photographic, but who cautiously approach the art of design (as, indeed, Mr. Sims first approached it) from the side of colour, constitute the bulk of the better painters of the day. Notwithstanding all that is said about the unjustly depreciatory criticism of modern art (there are rumours of a Society of Artists being formed to combat it), the painting of such artists as Signor Mancini (175) and Mr. Hornel (630), Mr. Bertram Priestman (681) and Mr. William Wells (61), was singled out by the press for commendation at minor exhibitions for many years during which it was snubbed by the Royal Academy. The pictures which give to the present show a slightly deceptive air of superiority to recent Academy exhibitions are of a sort that might have adorned these walls any time in the last ten years. We are accustomed to them, but we are not quite accustomed to them on the line at Burlington House, and the first feeling is naturally one of pleasure in registering this advance. It may be doubted, however, whether either the individual painters in the majority of cases, or in general the kind of painting which they stand for, have improved in quality in the period of probation during which rejection or skying has been their lot in the great spring exhibition of British art. There is a tendency for official recognition to come to a man or a movement only when staleness has set in and the first zest departed, and this being the case, we cannot count it a misfortune that a certain section of the press should err, if at all, in the opposite direction. Year after year we find the great official exhibitions occupied by virtually the same work. Experiment and originality are kept severely in their place in unfashionable galleries, and exhibitions held in unseasonable months. Is it any wonder that critics, if they are at all optimistic about the state of British art, incline to take an interest in what is going on behind the barrier—among the second-class painters?

This year appears to mark the Academy's promotion from this class of a type of painter not hitherto recognized as respectable. The man with a lively sense of colour-structure, but a rather literal ideal in form, naturally tends to find the latter uninteresting, and accordingly a little to neglect it, and for some years past a school of naturalistic painters (James Charles in his later work may be taken as an example) have attained some degree of self-expression by sacrificing nicety of drawing to a full-blooded and thoroughly structural use of colour. A very beautiful little picture by Mr. H. S. Tuke (*Leafy June*, 568) is one of the

best examples in the present exhibition, and as fine a thing as he has done. For all its apparent looseness, it is much more highly organized than the more ambitious, but piecemeal productions from which we hope he is now emancipated, and it is probably with pictures on this scale that he will be most successful—a scale which forbids that parade of literal draughtsmanship which is his besetting weakness. In Mr. Hornel's *The Chase* (630) we find not merely the subordination of the element of form which Charles showed in his later work—this feature is noticeable too in the picture of Mr. Tuke's just mentioned—but also a positive blindness to subtleties of drawing; and this, in a less degree, is seen also in Mrs. Knight's *The Beach* (439). It is the hall-mark of the later exponents of a school which includes painters of figure and landscape, and even portraits; for nothing stands still in this world, and the power of imitative draughtsmanship, when harnessed to a more creative use of colour, must either take on something of the vital power of its partner or decay. The Academy seem to have adopted the school at the moment when the latter alternative was being generally enforced, and to have failed to secure Mr. Steer, the principal exception to the rule.

Amongst the landscape painters, such as Mr. Bertram Priestman and Mr. Hughes-Stanton, we find the sense of form become sluggish, and concerned with little more than establishing the nature of their subject-matter—that this is a tree, and that a rock. In their smaller pictures the difficulty of making even this clear with such clumsy tools as hog-hair brushes gives their draughtsmanship rather more intensity—the interest of adroit manipulation which forbids repetition; see Mr. Stanton's small *Noon, Pas de Calais* (475); but in his larger *St. Jean, near Avignon* (448), as in Mr. Priestman's *Valley of the Wharfe* (681), the touch is otiose, and much of the detail only a sort of mechanical orchestration. Other painters of a similar order who remain in the easier bounds of the small canvas are Mr. Samuel Reid (*Pond Lilies*, 495) and Mr. E. King (*Harlech Castle*, 498) among landscape painters, and Mr. A. Colley (34) and Mr. Patrick Adam (417) in a couple of clever interiors. Mr. George Henry's *Lady Binning* (404) and *The Countess of Ronaldshay* (408) are examples of a like systematic sacrifice of draughtsmanship to the easy and direct statement of a colour-scheme which in the domain of portraiture tends to give a look of insincerity. Mr. Aiken's *Charles Stewart, Esq.* (729), is a more successful, more intellectual experiment in the same line; and Mr. J. J. Shannon also inclines to a like sacrifice in his rather handsome *Anthony Leyland Prinsep, Esq.* (447), which is reminiscent at once of Mr. Charles Shannon and of Mr. Steer; while even Mr. Seymour Lucas (*Walter Hill, Esq.*, 66) seems to have been a little infected by the rage for a powerful colour-scheme at all costs. Of the danger to portraiture of such a policy carried to its extreme Signor Mancini is a striking example. It cannot be denied, however, that his child's portrait, *Elizabeth Williamson* (175), looks very well here, and that the rather flimsily painted head, thanks to a certain delicacy of expression, dominates the whole.

The pictures we have been noticing are not, perhaps, all of them what would be called works of the first importance, but it is the presence of so many of them, and in such prominent positions, which gives to this year's Academy a flavour of freshness. It is no longer exceptional to find colour capably handled. The exhibition is cer-

tainly the better for this, even if a certain price be paid for such an advantage. But we contend that, if the choice had been made earlier, the price would have been less heavy. Mr. Clausen's work remains almost intact from that earlier day. His drawing has not entirely freed itself from the trammels of realism, but, owing to a curious and rare conscientiousness, it has not deteriorated. Mr. William Wells we take to be a younger painter. His picture *The Pilot's Lass* (61), if inferior to 'The Orchard Gate' shown at the Suffolk Street Galleries a couple of years back, has still a direct, vivid quality which recalls the earlier, lighter work of James Charles. Another little picture which achieves brilliance of colour without the looseness which nowadays generally accompanies it is *When the Year is Young* (253), by Mr. H. Mitton Wilson. It recalls a little (though wrought on dry, "shorter" texture of paint) the work of Mr. Lorimer, who this year, as always when he is represented at the Academy, shows one of the most accomplished pictures on the walls, *September* (197). Here the trail of sunlight across the cabbage field appears to us an error of judgment, making a crude gash in the smooth continuity of the modelling; but the pale hollyhocks form a beautiful leading passage of colour, and the nice gradation of delicate impasto throughout the picture is a triumph of unobtrusive and brilliant execution. Two other painters whom we have previously had occasion to praise highly are Mr. George Lambert and Mr. Festus Kelly. The latter is something of a disappointment, as he has entangled *Mrs. Bendixson* (332) in a welter of obtrusive furniture. Mr. Lambert in *Mearbeck Moor, Yorkshire* (431), however, if not attaining the beauty of his distinguished portrait group of two years back, handles his familiar subject-matter of a couple of figures, a pony, and some hills with considerable blunt authority.

THE PENCIL SOCIETY.

WE think an exhibition of pencil drawings rather a good idea, if the works be selected with some severity of taste. Too many of those hung in the Dudley Gallery are exhibitions of mere virtuosity, and the simple sufficiency of Mr. J. A. Shepherd's animals, with which the exhibition opens, emphasizes the luxuriance of some of the other contributors. Mr. Douglas Almond's street scenes, however, are pleasantly and delicately executed; and one or two of Mr. Gillett's drawings—*Mayday* (16) and *Maundy Thursday* (12)—are shrewdly handled. Contemporary life offers a better inspiration to the latter artist than "costume-subjects."

SOME CHURCHES OF SOUTH-EAST DEVON.

IV.

THE rather fine though squat tower of Seaton church has been strangely disfigured by the advice of some architect, who has cleared out all the squared putlog holes made by the original builders for the scaffolding beams; it now presents an unsightly pock-marked appearance. Some of the townsfolk are actually proud of this disfigurement, and are credulous enough to believe the impossible tale that these holes are defensive, and were at one time manned by archers! Some of these holes, like others I have examined both in the West of England and in East Anglia, were carefully squared and lined by the original builders; this elaborate treatment doubtless arose in part from the long time scaffolding

had often to stand in mediæval days, owing to the series of years during which the slow building of a tower was carried out. The mediæval architects seem also to have left those holes well defined, so that they could readily be cleared out for use when future repairs or repointing became necessary. Some of these holes are also cleared out in the smaller towers of Venn Ottery and Newton Poppleford, where none of the parishioners, so far as I could gather, imagine them to be beautiful, or of defensive design. This is good news, for there is hardly a tower in the district that could not be disfigured like that of Seaton by the opening of scaffolding holes.

The central towers of Axminster, Honiton, Colyton, and Shute—or at all events all those parts that rise above the rest of the church—are of fifteenth-century date. A well-designed octagonal lantern rises from amid the battlements and pinnacles of Colyton tower.

There are noteworthy points of fifteenth-century church architecture in addition to the towers. At Branscombe there is in the chancel an excellent Perpendicular east window of five lights, the date of which can be determined within a few years. The large terminals of the outer hoodmould bear the arms of the See of Exeter, and a saltire, which was the arms of Bishop Neville, who held the bishopric from 1435 to 1465. At the same date the parish authorities gave a cradle or waggon roof to the nave; among the bosses at the intersection of the timbers the saltire again appears.

In several cases in this district restoring architects have avoided the mistake—made generally throughout Cornwall—of removing the whitewashed plaster (the usual original method) from the squares of the waggon roofs and substituting deal or other boarding. In the general absence of clerestory windows, the light colour of the plaster is required to show up the carving of the intersecting roof-timbers. Talaton affords an unfortunate instance of the effect of clearing out the plaster.

The cruciform church of St. Michael, Honiton, owes most of its beauty to another bishop of the Western see of a later date—Peter de Courtenay, successively Bishop of Exeter and Winchester, who died in 1491. The Courtenay shield appears on the capitals of several of the piers, as well as on the noble rood-screen. The arcades dividing the chancel and its aisles are of Henry VIII. date; on the pier capitals are scrolls bearing the legend "Pray for y^e soulls of John Takell & Jone hys wyffe."

The large church of Colyton in its general features is of the Perpendicular period. The vast nine-light window that fills up the whole of the west end of the nave is carried down to the ground, and has a doorway enclosed within it. It is peculiar, and after a fashion impressive, but certainly neither dignified nor commendable. The south elevation, broken by porch and transept, is the best part of the exterior. The arches that separate the chancel from its aisles are much enriched. The best work of this period in the church of Axminster is the richly ornamented parapet of the north aisle.

At Woodbury, in addition to the fine tower, there is much good later work in the Perpendicular style. This is particularly the case with the north aisle, where the series of large windows must have given considerable scope for the prevalent taste in memorial painted glass. The arcade separating this aisle from the nave has good clustered piers, with delicately foliated capitals. Somewhat similar good arcades may be noted at Payhembury, Shute, and East Budleigh, and

in a few other churches. The late south arcade of Feniton church bears the arms of Malherbe and Ferrers on the capitals of the piers. Two most beautiful and elaborate Perpendicular arches divide the aisles from the transepts at Sidbury: that on the north is carved with palm branches, and that on the south with vine-leaves and grapes. Awliscombe has an exceptionally beautiful five-light window, with niches in the jambs, in the south transept; this, as well as the porch with a stone groined roof and two doorways, was erected by Thomas Chard, the last abbot of Ford.

A considerable number of the fonts of this part of Devonshire are of fifteenth-century date; such are the octagonal fonts of Axminster, East Budleigh, Kilminster, Littleham, Offwell, Payhembury, Shute, Sidbury, Widworthy, and Woodbury. These are all fairly good, well-carved examples of the period, though lacking the stateliness of East Anglian fonts of the like date. Littleham is of peculiar design, and has the saltire on each panel (the church is dedicated to St. Andrew and St. Margaret); Woodbury has details of groined roofs reproduced in the shaft panels; whilst Sidbury font is remarkable for having one of the bowl panels mutilated for the insertion of a sixteenth-century lock. Feniton font may be added to the small group of fonts of which Youlgreave (Derbyshire), Sutton Bonington (Notts), and Odiham (Hants) are the most remarkable examples, which have a projection on the bowl; in this case the bracket doubtless served as a rest for the chrismatory.

With regard to later fonts, it may be here remarked that the plainly panelled font of Newton Poppleford, with a squared shaft, appears to be of 1660 date. Branscombe has an inferior small font and shaft, which seems to be of the later Hanoverian period; in the diminutive bowl, which seems sufficiently inadequate, rests a damaged white pudding basin, which, I gathered, has been in continuous use for at least forty years.

A particular feature of the later church architecture of this district should not be overlooked. The same is to be found in one or two of the churches on the south coast of Cornwall, as in the fine nave of Fowey. I refer to the absence of all capitals in the spring of the arch—a somewhat lazy fashion, doubtless introduced from the other side of the Channel, where the custom is sufficiently common. This continuous condition of the arches is to be noted, for instance, in the chancel arch and the north arcade of Seaton; in the chancel arches of Salcombe Regis, Axmouth, and Harpford; and in the tower arches of Offwell and Southleigh.

Brief comments have already been made on the woodwork of screens, benches, altars, tables and pulpits. It remains to mention the older altar-rails and certain galleries. Woodbury possesses highly remarkable late Elizabethan altar-rails of a most substantial character, ornamented at the ends and central opening with bulbous knobs. At Branscombe the altar-rails are noteworthy both in their character and arrangement. They are of spiral design, a style that came in with the Restoration of 1660. They are to be noted also at the four adjacent North Devon churches of Bradworthy, Milton Damerel, Parkham, and West Putford. A similar pattern is to be found at Sidbury. The Branscomb rails are now three-sided, but up to about the middle of last century they were four-sided, allowing the communicants to kneel all round the holy table. The places where the stanchions of the westernmost rails formerly stood, about 40 inches further west than the present arrangement, are still obvious in the pavement; and the rails of the east side are now

against the east wall. It is exceedingly curious that such a Puritanical arrangement should have been effected in post-Commonwealth times. The very few other instances (only two, I believe, are now standing) of four-sided rails are of earlier date. The holy table of Branscombe has spiral legs corresponding to the rails. At East Budleigh the altar-rails are of a small spindle character and closely set. They appear to be, together with the panelling of the sacrarium and the panelled altar, of Hanoverian date.

Branscombe church also possesses a singularly fine piece of late Elizabethan carving in the front panelling and balustrade work of a west gallery, to which access is gained by an outer flight of steps leading to a small Tudor doorway. This gallery, which is supported by well-turned oak pillars with moulded capitals, is 7 ft. 6 in. wide, accommodating two rows of seats, with a slight organ projection in the centre. It now stands 12 ft. 7 in. away from the west wall, the intervening space being filled with steeply sloping children's seats of a much later date. The existence of this gallery is threatened at the approaching restoration of this church, but it would be positively wrong to remove it (as hardly anything decent of Elizabeth's long reign is extant either inside or outside our churches), and all that should be done is to replace it against the west wall. Mr. Micklethwaite was wise enough, in 1884-5, to leave the well-painted west gallery front of Sidbury church; it bears the date of 1754, with the initials Nicholas Warren of Mincombe, one of the then churchwardens. At Rockbeare the Jacobean front of the old west gallery has been worked up into a screen between the new vestry and organ chamber.

Good or noteworthy interior details are not nearly so numerous as in some neighbourhoods. Squints to obtain a view of the high altar may be noticed in various churches, as at Axminster, East Budleigh (through the rood stairway), Harpford, Seaton, Sidbury, and Woodbury. There are three well-canopied sedilia of late thirteenth-century date at Axminster; and the head of a single trefoil-headed sedile has just been brought to light in Branscombe chancel. At Littleham there is a double piscina which is doubly remarkable: it is exceptionally placed in the east wall of the chancel, whilst one of the two drains is of circular shape and the other square. A holy-water stoup is to be noted in the angle of Offwell porch, and another inside the south doorway of Payhembury. Old wall-paintings are well worth examination at the churches of Sidbury and Axmouth. Why will church writers insist on giving such paintings the inaccurate name of frescoes? Mediæval glass may be noted at Northleigh; interesting heraldic glass (of seventeenth century and later) at Shute; and some small fragments at Offwell. At the last church there are many pieces of carved woodwork, chiefly of seventeenth-century date; but they all appear to be foreign and of comparatively late introduction. In the vestry window of the rebuilt church of Sidmouth is an interesting Trinity symbol. On the south side of the chancel roof of Buckerell there is a portion of a highly ornamental piece of lead guttering, *circa* 1500, a most unusual relic.

The monuments of these churches are fairly numerous and important. As to recumbent effigies, there is one of a priest in eucharistic vestments, with feet on a lion, within a founder's niche in the north wall of the chancel of Axmouth, of fourteenth-century date; the upper part of the tomb has been obviously used for the Easter Sepulchre rites. The local suggestion that this is an effigy of a prior of Lodres, Dorset, to

which house the advowson and rectory belonged, is strange; there is no symbol of a superior of a religious house, and a prior would naturally desire interment within his own precincts. In Axminster chancel are two stone effigies. One of these, of thirteenth-century date, represents a lady with wimple of vowed widowhood, holding between her hands a small figure of the Virgin and Child; it is said to represent Alice (Briwere), wife of Reginald de Mohun, lord of the manor of Axminster. The other is a priest, and possibly represents Gervase de Prestaller, the first vicar. In the nave of Ottery St. Mary are the effigies of a knight and his lady, members of the Grandison family, brought here from Kent by Bishop Grandison about 1360. In the north transept of Widworthy is the fine effigy of a knight in bascinet, camail, and hauberk of mail, bearing on his left arm a shield with the arms of Prouz; it is of late Edward III. date.

On the south side of Feniton chancel is a chest tomb with quatrefoil panels, having a full-sized cadaver in an open shroud, tied at the head and feet. In the chancel of Colyton is the celebrated and beautifully wrought canopied tomb with effigy to a lady of the Courtenay family. It is popularly supposed to represent Margaret, daughter of William, Earl of Devon, and Katharine his wife, seventh daughter of Edward IV., who was choked by a fishbone in 1512. This statement was unfortunately perpetuated in brass by a former vicar, and still more unfortunately confirmed in 1907, when a youthful crowned Madonna-like head was given to the figure by a "restorer." This restoration led to an animated and conclusive correspondence in *The Times*. The arms over the tomb show that it is that of Margaret Beaufort, wife of Thomas, sixth Earl of Devon, or of one of her daughters. In the chancel chapels are some very costly seventeenth-century monuments of the Pole and Yonge families.

At Gittisham are the kneeling effigies of Henry Beaumont, 1591, and his wife Elizabeth. The Farway effigies have been already named. At Woodbury, to the north of the altar, is a tomb supporting the effigies of a knight in late plate armour and his wife; they probably represent Sir Thomas Prideaux (1640) and Jean his wife. A highly remarkable seventeenth-century tomb occurs at the east end of the south aisle of Musbury. The monument is divided into three compartments, in each of which appears the effigies of man and wife kneeling at a desk: they represent John Drake (of Ashe), 1558, and Amy his wife; Sir Bernard Drake, 1586, and Gertrude his wife; and John Drake, 1628, and Dorothy his wife. In the north chapel of Shute church are many monuments of the Pole family; the most remarkable is an outstanding statue on a pedestal of "Sir William Pole, Bart., Master of the Household to her late Majesty Queen Anne of ever Glorious Memory. Dyed 31 Decemb^r, 1741, aged 63." It is a fine piece of white marble statuary over life size, but looks strangely incongruous in a village church. Graceful Sir William is represented in court dress and long curled wig, holding his wand of office.

Destructive "restoration" has perhaps not raged here during the last half century with quite so much severity as in Cornwall and in certain other parts of England; but its place has been taken by the complete uprooting of old church fabrics. The following are those of this district which have been swept out of being, with the dates of their upheaval in chronological order: Sowton, 1845; Bicton, 1851; Farringdon, 1871; Otterton, 1871; and Rousdon, 1872. In several other cases the tower was too substantial to warrant the expense of removal,

but all the rest of the old fabric was destroyed; this occurred at Whimble, 1845; Clyst St. George, 1852; Sidmouth, 1860; Lympstone, 1864; Topsham, 1869; and Newton Poppleford, 1875.

With regard to open churches, it is a pleasure to be able to state that a considerable and increasing number are open during daylight for use by the parishioners or inspection by visitors. Among those in which there was no necessity to search for the key, and where the inhabitants were evidently pleased to be able to state that "our church is always open," were Awliscombe, Axminster, Clyst St. Lawrence, Colyton, East Budleigh, Harpford, Honiton, Littleham, Lympstone, Newton Poppleford, Offwell, Salcombe Regis, Seaton, Shute, Sidbury, Talaton, Topsham, and Woodbury. Widworthy was equivalent to being open, for the key hangs up in the porch. There are several others, I believe, in like condition, but my notes on this point are imperfect.

Ottery St. Mary cannot be included in this list, because it is now one of three or four churches in England where the money-changer's table is close to the entrance, and a definite sum insisted upon before admission can be gained. This unfortunate and possibly illegal arrangement was not in vogue on two previous occasions, many years ago, when I visited this great church. Ottery St. Mary has not been referred to previously in these notes, for this important collegiate foundation can scarcely be looked upon as a parish church. There is much thirteenth-century work left, as is well known, of the church consecrated by Bishop Branscombe in 1260, and still more of the date when it was made a collegiate foundation by Bishop Grandison in 1337. The design of this fabric is obviously copied from Exeter Cathedral, each transept being crowned with a tower. The north aisle, with its beautiful fan-traceried vaulting, is of Henry VII. date. This church was unfortunately and too generously restored about 1850, when the levels were much altered. The costly font is an eyesore, and the colouring of much of the vaulting garish. The great stone screen of the Lady Chapel is the most remarkable feature of the interior, and the series of carved consecration crosses of the exterior.

J. CHARLES COX.

SALES.

MESSRS. CHRISTIE sold on April 30th the following pictures, the property of the late Right Hon. James A. Campbell: J. Maris, Amsterdam, 1,260*l.*; A Fisher-Woman and Child by the Seashore, 220*l.* S. Ruysdael, A River Scene, with numerous boats, and figures drawing a net, 325*l.*

The following were sold by order of the trustees of the late James A. Garland of New York. Drawings: J. L. Gérôme, The Discussion, 52*l.* A. de Neuville, Destroying Communications, 399*l.* Pictures of Continental Schools: J. Breton, Le Goûter, three peasant-women in a harvest field, eating their midday meal, 2,835*l.* C. F. Daubigny, Les Bords de l'Oise, a village with a church on rising ground, 913*l.*; The Haunt of the Herons, several herons in a marsh in the foreground; a punt, near some trees, on the left, 315*l.* N. Diaz, The Forest of Fontainebleau: Autumn, 441*l.* J. L. Gérôme, The Saddle Bazaar, Cairo, 420*l.* C. Troyon, Cattle in a River, 2,677*l.*; Cattle in a Pasture, 2,625*l.*; Peasants and Sheep, 451*l.* English School: Sir L. Alma Tadema, Springtime, 945*l.* Erskine Nicol, Yours to Command, 325*l.*

The following were from various properties. Drawings: Turner, Ingleborough from Hornby Castle, 1,365*l.* A. Mauve, Towing Horses on a Dyke, 89*l.* W. Collins, Cromer Sands, 110*l.* J. Phillip, The Early Career of Murillo, 54*l.* J. Stark, near Thorpe Common, 63*l.*

Pictures: J. Sustermans, Johannes Bapta Guelph, 120*l.* N. Diaz, In the Forest of Fontainebleau, 262*l.* H. Harpignies, A River Scene, with a weir, cottage, and figures, 105*l.*; A Hill-side at Herrison, 157*l.*

On the same day Messrs. Christie sold the pictures of the Barbizon and Dutch Schools belonging to Heer J. H. van Eeghen of Amsterdam: Benjamin Constant, The Empress Theodora 378*l.* E. Delacroix, The Sacking of the Harem, 231*l.* J. Dupré, La Symphonie, 840*l.* J. B. Jongkind, Rotterdam Harbour, 399*l.* J. Maris, Woody River Scene, 315*l.* J. F. Millet, La Cardeuse, 1,050*l.* A. Neuhuys, Preparing the Meal, 840*l.* T. Rousseau, The Great Oak, 682*l.* A. Vollon, The Windmill, 136*l.*

Messrs. Hodgson sold on the 30th ult. the following art books: Engraved Works of Sir Thomas Lawrence, 1834, 95*l.* Boydell's Shakespeare Gallery, 19*l.* 5s. Engravings by Piranesi, 5 vols., 24*l.* The Houghton Gallery, 2 vols., 25*l.* 10s. Caricature Magazine, 4 vols., 37*l.* Buek's Views in England and Wales, 4 vols., 31*l.* Luxembourg Gallery, 1710, in old French morocco, 17*l.* 5s. Coronation of Louis XV., 1722, bound by Padeloup, 29*l.* 10s.

Fine-Art Gossip.

THE DUKE OF NORFOLK has handed over his Holbein portrait of the Duchess of Milan, for many years on view in the National Gallery, to Messrs. Colnaghi with a view to its sale. It is, as usual, destined for the United States. A month's grace has been allowed, however, for the purchase of the picture by the nation, and the Treasury will contribute 10,000*l.* if "an appeal is made to the public, and a generous response is received." Mr. Sidney Colvin announced at a meeting on Wednesday last of the National Art Collections Fund that not less than 70,000*l.* would be needed.

MESSRS. GEORGE ALLEN will publish shortly 'The "Lewis Bequest" at the National Gallery,' by Mr. M. W. Brockwell, with Preface by Sir Charles Holroyd.

WE are sorry to notice the death of Mr. Frank Dillon on Sunday last. Born on February 24th, 1823, he was the youngest son of Mr. John Dillon, of the firm of Morrison, Dillon & Co., and was born in London. He was educated at Bruce Castle School, and after passing through the Academy schools he was for a time the pupil of James Holland. Both great worshippers of Turner, they visited his studio in Queen Anne Street together. One day finding themselves alone there, they ventured, with the aid of a wetted handkerchief, to verify the fact of the use of water colour in the skies of Turner's oil pictures. Mr. Dillon was a frequent exhibitor at the Academy, and an original member of the old Dudley Gallery Society. He subsequently joined the Royal Institute of Painters in Water Colours. From 1850, for more than half a century, he visited most parts of Europe; in 1854-5 he was in Egypt; he passed more than a year in Japan (1876-7); and later visited Morocco and Spain.

MR. DILLON was interested in all subjects connected with the preservation of ancient buildings—especially the remains of Arab art in Cairo. Before this task was taken up by the Government, he with some others formed a small committee, and was instrumental in restricting the wholesale destruction that in the seventies and eighties was going on in Egypt.

THE LOUVRE has acquired, at the price of 120,000 francs, a complete series of twelve enamels by the Limousin craftsman Monvaerni, who was the first to sign Limoges enamels. Until the present purchase Monvaerni was entirely unrepresented in the French national collection. The new acquisitions will shortly be exhibited to the public.

A LARGE fresco of the Madonna and four saints has come to light in the church of S. Francesco at Arezzo. In the lower part of the fresco are depicted various episodes

from the legends of the saints represented. The painting has been identified with one mentioned by Vasari, and ascribed by him to Pari Spinelli.

THE VILLA MALCONTENTA near Fusina, built by Palladio, and once the property of the Foscari family, has recently been acquired by Signor Minerbi of Venice, who has had the good fortune to discover a large fresco hidden by whitewash on the wall of the great central hall. The villa had for many years been empty, and the rooms are in a ruinous condition. Further frescoes have now been freed from the falling whitewash, and may prove to be works of Paolo Veronese and his school. The owner considers the large fresco of the central hall to be an undoubted work of the master himself, and it is said to contain many fine figures, and colouring of admirable quality. The remainder Signor Minerbi attributes to pupils of Paolo Caliari. It will be interesting to learn how these newly discovered works compare with the frescoes of the Villa Maser near Asolo, and other authentic works of similar character executed by Paolo Veronese in villas of the Venetian country.

THE REV. E. J. WATSON WILLIAMS has written a monograph in connexion with a Hampshire church which dates from about 1000 A.D., entitled 'Odd Tit-bits from Tichborne Old Church Books.' It will be published immediately by Mr. Elliot Stock.

SOME of the newspapers are alarmed at the prospect of the town of Athens being spoiled by a Prussian architect. It should not be assumed that Athens as a city represents Greek art. The dominant architecture of Athens is Bavarian. The long reign of a Bavarian king caused the employment of Munich architects, and, whether their success is due to merits less conspicuous in Munich or to the improvement due to the Southern sun, no one denies that many of the public monuments of Athens are attractive, and that the effect as a whole is good. Bavarian architecture as judged at Athens, and in some degree at Munich, is undoubtedly superior to that of modern Germany as viewed in Berlin.

THE opening of the Ulster Heraldic Museum, Dublin, by the Lord Lieutenant on April 29th, marks the inauguration of the first public institution of its kind in the three kingdoms. It owes its existence to the energy and enthusiasm of the present Ulster King-of-Arms, Capt. Neville R. Wilkinson. In view of the comparatively short time during which he has been forming the nucleus of his collection, a very satisfactory start has been made.

EXHIBITIONS.

SAT. (May 8).—Mr. Henry Bishop's Paintings, 'The Colour of Tangier,' Goupil Gallery.
TUES. Mr. Anton van Welie's Portraits and Paintings, Private View, Goupil Gallery.

MUSIC

THE WEEK.

COVENT GARDEN.—*Die Walküre. Pagliacci. Traviata. Lucia.*

AT Covent Garden, between 'Madama Butterfly' on Wednesday and 'Cavalleria Rusticana' and 'Pagliacci' on Friday evening last week, came Wagner's 'Die Walküre' under the direction of Dr. Hans Richter. The contrast was striking, and it enabled one to appreciate the genius of Wagner. Puccini, Mascagni, and Leoncavallo all possess dramatic instinct, but

their works pale when placed side by side with the finest section of the 'Ring.' Miss Van Dresser proved a sympathetic Sieglinde, and Madame Saltzmann-Stevens as Brünnhilde again displayed her vocal and histrionic gifts to advantage. Madame Kirkby Lunn impersonated Fricka, and Mr. Walter Hyde Siegmund, and both with success. The orchestral playing was very fine.

In the 'Pagliacci' performance mentioned above M. Leliva, who appeared also in 'Madama Butterfly,' sang well as Canio, but his rendering of the part was not striking.

In 'Traviata' and again in 'Lucia di Lammermoor,' on Saturday and the following Monday, Madame Tetrassini won her usual triumph. On both nights she was nervous, but only at first. She does not, indeed, appear to have quite shaken off the cold from which she suffered at New York. Her audiences, however, were not disposed to be critical.

CORONET.—*Zaza.* By Leoncavallo.

LEONCAVALLO'S 'Pagliacci' was produced seventeen years ago with a favour which has been fully maintained. The work offers another proof that a good libretto counts for much in the success of an opera. Since 1892 the composer has written several works for the stage; not one of these, however, has rivalled 'Pagliacci' in popularity. 'Zaza,' produced at Milan in 1900, has been given at Paris and in Germany, but it had not been heard in London until yesterday week, when it was performed by the Italian company which began a short season at the Coronet Theatre, Notting Hill, on the previous Monday evening.

The story of Berton and Simon's play lends itself fairly well to operatic treatment. Leoncavallo's music, with the exception of a few touches, echoes of 'Pagliacci,' is, however, very conventional. Besides, the work is unduly spun out. Of the performance we cannot say much that is good. Signora de Restie, who impersonated Zaza, has a good voice, which she does not use to the best advantage, but there was life and earnestness in her singing; while Signor Ciccolini as Dufresne displayed a strong tenor voice. Signor Wehils, the conductor, was careful and tactful, but the playing of the orchestra was not all that could be desired.

QUEEN'S HALL.—*M. Widor's Orchestral Concert.*

M. CHARLES MARIE WIDOR, who gave an orchestral concert on Tuesday afternoon, enjoys a deservedly high reputation as an organist. He is also an accomplished musician, and in 1896 succeeded Dupont as Professor of Composition at the Paris Conservatoire. His works are numerous, one of the best being the ballet 'La Korrigane.' His programme on Tuesday included a Symphonie, No. 3 in G (Op. 69) for organ (soloist, Mr. Arthur Mason) and orchestra. Of M. Widor's talent and skill in orchestration there is no question; his music, however, conveys the impres-

sion that it is the outcome of mature thought rather than of strong inspiration. The solo part of a pleasing 'Fantaisie' for pianoforte and orchestra (Op. 62) was well rendered by Madame Olga Samaroff. M. Widor is a sound, experienced conductor. The concert ended with his 'Bacchanale' from 'La Nuit de Walpurgis,' which was dedicated to the London Philharmonic Society, and produced at one of its concerts in 1888 under the composer's direction.

Musical Gossip.

SIGNOR BUSONI gave the first of three recitals at Bechstein Hall last Saturday afternoon. Regarded alike from the intellectual and the technical standpoint, his performances of Beethoven's Sonatas in E major (Op. 109) and c minor (Op. 111) were completely satisfactory. He also played three of his effective transcriptions from Bach, and further illustrated his powers by a masterly rendering of Brahms's Variations on a theme of Paganini.

AT their second recital at Queen's Hall next Wednesday MM. Ysaye and Pugno will perform a Sonata in E by Sylvio Lazzari, a native of Tyrol, who studied under César Franck. He has written a music drama, 'Armor,' produced at Prague in 1898; also orchestral and chamber music. The programme also includes César Franck's Sonata in A.

THE death is announced of Julius Hey at the age of seventy-seven. On Wagner's recommendation he was appointed Professor of Singing at the Munich School of Singing established in 1867. In 1886 was published his great method of singing, 'Deutscher Gesangsunterricht.'

THE DRESDEN QUARTET (Herren Emil Steglich, Bruno Eichhorn, Arthur Eller, and Joh. Fleischer) gave two concerts of chamber music at Bechstein Hall on April 30th and May 3rd. They introduced a String Quartet and a String Trio by A. M. Barton, but neither work showed character. A Quartet in c sharp minor (Op. 66, No. 3) by Felix Draesecke, though well written, proved rather dry. He is now seventy-four years old, and has composed many works, but his music is little known in England.

PERFORMANCES NEXT WEEK.

SUN. Concert, 3.30, Royal Albert Hall.
— Sunday Society Concert, 3.30, Queen's Hall.
— Sunday League Concert, 7, Queen's Hall.
MON.-SAT. Royal Opera, Covent Garden.
MON.-SAT. Italian Opera, 8, Coronet Theatre. (Wed. and Sat. Matinees, 2.30.)
MON. Misses F. Monteith and Myra Hess's Violin and Pianoforte Recital, 3, Bechstein Hall.
— Misses E. Wynne-Agabeg and Muriel Scott's Recital, 3, Steinway Hall.
— Miss Gail Gardner's Vocal Recital, 3.15, Æolian Hall.
— Mr. Spencer Dyke's Violin Recital, 8.15, Steinway Hall.
— Miss Vera Jacques's Pianoforte Recital, 8.15, St. James's Hall.
— Mr. Max Reger's Concert, 8.30, Bechstein Hall.
— Miss Alice Verlet's Operatic Recital, 8.30, Queen's Hall.
TUES. Miss Alys Bateman's Concert, 3, Æolian Hall.
— Madame Haas's Pianoforte Recital, 3, Steinway Hall.
— Miss Elena Gerhardt's Vocal Recital, 3.15, Bechstein Hall.
— M. Sergei Kussewitzky's Symphony Concert, 3.15, Queen's Hall.
— Madame Bokken-Lasson's Song Recital, 8.15, Bechstein Hall.
— Miss Christine Hawkes's Concertina Recital, 8.30, Steinway Hall.
— Mr. J. Campbell McInnes's Vocal Recital, 8.30, Æolian Hall.
WED. Madame Conti's Vocal Recital, 3, Steinway Hall.
— Messrs. Ysaye and Pugno's Recital, 3, Queen's Hall.
— Madame Le Mar's Vocal Recital, 3.15, Æolian Hall.
— Miss Eva K. Lissmann's Vocal Recital, 3.15, Bechstein Hall.
— Zimbalist's Orchestral Concert, 8.15, Queen's Hall.
— Miss G. Lonsdale's Vocal Recital, 8.30, Bechstein Hall.
THURS. Mr. Hubert Bromilow's Song Recital, 3.15, Æolian Hall.
— M. Busoni's Pianoforte Recital, 3.15, Bechstein Hall.
— Miss Jolanda Merò's Pianoforte Recital, 3.15, Steinway Hall.
— Miss May Muckle's Cello Recital, 3.15, St. James's Hall.
— Philharmonic Concert, 8, Queen's Hall.
— Miss Florence Shee's Vocal Recital, 8, Steinway Hall.
FRI. Mr. Max Reger's Second Concert, 3, Bechstein Hall.
— M. Scriabine's Concert, 3.15, St. James's Hall.
— Misses Matilde Verne and G. Wietrowetz's Recital, 8.30, Bechstein Hall.
SAT. Mr. Wilhelm Backhaus's Pianoforte Recital, 3, Queen's Hall.
— Mrs. Eeles's Concert, 3, Steinway Hall.
— M. Godowsky's Pianoforte Recital, 3, Bechstein Hall.
— Miss Marie Hall's Violin Recital, 3, St. James's Hall.
— Mozart Society, 3, Portman Rooms.

DRAMA

THE WEEK.

HIS MAJESTY'S (AFTERNOON THEATRE).—
Ibsen's 'Enemy of the People.'

It might seem curious that the least characteristic of Ibsen's social plays is the chief one which remains in the repertory of an English theatre; but there are special reasons why this, from the first a favourite with audiences, should appeal to our playgoers. 'An Enemy of the People' is a satirical comedy, the rhetoric of which is directed against the tyranny of the "compact majority," and that is not entirely a disqualification with English folk, who rather enjoy being abused if they are also diverted. What, however, gives this drama a better chance of pleasing the majority in a London playhouse than most of its author's works is its possession of just the qualities these often lack. Its humour is genial, its action is breezy and buoyant, and its hero, opposed though he is to the society in which he lives, is no morbid egoist, no intellectual anarchist, determined to obtain scope for his personality at other people's expense, as are many of Ibsen's protagonists, but a man who is only uncompromising in his philanthropy. Dr. Stockmann, the medical officer of a little Norwegian health-resort, finds that the very waters on which his town prides itself, and by which it lives, are being polluted, and his childish belief in the goodness of human nature receives a shock when every vested interest in the town rises up against him on his proposing to make his discovery public. The atmosphere of the play is of course one of parochial politics, but thanks to the sunniness of his temper there is nothing petty or mean about Stockmann's struggle with his environment. This is the sort of man who likes a fight, and only learns his strength under pressure of opposition. He shoulders his way so goodnatureedly through his enemies that even at the height of the story, in the scene of the town meeting, in which he is foiled at every turn and goaded into a furious indictment of the stupidity of the majority, he affords an impression of victory rather than defeat.

Such a hero, the cheerful, indomitable fighter, always delights Englishmen of every class, and it was amusing at His Majesty's to note the zest with which the "intellectuals" of the Afternoon Theatre read romance into their Ibsen. The acting justified their enthusiasm. For once Mr. Tree associated himself directly with the enterprise with which he has throughout been connected as manager. His Dr. Stockmann has always been among his happiest studies of character, and the Society was fortunate in persuading him to repeat under its auspices a performance full of high spirits, and declamatory vigour. Mr. Louis Calvert provides just the right kind of foil in his stolid, ruthless Burgomaster; while Miss Beatrice Forbes-Robertson lends a pretty touch of earnestness to Petra, the doctor's loyal daughter.

Mr. Robson is inclined to emphasize too much the humours of the trimming newspaper publisher Aslaksen, but otherwise our only complaint is that the pace of the acting is rather slow. Even the scene of the meeting, capitally though it is stage-managed, loses a little of its effectiveness through over-elaboration of detail.

ALDWYCH.—*Revival of 'One of the Best': a Drama in four Acts.* By Seymour Hicks and George Edwardes.

It is thirteen years since this piece was first presented, and its revival recalls the great days of melodrama, when William Terriss was the idol of pit and gallery at the Adelphi. The play is an adaptation of the Dreyfus affair prepared by Mr. Seymour Hicks and Mr. Edwardes. There is one scene in it which is of exceptional poignancy—that in which the hero is stripped piece by piece of his decorations, and reveals only by a slight quiver of his muscles now and then the agony of his humiliation. Even the least imaginative of playgoers ought to grasp the tragic import of such a moment. The mere fact that the play contains this single situation justifies its reproduction. The situation proves as impressive as ever at the Aldwych, though it is Mr. Ainley now who figures as Lieut. Keppel. We do not get from him that fervour in declamation, and heartiness of manner which recommended Mr. Terriss as a stage hero. His are quieter methods, though, as his predecessor did, he makes the most of the scene of degradation.

OUR LIBRARY TABLE.

An Actor's Story, by Bransby Williams (Chapman & Hall), is a good-humoured, but somewhat amateurish record of the author's career. The actual writing is above the level of such books, perhaps because the author had in youth a taste for dead languages; but some vagueness and repetition might have been saved by competent revision. A good many compliments of the journalistic sort are paid to various people prominent in the acting world. We find, however, real feeling in the account of J. L. Toole, for whom the author, an admirable mimic, revived the voices of old friends.

Mr. Williams is best known as a "Dickens actor," making up from the novels and delivering monologues in character. He has, however, a wide range besides as an "impersonator," and the book shows clearly his admirable versatility, and presence of mind in face of sudden demands. He has been much imitated in his Dickensian parts, the idea of which did not, of course, begin with him. Jennie Lee had a great reputation as Jo of 'Bleak House' before he was heard of; but he has genuine reason to complain of the "imitatorum servum pecus." There are at present, it appears, "sixteen men and one woman who impersonate Dickens characters." Several excellent photographs are provided of the author's own successes in this line. Sydney Carton he has continued to play weekly for over twelve years, and began his monologue before 'The Only Way' and other versions from 'The Tale of Two Cities' became known. He started by acting in

working-men's clubs and institutes at a few shillings a week.

Mr. Williams has won success in the United States, and thinks highly of the experience gained by "stock companies" there:—

"Each member gets to know the ways of the other, and all play together, gaining a most harmonious whole—and we in England call 'stock' old-fashioned, and pooh-pooh it! But, at any rate, America is training more actors in experience than we can ever hope to do under our present long-run and touring system. Here we have men who have played one part for years, and nothing else. There you find them playing a different part weekly, and becoming experienced in every way."

The Green-Room Book for 1909, edited by Mr. John Parker (Sealey Clark & Co.), is the fourth issue of a year-book of the stage which has already earned our regard for its accuracy and fullness. It is a very satisfactory record of the plays and players of to-day, the matter outside the main alphabetical index being carefully compiled. In 'Footlight Families' Mr. Bulloch has made a striking record of hereditary aptitude. The plenitude of photographs which marked an earlier issue has disappeared. We cannot say that we are sorry, for the stage is already over-advertised in this way, and we see no reason for the repetition of familiar faces in a work of reference, except the gratification of abundant vanity.

SHAKESPEARE AT STRATFORD.

ON Tuesday, April 27th, Mr. Benson performed Richard II., one of his special parts, bringing out suggestively the luxury and imprudence of the youthful king, and his weak, yet poetic sensitiveness. This play has been so often given at Stratford on these occasions that there is no need to say anything about its general production.

On Wednesday afternoon Mr. Forbes Robertson and his company came down, and gave 'The Passing of the Third Floor Back.' There is just a suggestion of the didactic manner of the old morality in Mr. Forbes Robertson's leading character, who turns sordid spirits to a better life. This piece was to have been preceded by the scene in 'Henry VIII.' in which Buckingham goes to the scaffold, but it was wisely postponed to the end, so as to link it with the Shakespearian repertory. Mr. Forbes Robertson represented Buckingham impressively; the others formed the audience for what was virtually a recitation. At the close he was urged to make a speech in his own person, and he thanked those present for the welcome given to him and his company, who were exceedingly glad to return to Stratford. Then he defined what he considered to be the grand work of Mr. Benson, who was not only himself a great exponent of Shakespeare, but also the head of a school which had produced many brilliant young actors.

In the evening there was a performance of 'King John,' with Mr. Benson in the title rôle. It is difficult to rouse any enthusiasm in this unequal and ungracious part, but Mr. Benson did the best that could be done, catching his gleams of courage and tenderness. The little prince was well rendered by Miss Leah Hanman. Robert Faulconbridge was freshly acted by Mr. Vickers Smith, and made distinctly humorous. Mr. Cyril Keightley looked the very person for the part of Philip Faulconbridge, and forgot no point. The Archduke of Austria on this occasion was handed over to Mr. Murray Carrington, Philip of France to Mr. Hannam Clark, and Lewis the Dauphin to Mr. F. G. Worlock, who all showed careful study of parts which do not give much opportunity for striking action.

Elinor, the mother of King John, was represented by Miss Elinor Aickin in a milder and more lovable manner than is usual in this part. Constance was performed by Mrs. Benson with considerable feeling and little of the usual exaggeration; and Blanch by Miss Olive Noble in a simple and gracious manner.

On Thursday, April 29th, 'Cymbeline' was repeated, but there is nothing to add to our former remarks. A Shakespeare Costume Ball in the evening varied the presentation of plays.

The Friday performance was again 'The Merchant of Venice,' altered only by Mr. Benson taking the part of Shylock, whom he made ravenous and bloodthirsty enough.

May Day afternoon saw a repetition of the grim history of King John, but the evening was made lively by 'The Merry Wives of Windsor.' Sir John Falstaff was creditably essayed by Mr. Hannam Clark. His voice, however, was hardly mellow enough; nor was the conception of "the humour of it" rich enough for this popular part. Shallow was rendered rather insufficiently by Mr. Wilson; but the Slender of Mr. H. O. Nicholson was good. The jealous Ford of Mr. E. A. Warburton, and the merrier Page of Mr. Murray Carrington, were a suitable contrast. Though Mr. Benson, as Dr. Caius, dressed up fittingly and gave the true French accent in his dialogue, the part was really torn to tatters—to very rags. As Sir Hugh Evans Mr. Rathbone was rather under the mark in his Welsh characteristics. Bardolph, Pistol, and Nym have but few chances in this play, but those they have were not fully taken up.

Miss Elinor Aickin was brightly got up as Mrs. Quickly, and fitted herself well to her part. Mrs. Ford was played by Mrs. Benson, and Mrs. Page by Miss Helen Haye. They had a lively laughing time of it throughout, but Mrs. Benson somewhat overdid the action and the merriment. Anne Page was represented by Miss Olive Noble in a fresh and natural manner; and Miss Hanman made a mirthful Robin, boy to Falstaff.

The midnight scene in Windsor Park was very prettily staged, and the dancing was excellent, but of a nature rather fitted for pantomime than a Shakespearian play.

The third week opened with 'Henry IV., Part I.,' on the afternoon of May 3rd, in which Hotspur was played bravely by Mr. Lewis Waller, Henry IV. by Mr. E. A. Warburton, and Prince Hal by Mr. Benson himself. In the evening 'Twelfth Night' was cast for the ordinary company; and on Tuesday afternoon a repetition of 'Hamlet.' On Tuesday evening Part II. of 'Henry VI.' was performed. In this history Mr. Benson played Cardinal Beaufort; Mr. E. A. Warburton, Jack Cade; Mrs. Benson, Queen Margaret; and Miss Helen Haye the Duchess of Gloucester. On Wednesday there was a repetition of 'Cymbeline,' and on Thursday was produced the modern play of 'Richelieu.' 'Much Ado about Nothing' was announced for Friday afternoon; and 'The Belle's Stratagem' to be repeated in the evening. This afternoon is to see a repetition of 'Cymbeline'; and to-night the season closes with 'The Taming of the Shrew.'

Dramatic Gossip.

MR. NORREYS CONNELL, who has been acting as manager of the Abbey Theatre, Dublin, for the past month, has accepted the post of director in the place of J. M. Synge. A new one-act play by him, 'Time,' was recently performed in the theatre. It is an allegorical fantasy, and might be described as a modern morality play. The

scene is on a high road leading to Rome, and there are three characters—an artist, a young girl, and Time.

At the same theatre there was produced last week a new play by Lord Dunsany, 'The Glittering Gate.' The action of the play takes place in Purgatory. The two characters, who were burglars during their earthly existence, succeed in opening the glittering gate, only to find, to their disappointment, a heaven full of stars. The dialogue is characterized by ironic humour, and the author in this quaint fantasy shows not a little dramatic skill. The piece was well staged, and the parts were admirably filled by Mr. Norreys Connell and Mr. O'Donovan.

THE THEATRE OF IRELAND SOCIETY produced two new plays last week in Dublin. One, 'The Shuiler's Child,' by Mr. Seumas O'Kelly, is the story of a child deserted by its parents, and taken from the workhouse to nurse in a farmer's house. The part of the "Shuiler" was capably filled by Miss Moira Walker; and Miss Nelly O'Brien, as Mary O'Hea, the foster-mother, acted with much dignity and feeling.

In the second piece, 'The Gomeril,' Mr. Rutherford Mayne has produced a humorous study of Ulster life, which owed much of its success to the clever acting of Miss Nora Fitzpatrick as the elderly spinster who was to have provided the Gomeril with a bride.

FOLLOWING up the success which attended the representation of Molière's 'Médecin malgré lui' and Racine's 'Plaideurs' two years ago, Mrs. J. G. Frazer's French Dramatic Society proposes to give Molière's 'L'Avare' at the Guildhall, Cambridge, on Tuesday and Thursday next. There will be four performances, two in the afternoon and two in the evening. At the evening performance 'L'Avare' will be preceded by the 'Jean Marie' of M. André Theuriet, a short play in verse. Most of the company will be French.

TO CORRESPONDENTS.—R. W.—MacA.—W. M.—G. F. C.—Not suitable for us. G. C. M. C.—Handed over. F. W.—Too late for notice.

ERRATUM.—P. 522, col. 1, in first quotation for "attribute" read attitude.

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SATURDAY, MAY 15, 1909.

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The Lectures are open to the Public free, and without invitation.

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A FREE PUBLIC LECTURE on the PALACE OF APRIES, and other Discoveries, 1909, will be given by Prof. FLINDERS PETRIE, F.R.S., at UNIVERSITY COLLEGE, GOWER STREET, on MAY 20, at half-past 2 o'clock.

Societies.

ROYAL HISTORICAL SOCIETY. (Incorporated by Royal Charter.)

AN ORDINARY MEETING will be held at 7, SOUTH SQUARE, GRAY'S INN, W.C., on THURSDAY, May 20, at 5 p.m., when Prof. C. H. FIRTH, LL.D. V.P. R.Hist.S., will read a Paper on 'Later Tudor Ballads.'
H. E. MALDEN, Hon. Sec.

THE FOLK-LORE SOCIETY.—The NEXT MEETING of the SOCIETY will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, May 19, at 8 p.m., when a Paper, entitled 'Bantu and Arab Elements in Swahili Folk-Lore,' will be read by Miss A. WERNER.

F. A. MILNE, Secretary.

11, Old Square, Lincoln's Inn, W.C.

THE ROYAL GEOGRAPHICAL SOCIETY.

The ANNIVERSARY MEETING of the SOCIETY for the Election of President and Council, &c., will be held in the THEATRE, BURLINGTON GARDENS, on MONDAY, May 24, at 3 p.m., the PRESIDENT in the Chair. The ANNUAL DINNER of the Society will be held in the Evening of the Anniversary Meeting at the HOTEL METROPOLE, WHITEHALL ROOMS, WHITEHALL PLACE, S.W., at 7 p.m. for 7.30. Dinner charge 12. 18. Friends of Fellows are admissible to the Dinner. Applications for Tickets should be made to the CHIEF CLERK, 1, Savile Row, Burlington Gardens, not later than MAY 23.

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ANDREW BENNETT, Secretary and Registrar.
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Applications should be made on Form H. 40, to be obtained, together with particulars of the appointment, from the EDUCATION OFFICER, London County Council, Education Offices, Victoria Embankment, W.C., to whom they must be returned not later than 11 A.M. on MONDAY, June 7, 1909, accompanied by copies of three Testimonials of recent date. All communications on the subject must be endorsed "H.4." and must be accompanied by a stamped addressed foolscap envelope. Canvassing, either directly or indirectly will be held to be a disqualification for employment.

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May 12, 1909.

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to suit the vision it has faith in, but neither impugns in principle its general theoretic authority."

The new Empiricism, on the other hand, expressly rules out logic from lordship over the whole of life, though allowing it a wide range of departmental authority. Prof. James is content to refer us to Prof. Henri Bergson for the technical justification of his position. Put shortly, the gist of the contention is that the function of the intellect is practical rather than theoretical. Sensible reality in all its confusing detail proves in practice unmanageable; so we select aspects, transform them into hard-and-fast concepts, and, by establishing relations between these on the strength of their intrinsic values, and regardless of the context from which they have been freed, provide ourselves with symbolic representations whereby we may control the sensible reality that is yet to be. These representations are not the concrete facts. They are the counters, not the hard cash, of life. They yield "knowledge about" merely; not "knowledge of," that is, "insight into." In fine "thought deals solely with surfaces."

Prof. James rejoices in categories of homely brand. In a former work minds were classed as tender or tough. Here we have philosophies distinguished as thin or thick. One whole lecture is devoted to Hegel, and another to Fechner, with the object of illustrating this fundamental difference of quality. Hegel and the Hegelians are "thin, abstract, indigent and threadbare"; theirs is a "starving, schoolroom aspect." Very refreshing by contrast is the "thickness" of Fechner. For him the earth on which we live must have its own collective consciousness. So must each sun, moon, planet; so must the whole solar system have its own wider consciousness, in which the consciousness of our earth plays one part. And Fechner would have us pray to the earth, as being man's own special guardian angel.

Without exactly endorsing these highly Gothic fantasies of the Leipsic sage, Prof. James does all he can to make us feel the thickness of reality. Intellectualism names, conceptualizes, symbolizes, takes a surface view. To reach the inwardness of reality, to "fathom" it—partially at all events, and with the hope of taking deeper and ever deeper soundings—is the feat of insight which the new Empiricism sets itself to accomplish. Its starting-point is that of what is coming to be known as "personal idealism":—

"The only way in which to apprehend reality's thickness is either to experience it directly by being a part of reality one's self, or to evoke it in imagination by sympathetically divining some one else's inner life."

The first way whereby we "immediately experience" the inner nature of reality may pass muster, though there are obvious difficulties about speaking of "one's self" in this connexion. But what about the other way? How can we "concretely divine" what is some one else's, and as

such shut up in a reality of its own? If we assume that this is done by analogy, we surely are falling back on the use of the thought that but deals with surfaces. Or does Prof. James declare for an immediacy of revelation, as it were? If so, he has left the nature of the process somewhat vague.

It remains to glance at the theological implications of the position. One thing is clear. Religion, being empirical, is experimental; its method is the method of trial and error. We must seek in order to find, and must expect to find gradually. It is not so clear, however, how "intimacy" is to be established between God and man. Suppose that we fathom ever so deeply the reality that is our very own, namely, our selfhood with all its subliminal possibilities, yet in a pluralistic scheme of things the "others" remain eternally other. "Not if you throw over the logic of identity" is presumably what Prof. James would reply. Alas! to "divine concretely" seems to us no more than to employ analogy tinged with emotion. And immediacy of revelation seems to be rejected after all; for Prof. James concludes:—

"In spite of rationalism's disdain for the particular, the personal, and the unwholesome, the drift of all the evidence we have seems to me to sweep us very strongly towards the belief in some form of superhuman life with which we may, unknown to ourselves, be co-conscious. We may be in the universe as dogs and cats are in our libraries, seeing the books and hearing the conversation, but having no inkling of the meaning of it all."

Quite so. But is this "intimacy"?

Lauzun, Courtier and Adventurer. By Mary F. Sandars. 2 vols. (Hutchinson & Co.)

ANTONIN NOMPAR DE CAUMONT, DUC DE LAUZUN, the favourite of Louis XIV., the suitor and probable husband of Mlle. de Montpensier, the antagonist of Louvois and Madame de Montespan, the rescuer of Mary of Modena, is a subject tempting to a biographer not less on account of his perplexing psychology than by reason of his romantic career. His power of attracting women, his astounding impudence and genius for intrigue, were in singular contrast with his low stature, ugliness, and occasional fits of absolute loss of self-control. La Bruyère, after dwelling upon the romantic nature of his career and his power of imposing himself upon his contemporaries, gives up "Straton" as an enigma. Saint-Simon certainly did not overshoot the mark when he described his connexion as "one of those prodigies of fortune and singularity who arouse curiosity in people of their own time as well as in those who follow."

The attractive pen of the late Arvède Barine has traced the story of that remarkable tragi-comedy, the courtship of Lauzun and the Grande Mademoiselle, with its *dénouement* disastrous for both parties, and their final separation. We gather that the author of the present

work had some help from her brilliant French contemporary; we wish that she had caught some of her spirit and literary charm. Miss Sandars is loose and discursive, somewhat prone to repetition, and has little distinction of style, though her narrative is in general clear, and her judgment, when she exercises it, far from faulty. When she comes to what Madame de Sévigné calls "the second volume" of Lauzun's life, she is on comparatively untrodden ground, and for her account of the Irish expedition she has utilized new material. She has ransacked to some purpose Ravaillon's 'Archives de la Bastille' and the records of the French War Office for her interesting narratives of her "little man's" imprisonments; and she has eked out the story of his love-affairs and relations with the King and Madame de Montespan from Bussy-Rabutin's scandalous chronicles and extensive correspondence, though apparently conscious of the rather ambiguous historical value of such publications as the 'Histoire amoureuse' and 'La France galante.' She notes that Saint-Simon, writing long after the event, has misdated the imprisonment of the then Marquis de Puyguilhem in the Bastille (1665) by five years. The real reason of this imprisonment was the rivalry between the King and his favourite for the affections of the Princesse de Monaco, but the official explanation was the resentment shown by Puyguilhem as colonel-general of dragoons when one of his officers was censured. The arrest, which followed the celebrated scene when the King threw his cane out of the window, made a sensation throughout Europe only less than that caused some years later by the withdrawal of the royal sanction of the Lauzun-Montpensier marriage.

The author is of opinion that the Princess of Monaco (Madame de Sévigné's "Le Torrent"), who was a member of the Gramont family in which Lauzun had been brought up, was the only woman whom he ever loved. There seems to have been no ground for the prevalent rumour which coupled his name with that of La Vallière, though Mlle. de Montpensier professed to be jealous of her. Whether or no the would-be Duc de Montpensier had been ever "passionately in love," as we are told he was, we cannot believe that there was much chivalry in the nature of the man who could crush a woman's hand with his heel (which was Lauzun's way of revenging his unrequited affection for his early lady-love). On a survey of his career one can only conclude that the "strong strain of knight-errantry" which "ran through his character" was confined chiefly to the love of adventure. His championship in later years of the queen of James II. is the single fact which seems to contradict this, unless it be the tender repentance which Saint-Simon tells us he showed for the way in which he had behaved on a certain occasion in his old age to his young (second?) wife, the sister of the memoir-writer's own spouse. Lauzun seems to have had singular relations with

Madame de Montespan, between whom and himself there was perpetual warfare for the favour of the King, varied by periods of alliance founded upon a kind of mutual attraction and supposed common interest. The man was ultimately outwitted in the war of intrigue; but there seems a probability that it was the advice of her future supplanter, then Madame Scarron, which decided the mistress ultimately to use her influence against the Montpensier match and so to bring about Lauzun's ruin. The Grande Mademoiselle herself, when her promised bridegroom was in prison at Pignerol, kept up relations with Madame de Montespan, and, despite the infamous spoliation which had been the price of Lauzun's release, even sent for her on her death-bed.

"A very shady intrigue" undoubtedly it was by which Lauzun was induced, after much resistance, to purchase his release. He had to resign the Grande Mademoiselle's gift of her property in favour of the mistress's eldest son; and there never could have been any question of a public marriage between the Duchess and the Gascon adventurer, after the Grand Monarque had banned it in the face of Europe. So far there cannot be said to have been, as the author appears to think, any deception. Cumulative indirect evidence seems to favour the hypothesis of the private marriage which, in common with Arvède Barine, she is inclined to accept. That there was ever any issue, however, is highly improbable: the story of the old lady at Eu cannot be treated with much seriousness.

No reason need be urged for questioning Miss Sandars's opinion that the years of semi-disgrace which Lauzun passed between the day of his release from Pignerol and his return to France with the deposed Queen of England and her son were even more bitter to him than his period of captivity. The English expedition was an undertaking very well suited to the peculiar qualities of a courtier who excelled in devising expedients and was resolute in carrying through his purposes; but his conduct of the command which was afterwards entrusted to him in Ireland showed that he had no genius for generalship to counterbalance his lack of experience in war, even if it did not reveal something akin to cowardice in a man who had hitherto enjoyed a reputation for great personal courage. Lauzun at last obtained his dukedom, but he never regained his cherished captaincy of the guards; and his various attempts to reconquer the confidence of the King were, despite his enjoyment of the *grandes entrées*, pathetic failures. One of the last of these attempts was his marriage at sixty with the fifteen-year-old daughter of the Maréchal de Lorges, the lady's relatives being tempted by the offer to take their younger daughter without a dowry. Louis XIV. only consented to sanction it on the express condition that Lauzun's father-in-law should never approach him upon public affairs. The King hoped that the Marshal would never repent of having admitted his own

former favourite into his family. "M. de Lauzun's marriage has surprised us," was the comment of Madame de Sévigné.

The bridegroom lived some thirty years longer, surviving his adored master and the Regent Orleans. He died almost in the odour of sanctity; but his position well-nigh to the last had been that of a sort of Court jester, who, as in his early days of royal favour, inspired fear rather than any kindlier feeling. Several anecdotes of Lauzun's practical jokes have been culled by the author from Saint-Simon's writings, such as that of his inducing Marshal Tessé to appear before the King in a grey hat (a colour which was the Grand Monarque's special aversion) on his appointment as colonel of dragoons; and his recital on his death-bed, in presence of his presumptive heirs, of a mock petition to Heaven, offering his wealth for devotion to charitable purposes as expiation for a misspent life. The story goes that a few months before his death the old man of ninety was seen breaking-in some colts in the Bois de Boulogne!

We cannot help thinking that more should have been made of so promising a subject than has been achieved here. Apart from lack of concentration and arrangement, insufficient attention has been paid to proof-reading and syntax, both of which are increasingly neglected by the modern author. The year 1696 is referred to as belonging to the eighteenth century, and we get Gallicisms like "the Marshal of Berwick." Why is the Constable Colonna who married Marie Mancini described as though he were a Frenchman? The printing of an undeciphered letter from Louvois to Lauzun when in Ireland may serve to amuse a stray reader or two.

Notes from Sotheby's. By Frank Karslake.
(Karslake & Co.)

MR. KARSLAKE'S "compilation of 2,032 notes from catalogues of book sales which have taken place in the rooms of Messrs. Sotheby, Wilkinson & Hodge between the years 1885-1909" is full of variety, covering almost every phase of book-collecting. Messrs. Sotheby's catalogues are compiled with care and special knowledge, and no bibliography of rare books can be approximately complete without an examination of them. It is, however, the peculiar fate of catalogues to disappear, and in a few years they become exceedingly difficult to obtain. The necessity for preserving such records has, however, almost ceased since the appearance twenty-two years ago of 'Book-Prices Current,' which gives in a compact and methodical form, with indexes, the chief features of thousands of catalogues issued since 1886. Rooms in modern houses are not adapted for large libraries, and sale catalogues rapidly outgrow their allotted space.

We are glad, therefore, that Mr. Karslake has rescued so much bibliographical matter from oblivion; his volume will

form a most handy appendix to 'Book-Prices Current,' in the earlier volumes of which very few notes were reprinted. The use of a *réchauffé* such as this, however, depends largely on the editor's selection. It is certain that only a small proportion of the valuable notes from the F. S. Ellis Sale in 1885 to the Amherst Sale just terminated can be included in a volume of 392 pages. The omissions must be exceedingly numerous, and of serious importance to many collectors. In some cases also the annotations appended to different examples of the same edition of a rare book differ greatly in value. Of which of these annotations has Mr. Karslake availed himself? On the first page of his 'Notes' we come across an entry which proves that his compilation is not necessarily either comprehensive or entirely satisfactory. The note to the first book of arithmetic ever printed, "*Incommencia una Practica... chiamata vulgarmente larte de Labbacho*," printed at Treviso in 1478, extends to only three lines. This copy is stated to have been sold on May 21st, 1906, lot 2; but it is not recorded in 'Book-Prices Current,' for the simple reason that the sale arranged for that and the following days consisted of the Fisher Library, sold privately *en bloc*. The note is inadequate, and cannot be compared with the full and interesting one appended to the Wodhull copy sold in January, 1886—a long note which the extreme rarity of the book fully warranted.

The copy of the very rare Norwich-printed book "*Belijdenisse des Gheloofs der Kerchen in Switzerlandt*," 1568, here recorded (p. 36) as sold on July 3rd, 1899, appears to be the Amherst copy which came up in December last—curiously enough, this is also not recorded in 'Book-Prices Current.' Probably there are other omissions, and we are glad that Mr. Karslake, whatever his shortcomings, has gone to the fountain-head for his inspiration, and not contented himself with getting it at second-hand. Of the many Bible annotations, that of the North American Indian version by John Eliot, Cambridge (Mass.), is one of the longest and most interesting. The copy here described sold in 1902 for 370*l*. It was thrown out of the Bodleian Library over forty years ago as a duplicate, and, finding its way to America, was bought by Mr. J. T. Bruce for 100*l*. in 1863. It has appeared four times in American sale-rooms, and was the property of an American collector when it was sold at Messrs. Sotheby's in 1902 for much less than the amount (580*l*.) paid for the Hardwicke copy in 1888.

There is a long note to Tycho Brahe's '*Astronomiæ Instauratæ Mechanica*,' 1602, a volume "of the very first importance to students of Shakespeare, because it contains what Prof. S. Arthur Strong believed to be the original source from which Shakespeare took the names of Rosencrantz and Guildenstern, the two Danish courtiers found in 'Hamlet.'" There is a reference to a long account of this volume in *The Athenæum*, No. 3997.

The writer of the note makes out a good case in favour of the book having been seen by Shakespeare, but it should be pointed out that 'Hamlet' had been "diuerse times acted by his Highnesse seruants in the cittie of London, as also in the two Vniuersities of Cambridge and Oxford, and elsewhere," before it was printed in 1603, and it may therefore have been written before Brahe's book was published.

Only one entry appears under Browning's name, 'Pauline, a Fragment of a Confession,' first edition, 1833. Mr. Karslake appears to have lost, or omitted to take, the date of the sale of this particular copy, since he marks it "date unknown." Perhaps we can help him. The copy with the interesting autograph note which he quotes was lot 33 in the Crampton Sale at Messrs. Sotheby's in June, 1896, and reappeared (lot 12) in Mr. Stuart M. Samuel's sale on July 1st, 1907: on the first occasion it sold for 145*l*., and on the second 225*l*. We think "only three or four copies known" a misleading statement, for at least eight are known, and there are probably others to be unearthed. The entry of the first edition of Bunyan's 'Pilgrim's Progress,' 1678, sold on May 6th, 1901, calls to mind the sensational price (1,475*l*.) which the little book fetched on that occasion. Capt. Holford's is, we believe, the only other perfect copy known.

A good many omissions will be detected by any expert turning over the pages of this volume. We have FitzGerald's 'Euphronor,' but not the famous Omar Khayyam 'Rubáiyát,' with the story of the consignment of the remainder of the first edition to Mr. Quaritch's twopenny box. The copy of Blaikie and Gosse's 'Madrigals, Songs, and Sonnets,' 1870, here recorded, was fished out of a sixpenny box in Holywell Street by the present writer, and by him sent to Messrs. Sotheby's, where it realized two guineas. Mr. Karslake devotes nearly one and a half columns to Goldsmith's 'Prospect of Society,' 1763, "unique, and unknown to all Goldsmith's biographers and editors": he should have rounded off the entry by stating that the 16 pages of 'The Prospect of Society' are in fact numbered proof-sheets containing the greater part of 'The Traveller,' in sections of about 36 lines each, set up in reverse order, so that lines 1-42 are lines 353-400 of the published edition, and so on throughout. It should also have been stated that 'The Prospect of Society' was discovered by Mr. Bertram Dobell, who reprinted it in 1902, and sold the original in March of that year at Messrs. Sotheby's, whence it passed into the British Museum. There is a "note" of over two pages (made up from correspondence on the subject in *The Athenæum*) attached to the copy of Gray's 'Elegy' sold on March 17th, 1902. Montaigne is another author the entries of whose books are extensively annotated. Shakespeare has but six pages. We should have thought that at least ten times that amount of space would have been desirable, and there is no reference to Mr. Loveday's copy of 'The Passionate Pilgrim,' 1612, which Messrs. Sotheby

sold privately in September, 1907, for 2,000l.

We might, however, fill columns with comments on these 'Notes.' Mr. Karslake's book will be found useful if consulted with discrimination. There are a few misprints; e.g., "Granville Library" (p. 5) should be Grenville. The "wooden" frontispiece of the book is hardly an adornment.

Memoir of George Howard Wilkinson, Bishop of St. Andrews. By Arthur James Mason. 2 vols. Illustrated. (Longmans & Co.)

GEORGE HOWARD WILKINSON, in his first curacy as in the bishoprics he afterwards held, was an organizer and a preacher. His father wished him to take holy orders, but was haunted by a fear that the hair on his lip, which the young man wore after returning from a long tour, indicated that he had given up the thought of being ordained. "You dear dad, I will take it off at once," he said; and the biographer adds, "It was his form of receiving the tonsure."

Before his ordination Wilkinson was married, and in his description of his first house we have a glimpse of a fashion of a bygone day: "Our house was so small that Aunt Lily had to take off her crinoline in the passage and hang it up." After holding a curacy in St. Mary Abbots, he was appointed to the vicarage of Seaham Harbour by the Marchioness of Londonderry. One of his curates, describing at a later time the work of the vicar, writes:—

"We should certainly not have classed ourselves with 'Evangelicals,' though no one could preach justification by faith and the necessity of conversion more fully than Mr. Wilkinson and his curates. The Prayer Book doctrine of Baptismal Regeneration was not only firmly held, but boldly proclaimed in all its practical bearings from the pulpit."

From Seaham Harbour Wilkinson removed to Bishop Auckland, on the presentation of the Bishop of Durham. Unfortunately for his peace of mind, though his ministry among the people was eminently successful, the vicar was suspected by the Bishop of Ritualism, and, in connexion with a question of church extension, his conduct was described by that prelate, apparently unjustly, as "jesuitical." Fortunately, on the other hand, he did not require to resign the living without any call to new work, as he was offered the Perpetual Curacy of St. Peter's, Great Windmill Street, near Piccadilly Circus. Describing one of Wilkinson's publications, 'How to Begin a New Life,' Dr. Mason says:—

"It consists of instructions given in the parish schoolroom, intended to meet the wants of anxious inquirers after peace with God. The idea, to him, was no novelty, for both at Seaham and at Auckland arousing sermons in Church were followed up by plain familiar teaching in the schoolroom, where any one, either before or after the address, might speak to the clergy of spiritual difficulties and receive individual help."

In 1868 Wilkinson began street preaching in London. He afterwards was

informed that the remark was made: "I hear you have got a Puseyite at the church. He goes through the street singing hymns."

St. Peter's was attended by many who were glad to leave fashionable churches. "Lord Derby," we are told,

"was frequently there; and still more frequently his great political antagonist, Mr. Gladstone. A tablet is now to be seen in the south aisle of the church, which gives an extract from a letter of Archbishop Tait's, in which the Archbishop mentions that going one Sunday morning to St. Peter's he found Mr. and Mrs. Gladstone enjoying, like himself, the quiet of the unpretending little sanctuary."

High churchman though he was, Wilkinson was offered the living of St. Peter's, Eaton Square, by the Bishop of London, and accepting it he made it and himself famous. Mr. George Russell has given us this graphic description of the situation:—

"In the year 1870 a flame of religious zeal was suddenly kindled in the West End of London... The Church in the Belgravian district was as dry as tinder; it caught fire from Mr. Wilkinson's fervour, and the fire soon became a conflagration... In all my experience of preaching (which is long, wide, and varied) I have never seen a congregation dominated by its minister so absolutely as the congregation of St. Peter's was dominated by Mr. Wilkinson. I say 'congregation' advisedly, for I should think that at least half the seatholders belonged to other parishes. The smartest carriages in London blocked the approach to the church. The great dames of Grosvenor Square and Carlton House Terrace rubbed shoulders with the opulent inhabitants of Tyburnia and South Kensington, Cabinet Ministers fought for places in the gallery, and M.P.s were no more accounted of than silver in the days of Solomon."

After some years the Bishop of London offered Wilkinson the position of suffragan bishop with work in the East End, but medical advice prevented the change to the proposed sphere of labour, and also to a canonry at Durham. On the elevation, however, of Bishop Benson to Canterbury, Wilkinson was appointed, on the recommendation of Gladstone, to Truro; and it is interesting to note that in 1885 Lord Salisbury offered him the See of Manchester. In Truro, as in the minor charges, there was religious fervour, and the Bishop was the spiritual force of the diocese. Bishop Benson had begun the erection of the Cathedral, which is often described as his creation; but Dr. Mason assures us that "the greater part of the labour of building, furnishing, and endowing it—so far as it is endowed—devolved upon Bishop Wilkinson." Recognizing the value of women's work, he established in Truro a Sisterhood, or, rather, transferred it from his former parish. He himself described it. "The plan of the Sisterhood," he said,

"is very simple. The Bible as interpreted by the Prayer Book in its obvious meaning is their standard. Loyal submission to their Bishop is their guiding principle. While it is my duty, as their Father in God, to guard them from all mere idle curiosity, every detail of their Rule will be gladly shown to any who are interested in their life. At

present they are working in the schools, visiting the sick, and helping, so far as they are able, all who need their assistance."

Severe illness led to the resignation of Truro; and after a visit to South Africa, which aided his restoration to health, he accepted a bishopric in the Episcopal Church in Scotland—that of St. Andrews, Dunkeld, and Dunblane, in succession to Charles Wordsworth. In the course of time, when a vacancy occurred, he was elected Primus. The Episcopal Church in Scotland is small in numbers, and a bishop's influence in a diocese and on the whole community is of necessity limited. Bishop Wilkinson, however, made his presence felt in his Church, and his deeply religious spirit was shown in the very prominent part he took in negotiations for the promotion of Christian unity. Thanks pre-eminently to his influence, a day was set apart for prayer in the Scottish churches for unity; but after the intercessions, misunderstandings arose on account of his refusal to join in a united service in an Established Church in Perth. He was willing to pray at one time, but not in one place, with Presbyterians; and he endeavoured to make plain his position in the statement, "Intercommunion is the end for which we are working and praying, not the point from which we start."

The last meeting which the Bishop attended was that of the Representative Church Council. After speaking impressively on the subject of the Clergy Sustentation Fund, he sat down, and immediately afterwards was seen to sink back in his chair. The end came at once, and he died working for his Church. Wilkinson was great neither as an ecclesiastical statesman nor as a scholar. He was, however, a man of fervent piety, who by his life and preaching exercised an extraordinary influence.

The biographer, Dr. Mason, deserves to be praised for his admirable work. The narrative is always clear and never dull, and he allows the man of the book to reveal himself. He should have known, however, that the Episcopal Church is not the Church of Scotland, and that there is no Primus of Scotland, as he should have known that Gawain Douglas was not the first Scottish poet.

NEW NOVELS.

Peter Vandy. By Edwin Pugh. (C. H. White.)

THIS story is both clever and unpleasant; yet it testifies to powers of observation and reflection which claim a more dignified appellation. Peter Vandy, the self-made plutocrat, represents an ambitious and striking essay in characterization. He stands alone in the book, for the other men, including the narrator, are scarcely more than shadows, and the women, good and bad, are alike negligible. To a certain extent, we believe in the strange mixture of elevation and meanness which makes up Peter's character; but the climax seems to us wholly unconvincing.

and it is brought about by methods more appropriate to a Sunday-school magazine than to high-class fiction.

Gervase. By Mabel Dearmer. (Macmillan & Co.)

THE theme of Mrs. Dearmer's latest novel is virtually the evolution of an ascetic. The moral and spiritual development of her hero, while fairly convincing, leans so near to the abnormal as to alienate our sympathies and sometimes our interest. The author has been at some pains to show us the influences, hereditary and educational, that mould this young man's character and consequent behaviour, but we cannot find the picture attractive. Indeed, there are passages where the warring forces of fanaticism and passion do not please us. However, the story as a whole is ably written; all the subsidiary characters are good, while the dialogue is fresh and natural, and sometimes witty.

The Flying Months. By Frances M. Peard. (Smith, Elder & Co.)

THIS volume, in spite of its name and some good passages, goes heavily. Everything turns on what seems to us a stupid central motive—the desire of the hero to clear himself from a half-suspicion of illegitimacy. To prove his case, he and some of the principal characters migrate to Italy, and thence to India. As they journey East the tedium increases; yet the women rivals in the affections of the young man have some human traits. The author brings in some other persons in England. They never fall into line at all, but remain a superfluous and not intrinsically interesting accompaniment to the main theme.

Queen Kate. By Charles Garvice. (Hodder & Stoughton.)

MR. GARVICE knows exactly how to cater for the tastes of his admirers. They like a plot unfettered by the probabilities of life, and he is lavish in his invention of coincidences; they demand a plentiful supply of sentiment, and he is careful to see that the most exacting of them shall not be disappointed; they dearly love a titled character, and many a coronet glistens in his pages. Kate Ammondale, a well-bred, high-spirited girl—is she not the daughter of a baronet?—feels compelled to marry Capt. Brendon, who has failed to win her affection, because she overhears her father, an inveterate and unsuccessful gambler, say to him, "We are playing for Kate." This is the improbable incident upon which Mr. Garvice's latest novel turns. Not, of course, until the close of the story, when Kate, banished from her ancestral home, has become the greatest *prima donna* of the age, and her husband, long separated from her, has developed into a duke, is she allowed to learn that "the stake was her portrait, and not herself."

The White Sister. By F. Marion Crawford. (Macmillan & Co.)

RIGHTLY to praise this novel from a vanished hand demands a preliminary depreciation of its plot. The precipitate taking of the veil by a young lady on believing the false rumour of her lover's death is stale. Yet it is precisely the antiquity of Marion Crawford's theme which compels one to recognize with pleasant surprise the quickening power of his pen. While indulging in artifices of stage-carpentry which would discredit a beginner, he rescues his characters from the imminent danger they incur of stiffening into marionettes, by an atmosphere of spirituality. Saracinesca reappears in the story, and at the end acts as fairy godfather.

Treasure Trove. By C. A. Dawson-Scott. (Heinemann.)

THIS readable volume completes the trilogy entitled 'Some Women' with a study in heredity. The heroine is a matron whose father had been, unknown to her, imprisoned for embezzlement. A burglar having in his flight forgotten to take out of her house some stolen jewellery which he had deposited there while attempting to purloin her silver, she is confronted with a temptation to which she succumbs, and pretends that her dead mother had given the jewellery to her. Her moral sense revives, however, when her son, a stockbroker, whose position in the commercial world was acquired with her ill-gotten treasure, incurs loss of reputation by posing under an *alias* as a client of his firm. The work contains interesting and well-contrasted characters, and the instances of heredity provided are ably selected and chronicled.

The Story of Thyrsa. By Alice Brown. (Constable & Co.)

THIS is an attractive and, in a measure, original story. The background—an unsophisticated New England district—is drawn sympathetically and surely, and the two sisters who sustain the principal parts have a fresh and life-like charm. The hero on the other hand, is over-perfect, and the villain incredibly villainous. The plot, besides, has some incoherence and many improbabilities—in particular, the initial error of the heroine, unlikely, it seems to us, in view of her character and training.

A Comedy of Ambition. By Adam Gowans Whyte. (Melrose.)

THE career and partial disillusion of an earnest young politician, who was originally designed for the Church, but finds himself in disagreement with its formulas, is the subject of this novel. If, as seems likely, it is a first attempt at novel-writing on the author's part, we find in it considerable promise. The thin thread of the story is excessively long drawn out, and we must own to being wearied by its

prolixity; while its episodic tendency weakens the interest. On the other hand, the characterization is mostly good, and the treatment fresh and unconventional. The author also shows a pleasant quality of fancy and a nice sense of humour. We trust that in his next work he will resist the temptation to overcrowd the canvas.

Other Things than Love. By Handasyde. (Hutchinson & Co.)

THE writer who chooses to be known as "Handasyde" has a remarkable gift of sympathetic narration. She has also a power, rare in these days, of rendering emotional passages effective and natural. Miss Broughton has, or had, this faculty to perfection. This story, like the author's previous novel, is distinguished by its clever characterization, its smartness of dialogue, and its ease. The only fault we have to find with it is that the reader's interest never leaves the woman who is dead when the story opens for the woman who figures as the real heroine. The latter is life-like, but not specially attractive. On the other hand, the hero, "Lord Gee-Gee," in the jargon of the section of society this story deals with, is an excellently composed and sympathetic person. "Handasyde" has no reason to disguise herself.

The Old Home. By Gerard Bendall. (Alston Rivers.)

IT is difficult to understand whether Mr. Bendall has written his book as an elaborate joke, or whether he is serious. If it be a joke, it is rather ponderous and lengthy. If it be seriously designed, it is an amazing production. The characters in it move and talk as if they were in the pages of Miss Austen, but they entirely lack the reality of her figures. There is a great deal of kissing in the book and a good deal of talk about marriage. The husband of one of the characters dies, and two months later another character says to the widow: "It may be that you have wondered that, as our relations and companionship were so happy, I have not proposed marriage before this"! There are even more astonishing sentiments than this.

La Caverne. By Ray Nyst. (Brussels, the author, Rue Vautier, 46; London, Nutt.)

FROM Æsop to Mr. Kipling men have delighted to write of the days when the animals talked. Now, with a turn of the wheel, comes a romance of the days when men were dumb—and mere animals. Here we have the blessed-savage theory reappearing in literature under the ægis of the science of anthropology; for in order, as we gather, to popularize the study of primitive man, M. Nyst has written a romance of the man-ape, and taken for his hero our nude, indomitable ancestor, club in hand—"l'homme tertiaire, encore velu, muet et quelque peu

arboricole." In his life and struggles in the prehistoric forests M. Nyst would have us see nothing but what is beautiful and heroic. We confess that we find the crude details of maternity and other physical functions, which fill these pages, singularly disagreeable.

FRENCH HISTORY AND TRAVEL.

Of the multitude of unnecessary books printed nowadays, France has been a most fruitful subject in the last four or five years of *entente cordiale*. Volumes of this sort have, as a rule, one common characteristic: the mark of headlong speed in preparation, with its inevitable results. *The Third French Republic*, by Frederick Lawton (Grant Richards), is no worse and no better than a dozen others recently published. It is not easy to see for whose use the author designs it. It cannot be for students, as the book is inaccurate and incomplete. Nor does it possess compensating qualities for the general reader, being slipshod in style and barren in ideas. Its opening sentence warns off the serious student with the remarkable statement that "no sooner had the great Revolution overthrown the Monarchy than Talleyrand proposed to establish an elementary school in every commune," in which he was opposed by "the bishops." That a writer on French history should imagine that Talleyrand was discussing education with "the bishops," or with anybody else, after August 10th, 1792, is odd. When the writer gets to his own period there is little sign in his pages of his "having lived for the last twenty years in France." He cannot spell the name of the present Prime Minister or of General de Galliffet; Gondinet becomes "Goudinet," and Boutmy "Boutry"; he writes "Gare de Lyons," "Duc de Rochefoucauld," "marquetterie," and "female figurants"; familiar Parisian monuments are disguised as the "Palais des Machines" and "the Sacré Cœur Cathedral at Montmartre"; he imagines that the *loge* of an actor at the Français is a "private box" instead of a dressing-room; and he adopts the un-French practice of prefixing "Monsieur" *en toutes lettres* to the name of almost every man he mentions.

The author borrows largely from M. Hanotaux, acknowledging his debt only in two paragraphs, and follows the French with a closeness inadvisable even in an avowed translation. "738 représentants se réunissaient dans la grande salle de l'Opéra du Château de Versailles" is rendered "the Assembly, 738 in number, met in the huge opera-hall of the Castle"—"opera-hall" is hardly English, and the word "castle" is never applied by English writers to Versailles, while one word which is a free translation, "huge," is a misdescription of the meeting-place of the National Assembly. 'La France Contemporaine' is not a safe work thus to use except for a well-informed writer who can recognize its minor inaccuracies; but when our author leaves it he falls into greater errors or furnishes a very incomplete narrative of events. He speaks of "Louis-Philippe's son the Comte de Paris"; he gives the Legitimist pretender the impossible appellation of "Henri de Chambord." He says that the Constitution voted in February, 1875, "created a senate of 300 members elected by the Councils General"—a bad blunder, the Senate of 1875 having had only 225 elective members, and of the electors, then as now, the members of the Conseils Généraux formed a small minority; he attributes too many (89)

departments to France, and too few (11) ministries to the Presidency of M. Grévy; he thinks that "a considerable event in the history of French revolutionary Socialism was the foundation of the *Intransigent* newspaper by Henri Rochefort"; he refers to "the vice-Chairman of the Deputies," meaning, presumably, one of the four vice-Presidents of the Chamber, and describes the highest grade of the Legion of Honour as that of "Grand Commander"—a rank which does not exist. He says: "After paying official visits to the Courts of Denmark and England, the Czar arrived with his bride in Paris on the 10th of October" (1896). The date was October 6th; the Tsarina was not a bride, but the mother of a daughter born in 1895; and, what is more important, the previous visits were not official, the Russian sovereigns coming to France from a private visit to Queen Victoria at Balmoral. In 1902 Mr. Lawton cites as one of "the chief items of the year" in France "a welcome" given to Sir Wilfrid Laurier; but the "welcome" was of such meagre quality that it caused the Canadian Premier to give up a projected tour in France. The book professes to be a history of the Third Republic down to 1908, but the chief legislative event of this century, the passing of the Separation Law in 1905, is scarcely mentioned, not one of its provisions being noted, and about as much space being given to it as to a railway accident mentioned on another page. The literary section of the volume is in all respects better than the much longer part describing the political history of the Republic. It contains some sound and acute criticisms which deserve a worthier setting.

Mr. Frederic Lees publishes, through Messrs. Methuen & Co., *A Summer in Touraine*, with illustrations, those in colour being ascribed to Mr. Maxwell Armfield. In a Dedication, which stands for Preface, the author explains that he searched in vain for any book that would give him what he wanted "for the proper understanding of the châteaux of the Loire." He "found.... many books on Touraine,....all....defective. Some were incomplete....Others....either too technical or too diffuse." But the present volume is hardly what tourists need. To begin with, it is cumbersome, and if, starting in a 60 H.-P. motor, they take a library, they may be tempted to possess themselves of the original authorities. If, on the other hand, they "travel light," we see no reason why they should prefer the large volume of Mr. Lees to the two small ones of Mr. Theodore Cook, for example—to name a work with similar object. Our author, it will be noticed, alludes to "the châteaux of the Loire." Most such volumes fail to give the historic houses, whatever their architectural interest or their beauty, which lie outside the district called "Touraine" by some stretching of the term. Authors, as a rule, fail, from lack of knowledge of the development of French domestic architecture and the art of the Renaissance, to see with instructed eyes, and to call attention to the right things in the right fashion. Mr. Lees is hard on Louis XI., the employer of Jean Fouquet and of Michel Colomb, and the King under whom the French Renaissance, through the school of Tours, took shape. We should have thought it unnecessary to tell us that "critical comparison between French châteaux and Italian palaces shows that they could not be the work of men of the same nationality....The former....were not built by Italians," and "France owes much less to Italy than has been hitherto claimed." The School of Fontaine-

bleau owed indeed much to Italy; but it is the glory of the French Renaissance that it was at its best before the reign of Fontainebleau arose. To Flemish art, introduced through Burgundy, and the School of Dijon, the spirit of the French Renaissance is now traced; and the pages of Mr. Lees lead us to fear that he went to Touraine without that general knowledge which should have been the foundation of a book instructing others.

Tourists now mostly visit the great houses of the Loire by motor, and, seeing châteaux not included in "Touraine" volumes, need some further expansion of the limits covered by such books. Let us take an example from both ends. On the west, Angers attracts students of history and of the picturesque, and its "black" wall-towers stand much as they did when the armies of Shakespearean imagination held parley between the battlements and the plain. A little further down the stream, and less far from its banks than are several of the castles about which Mr. Lees writes, is to be found one of singular architectural interest and beauty, not included in any of the touring volumes. At Walsh-Serrant the Duc de la Trémoille shows guests a staircase similar to, and as beautiful as, that glory of the Paris Renaissance—"l'Escalier Henri II." of the Louvre. There is a doubt, however, in each case as to the real architect, and tradition ascribes the Serrant staircase to Philibert de l'Orme. Mr. Lees names the Walshes, but not those through whom Serrant descended to the family whose second title, Prince de Tarente, is one of the most curious of France by its associations. He also names the château of Serrant itself, but without any reference to its situation or its nature. It was outside his subject, he may reply. That is so, but he includes Jarzé and Le Lude, both of them far enough afield. If we look towards the east, or upstream, we have the Orléannais and places of the exceptional charm of Sully, more closely connected with the romance of history than almost any château of Touraine.

The volume of Mr. Lees has interest, of course. It is impossible to give excellent photographs of the great houses and write about their history without at least yielding to readers the charm that comes from a reminder of all that has most touched them in French history. We are glad that he tells us much of Rochecotte, the favourite home of the Duchesse de Dino before she relapsed into the frigidity of her German Court. The author went to Rochecotte, oddly enough, because his companion, caring for Dutch pictures, wanted to see that portion of the Biron collection from Mittau which was brought to Rochecotte by Madame de Dino during the quarter of a century that she possessed the place. Her goods have been divided between Castellanes, Radziwills, and others; but Rochecotte with all its memories remains. Mr. Lees might have quoted Madame de Dino's own accounts of Rochecotte, both from her letters and the first volume of her 'Chronique.' He names a visit paid from Valençay in which she brought the old Talleyrand with her; but she preferred her solitary escapes from Valençay and the society of the abominable Montrond, and in some of her letters revels in the freedom she enjoyed. Mr. Lees tells us of George Sand visiting Chenonceaux. It is a pity that he had not come across Madame de Dino's full account of how she showed one of her châteaux to George Sand, Alfred de Musset, and their dishevelled band of friends. The great Courlander was, no doubt, as polite, when caught by the tourists, as she describes herself; but, although she

was burning with desire to see the famous lovers and to be admitted for an instant to Bohemian society, they were too much for her nerves, and the account she gave them of the art objects and of the rooms was marked, perhaps, by a dignity worthy of the head housekeeper at Hampton Court. "A sort of cousin of ours, you know," the Duchesse called George Sand in this letter, with an allusion to Maurice de Saxe.

Among a few small errors, one, not to be ascribed to the author, who prints the word correctly in every other case, seems to make "Danois" of that Bastard of Orleans whose name reminds the old of the worst tune and the worst verses ever adopted for national use. The Second Empire could not do otherwise than take from the Emperor's mother "le brave et beau Dunois" of the 'Partant pour la Syrie' of Queen Hortense. An allusion to Madame de Sévigné, by the slip of "former" for "latter," makes our author seem to assert that the great lady married her son-in-law, the Comte de Grignan. The château in which Madame de Sévigné was born—the house of her grandmother Sainte-Chantal—Bourbilly, is somewhat like Ussé, of which we have an excellent photograph in these pages. The château of Grignan, in which she kept house for her daughter during a great part of her life, is of equal interest, but differs from the houses in Touraine by reason of its mountain site.

The editor of *The Journal of John Mayne* (Lane), Mr. John Mayne Colles, the grandson of the author, has been well advised to give to the public this diary kept "during a tour on the Continent upon its reopening after the fall of Napoleon, 1814." Its interest is of a particular kind. Although it was written at a most important moment in the history of Europe, among scenes in which stupendous events had recently occurred, there is very little trace to be found in its pages of the French Revolution or of the Napoleonic "épopée." The ruins of Chantilly, passed on the way to Paris; "the sad signs of the Austrian retreat," in 1814, noticed between Dijon and Nogent on the way back; Lucien Bonaparte and Cardinal Fesch ("who was within arm's length of the papal crown"), seen in the distance in Roman society; and the Murats (at the San Carlo at Naples with the Princess of Wales)—these are almost the only indications noted of the great drama which for twenty-five years had filled the countries traversed, and of which the epilogue was beginning on the very day when, in March, 1815, the traveller's "feeling of happiness to be in my own country again" was counteracted by the tortures of "the rack at the custom-house" and by being "cheated at our inn more than we had ever been in France or Italy."

The editor disclaims all historical or political importance for his grandfather's journal. It is true that its interest is of a very different order from that of the 'Letters to Ivy' of Lord Dudley, who was in Rome at the same time as Mayne and frequented some of the same society. But the one was a trained politician of high intelligence, interested primarily in the international issues of the downfall of Napoleon; the other was a commonplace English gentleman, who, though the son of an Irish judge, regarded everything, as his editor points out, in an "attitude uncompromisingly British." Consequently the journal is an interesting human document, revealing the *état d'âme* of a British tourist of insular limitations who drove through France and Italy at the conclusion of the great war which had ended in a manner favourable to our

national complacency, whereof he possessed a large share. The narrative, moreover, though unexciting, is both vivacious and vivid, giving an excellent picture of the charm of travel a hundred years ago, while not disguising its minor discomforts. The mild and placid chronicle does not lend itself to quotation. An example of the traveller's humour occurs at Sion, where he found

"the remnant of an old custom-house book, the title of which gave us a hearty laugh, coming in our way so happily just after the payment of so exorbitant a price for breakfast. The title was 'Liste des Impositions en France.' If the list was complete, it must needs have formed a huge volume."

Among the busts at Fontainebleau he finds "one of Marlborough," and adds solemnly "whose name is wrong spelled—I think, 'Malbrook.'" One point it would be interesting, and possible, to verify. At the end of the first stage from Abbeville he gave the postilion, who was a Bonapartist, a louis to change bearing the effigy of Louis XVIII., which the postboy treated with disrespect. This was in August, 1814, and if the incident is true, the new coinage must have got rapidly into circulation.

The editor's notes to the volume are very sparse, and might have been improved. Several contemporary prints illustrating places passed on the journey are highly interesting. This cannot be said of some of the portraits. There is one of the sister-in-law of John Mayne, who is never mentioned in the journal, and the likeness is evidently after a photograph taken at least sixty years later than 1814. There is also a bad print of Mlle. Mars, whose name is mentioned, but only as many others are.

M. Georges Cain is by far the best of guides to Old Paris, and the royal personages are to be envied to whom custom attaches him when the Marais has to be shown for the Republic. The Director of Carnavalet is, no doubt, aware of a fact revealed by the publication of the second volume of the Duchesse de Dino's 'Chronique,' that after Talleyrand's death that lady, who had become Duchesse de Talleyrand, but was living in various palaces of her German principalities, all but purchased Madame de Sévigné's famous town house. Paris is to be congratulated on having obtained so perfect a home for its museum. Messrs. Methuen & Co. publish Mr. Alfred Allinson's translation of M. Cain's *Walks in Paris* as an illustrated volume. Not long ago we noticed the appearance of a translation of another series of essays from M. Cain's pen; and it is unnecessary for us to do more than say once again that all M. Cain writes about Paris is worthy of introduction to English readers. They must not expect to find now in existence all the remains of famous houses here described. The French original was written several years ago, at the moment when the life of some of the old houses was nearing its end. We believe, for example, that even Madame Récamier's last home, the Abbaye, of which we have illustrations as well as letterpress, is now gone.

WOMEN OF NOTE.

THE careers of women like Madame du Barry and Lola Montez have long attracted the general reader. The Suffragettes may share in the honour of creating the present vogue enjoyed by lives of ruling women of many kinds. Not long ago *The Athenæum* suggested that some writer fond of research in feminine history might do well to select those "two Dorothys" who ruled us here between them for many years—the Duchesse de Dino and Princess Lieven—as the joint subjects of an interesting book. Miss Ethel

C. Mayne in *Enchanters of Men* (Methuen & Co.) has not taken either of these ladies, both of whom deserve the title better than many of those included among "Royal mistresses" and "Egerias" here portrayed. Miss Mayne has some qualifications for her task. It is impossible to read her chapters on Diane de Poitiers, Gabrielle d'Estrées, Ninon de Lenclos, and Sophie Arnould without seeing that she has more right to be treated as an original writer than have many who lightly enter on a similar undertaking. On the other hand, we must be forgiven for saying that her style stands in need of purification. Why she should have selected that terrible wife of Balzac, Madame Hanska, and the wife of Heine as typical "Egerias," we do not know. Menken we should hardly have classed as an Egeria, but there can be no doubt that it was right to put her in the volume. No one who remembers the best among "the last of the Bohemians" can doubt that the real interest taken in the career of Menken, circus rider and poet, by Joseph Knight and Tom Purnell, was deserved by the strong personality of one of the most miserable of afflicted women. Grisi, Taglioni, and Jenny Lind were all of them known as old ladies to so many living men that it is difficult for their elders to see in those respectable dames "enchanters of men," if indeed Grisi ever enchanted any one—even Mario; or the Swedish paragon any, except by her voice alone. Taglioni no doubt had once ruled the fast men of Europe, but the aged governess—already then for a generation a member of a family usually remarkable for its French provincial virtues—la Comtesse Gilbert des Voisins, used to be present at London dinner parties of the sixties and seventies, without her hostess being able to persuade the other guests that the prim lady could possibly have anything in common with that dancer of whom they had read in history. Miss Mayne quotes Chorley in *The Athenæum* on Taglioni and Malibran, as well as about Grisi, and in each case his view was, we think, sound, though in two cases questioned. By Taglioni and Malibran all were charmed. Grisi's case was far more doubtful, and there were ups and downs in the excellence of her singing, duly noted by our critic.

One of the many peculiarities of Miss Mayne's style is the turning of French idioms into phrases that are not English. Thus we find "Male chroniclers...reduced to the secular masculine device of waving helpless hands." Her use of English idiom itself is far from pleasant, as witness "Madame Arnould kicked against the cosy pricks." It is useless to multiply citation of such points, for we are certain that Miss Mayne can find them for herself. The practice of using such words as "indemnity" and "definitely" in their French senses grows apace, unfortunately.

The second volume of *Duchesse de Dino, Chronique*, by Princess Radziwill (Paris, Plon), is not equal in importance to the first, and is, as we foretold, far less interesting to English readers than the first half of that first volume, giving experiences as French ambassador in London, duly quoted by us in our article of 12th December last. The main defect of the editorship of the 'Chronique' lies in the absence of references to the many published letters in which Madame de Dino has described the same events in almost the same words. There is room for a book on the Duchesse de Dino's life where we might have brought together for us everything that has been printed from her admirable pen. Above all, the perfect letters entombed in the ponderous volumes of the

Baron de Barante should be combined with the 'Chronique,' the second volume of which consists indeed largely, not of a diary, but of another set of similar letters to another French diplomatist. The title-page again states that the volume contains a biographical index. This is so, and it is different from that given in the first volume; but neither of these so-called indexes gives any references to pages or letters, and their utility is, therefore, not great.

We give a list of the most suggestive references to British affairs and those of the French Court contained in the second volume. Each time that Madame de Dino writes from her own place, Rochecotte, she contrasts its charm with that of her London world, and still more with the horrors of her Paris life. To the latter she applies a phrase in recent times attributed to Lord Rosebery as regards riding in Hyde Park, for she finds herself, at the Rue Saint-Florentin, "the prey of every bore in Europe." She is pleased that London as well as Paris should see the list of a proposed Cabinet presented to the King of the French when he was unable to obtain a Government from Thiers and the rivals of that "little man." There figure, as Prime Minister, Madame Adélaïde; as Minister of Foreign Affairs, Madame de Dino; of the Interior—i.e. Police—Madame de Boigne; and of War, Madame de Flahaut; the last two appointments being a piece of Madame de Dino's spite, evidently added by herself. Up to Talleyrand's death Madame de Dino's pretty pen did not lose its occasional dip in vitriol. At the end of a letter from Valençay, in a paragraph written to defend Princess Lieven against the Emperor of Russia, who did not like the Guizot liaison, there comes a line asking why people "worry Madame de Lieven. Can it be because they suspect that she is just a little bit of an intriguer? How right the English are to put among the best qualities that of keeping quiet!" Madame de Dino for two or three years lost her heart to Tocqueville, and she sent old Talleyrand to vote for her young hero at the Institut, where at this first attempt he did not get in. Meantime she tells us that, instead of enjoying the spring day at Rochecotte or at Valençay, she had to drive, "en voiture fermée, au bois de Boulogne avec Mme. de Lieven, quelle chute!" But the real interest of the anecdote lies in Tocqueville's call to explain that he was much annoyed that Cousin had put him up without his knowledge. Tocqueville

"ne se soucie pas, lui, petit-fils de M. de Malesherbes, de siéger à côté de conventionnels, car cette Académie est, en général, fort mal composée."

Of a letter from Mrs. Norton to Ellice to be communicated to "the Continent" the Duchess writes:—

"J'en ai lue; elle ressort, de cette vilaine histoire, pure comme Desdemona, s'il faut l'en croire; je le veux bien, cela m'est égal. Le tout me paraît bien vulgaire et de bien mauvais genre."

Next comes a similar communication from Lady Jersey, with a copy of her correspondence with Lady Pembroke, and the Duchess complains: "Elle veut aussi que M. de Talleyrand lise tous ces factums." Princess Lieven stays at Valençay, and is bored by Talleyrand's illness, but, after changing her room twice, decides to come back to "le lit de Mme. de Staël. Lady Holland ne nous aurait pas donné plus de peine." We may refer readers to the terrible portrait of Lady Holland drawn by Madame de Dino in the first volume. The deepest of Madame de Dino's contempts was reserved for the son of her old friend Queen Hortense, and on the occasion of the Strasburg "attempt," as afterwards on

that of Boulogne, she expresses the wish that he should be sent to the United States or confined for life in a fortress. Balzac's visit to Rochecotte was a disaster. Madame de Dino was as anxious to see him as she had been to see George Sand; but the result was the same. She thought him disgustingly vulgar, and, having been forced by rain to let him stay to dinner, found that his conversation consisted in relating "de lui-même mille choses aux quelles je ne crois nullement." In May, 1837, Madame de Dino gives Lord Conyngham's account of the blunder made by the Duchess of Kent in asking Lord Grey to dinner on the same night as Lady Jersey, when Lord Grey told Sir J. Conroy that he declined to take Lady Jersey in to dinner. A few days later an account is given of the Drawing-Room, when, on the unexpected arrival of the Duchess of Kent with Princess Victoria, the King embraced the latter, without looking at her mother, and then sent the Lord Chamberlain to turn out the Duchess. The result was a correspondence of which copies were sent to all the members of the Cabinet. Immediately afterwards it is noted that Madame de Flahaut was trying to drive the Granvilles out of Paris. When William IV. died and Princess Lieven comes to manage the French Embassy as the permanent guest of the Duke and Duchess of Sutherland, there is an account by the Princess of the fight over the diamonds in the possession of the young Queen, but left by Queen Charlotte's will to the Crown of Hanover.

There are fewer errors in the present than in the former volume, but some of the English—as, for example, at p. 258—is much mauled, and some of our titles have proved a stumbling-block. A lady mentioned as a daughter of the British Ambassador in Paris, and referred to as "Lady Charlotte Granville," must, we think, be Lady Georgiana Leveson-Gower, who, however, was already at that date the wife of Mr. Fullerton—in other words, the excellent and well-known novelist.

OUR LIBRARY TABLE.

MR. J. REDDING WARE says in the Preface to his *Passing English of the Victorian Era: a Dictionary of Heterodox English, Slang, and Phrase* (Routledge):—

"Here is a numerically weak collection of instances of passing English. It may be hoped that there are errors on every page, and also that no entry is 'quite too dull.'"

We find a good deal of Early and Mid Victorian slang which will be strange to the modern generation, and we compliment the author on his industry, and on giving exact references in many cases for his quotations. But we must seriously complain of the inadequacy of the etymologies offered. It seems that the 'New English Dictionary,' Prof. Skeat's 'Etymological Dictionary,' and other works of authority have been published in vain. When their results are all ignored by the journalist, he has the excuse that he has no time to be accurate, though he might as well use a few good books of reference instead of press cuttings. But a book, as a fairly permanent record, ought to aim at a higher standard of accuracy. The majority of the papers here quoted make no attempt to correct popular misconceptions of English derivations. Some of the references—such as "See Grego" under 'Æstheticism'—are alike obscure and unnecessary. Common meanings of "beef," as of "blood," "No. 1," and other phrases, are ignored. Other omissions concern "Hunger-marchers" (a very recent inven-

tion), "Not 'arf" and "Not cricket," "smug," and "stony" [broke]. We find "Pecksniffian" and "Podsnappery," but not "Pickwickian." However, one volume of 271 pages cannot hold everything, and the compiler has given us a great deal in his space.

Occasionally he goes out of his way for strange explanations. Thus "Still as a mouse" is explained: "Quite still. But a mouse is never still! Good example of a bad translation. No doubt from the half-Dutch Court of William III." "Als stille als in mee hose," is then suggested, with an alternative "Still as Amos"! The "mouse" is English, not translated. Tom Bertram said to Fanny in 'Mansfield Park,' concerning her acting in the play "It will not much signify if nobody hears a word you say, so you may be as creepmouse as you like."

No one can accuse Mr. Ware of being a gambler on the turf, for he thinks that 'T and O' is a brief form of 2 to 1! A glance at *The Sportsman* any day in the week would probably show the real meaning, which is "Taken and offered." It is only fair, however, to say that in various forms of special slang Mr. Ware is well instructed.

Hungary and the Hungarians. By W. B. Forster Bovill (Methuen & Co.)—Insufficient to remedy a real want as Mr. Bovill's book may be in some respects, his statements are trustworthy as a rule; and whilst his inclination impels him to portray the literary and artistic associations of Hungary, the more valuable portion of his book is that relating to contemporary mercantile matters. The politician, too, will find much desirable information between the covers of this volume; but intending travellers, or would-be pioneers of commercial undertakings, may safely ignore the introductory, oft-told tale of 'The Glowing Past,' and the imaginative conclusions on 'The Future of Hungary.'

Whatever travellers with unlimited time or purses may discover out of the way of beaten tracks, the ordinary tourist must no longer look for Oriental apathy and quietude in the cities of the Magyar, for, as Mr. Bovill points out,

"to-day one of the finest narrow-gauge electric tramway systems in the world interlaces Budapest at every point, and travelling is not only rapid, but inexpensive. It must not be forgotten that Budapest boasts of having the first tube-railway, and although travelling is not so luxurious underground as in London, it is a most serviceable system, seeing that it touches just those streets outside the radius of the street tramways."

Those who rush to Budapest with excursion tickets, or in motors, know little of the land and its people:—

"Visitors to Budapest must not imagine for a moment that.....they have seen Hungary and the Hungarians. What they have seen is a cosmopolitan city with an English flavour about it... but Hungary and the Hungarians they have not seen. These are beyond beaten tourist tracks in the region of the hills, and on the great plain."

"If you want to see Hungary and the Hungarians," says Mr. Bovill, "begin where I did, away in the Carpathians"; and, although travellers generally end their tour where this one began his, the story of his journey will be found useful. After due allowance for Mr. Bovill's ultra-romantic style, his description of the various races he went amongst and their methods of life will be found highly interesting and unconventional. The finest spots in the Carpathians are becoming the resorts of fashionable invalids, and they and their inhabitants will soon lose their national characteristics, so that it is well that observant

travellers like Mr. Bovill should record what they see before it is too late.

Those who are familiar with the picturesque garbs of the various races dwelling within the Magyar dominions will thoroughly appreciate the author's desire that some prominent person in Hungary, the land of gorgeous garments, should be found, to promote a society for the preservation of national costumes. Unfortunately, at any rate for artists and travellers, the gaudily coloured garbs are doomed. Change is passing over the lands under the sway of the Magyars, and all their peoples are being rapidly influenced by the desire to become as other men are. Nor can "the generosity of nature, tenacity of friendship, combined with an enormous capacity for enjoyment," which Mr. Bovill considers "the trinity of virtues" characterizing the Magyar people, for long withstand the strain put upon them by constant communication with neighbouring nations. The Magyar is adopting our methods of sport. Cricket and golf still wait to be introduced, but football and lawn tennis now approach a good standard.

In the course of his erratic wanderings Mr. Bovill visited Kassa, and what attracted his notice in this busy, prosperous city was an industrial institution for the reformation of young criminals:—

"The spaciousness of the place makes its appeal to the juvenile consciousness. There is an entire absence of anything resembling a house of detention. It is the sanatorium idea. They are ill, and must wait and be cured. Residents in the colony are not called prisoners, but boarders, and they are grouped in families. In the boys' home each head of a family has twenty-four foster children to father, and he has constantly to exercise the duties of a parent toward them, teaching them to be forbearing, kind, and courteous to each other."

The success of the experiment is unprecedented, as is proved by the statistics adduced. As Mr. Bovill points out, "we have nothing in England comparable with this system, and have much to learn from it," although, it may be noted, somewhat similar methods of reclaiming juvenile offenders have, from time to time, been placed before British administrators. At Kassa

"everything is done to render the life of the child not penal, but pleasant. They have their games, bands, and swimming school, and may even visit their parents occasionally.....In the workshops the most up-to-date machinery and methods are employed. The boys are allowed to earn wages, thus stimulating diligence and engendering thrift."

The system of penalties enforced is worthy of notice by persons interested in the reformation of juvenile criminals.

In Transylvania the author visited certain gipsy encampments, and found that for "undiluted filth they cannot be beaten in Hungary." Yet this nomadic people, if amongst the most undesirable inhabitants on account of dirt and constant wandering from place to place, is universally popular on account of its music. Some less-known characteristics of the gipsies are portrayed in the work, and the following historic incident shows how they have been treated:

"In 1782, forty-five of these nomads were beheaded, quartered, or hanged, on a charge of cannibalism. First they were racked until they confessed to the crime of murder, then they were brought to the spot where their victims were said to be buried, and when no bodies appeared they were racked again. 'We ate them,' was their despairing cry, and forthwith the journals teemed with accounts of 'eighty-five persons roasted by gipsy cannibals,' and straightway the 'cannibals' were hurried to the scaffold. The whole incident was so unsatisfactory that Joseph II. sent a Commission down, whose inquiries showed that no one had been murdered save the victims of the false accusation."

Mr. Bovill's chapter on 'Agriculture and Commerce' is of real utility, and his account of the enormous growth of the silkworm industry should arouse the emulative zeal of some of the British Colonies. The paternal government of Hungary has carefully fostered sericulture, also cattle-breeding, poultry farming, honey-making, and fruit cultivation.

Despite much high-flown language, needless digressions, and curious orthographical errors, quaintly but insufficiently apologized for, the work contains a great amount of information valuable to the trader, the traveller, the artist, and the politician. Numerous illustrations and a convenient map enhance its utility.

The Old Man in the Corner. By Baroness Orczy. Illustrated by H. M. Brock. (Greening & Co.)—An attempt to give the continuity of a novel to this book has been made by the author. It does not profess to be a series of short stories, yet that it undoubtedly is, held together by two personalities. One of these is the old man, and the other is Miss Polly Burton, a journalist, who meets the old man at a tea-shop, and hears him solve the criminal mysteries of the day. For the Baroness Orczy's book frankly consists of detective yarns. There is a certain fascination in the figure of the little nervous old man, twisting a piece of string into knots, as he unfolds the secrets of the mysteries he has unravelled. The stories are ingenious, and the *dénouement* is unexpected and sensational.

War Songs. Selected by Christopher Stone. Introduction by General Sir Ian Hamilton. (Oxford, Clarendon Press.)—The British soldier, as Sir Ian Hamilton clearly shows in a preface of characteristic chivalry, loves a good song of sentiment or patriotism; but there is danger in the music-hall melodies *à la militaire*, which mistake the soldier and mislead the civilian.

Tyrtæus did wonders for the Spartans; but the editor of this collection of poems is no Tyrtæus, though he has a pedagogic interest (as his notes show) in the subject: "But if patriotic sentiment is wanted, I have patriotic ballads cut and dried." That is near the mark; but this volume will hardly fire the heart of any honest Briton with fervent memory or patriotic zeal.

The arrangement is not sympathetic: the poems follow the chronological order of their composition, which does not interest the ordinary reader. He may resent the incongruity of finding Robert Browning's 'Cavalier Tunes' close after Charles Lever's 'Irish Dragoon,' and Cowper's 'Boadicea' next-door-but-one to 'The Dashing White Sergeant.' It would surely have been better to group the poems about the particular battles or campaigns to which they refer, setting those of more general reference as punctuation-marks of the different periods.

The editing itself strikes us as slovenly. For instance, 'The Bold Dragoon; or, The Plain of Badagos, 1812,' is printed as No. LXII., and the chorus is no more than "Whack, fal de ral, &c."; while 'The Bold Dragoon' himself, with chorus in full, is given as No. LXXX.—the original (it would seem) after the parody, and never a note of a connexion between the two. We do not see why Campbell's 'Hohenlinden' need have a place; and we do not know why some of the better war songs of recent date are not included, even though their writers have the misfortune to be yet alive. Perhaps copyright has interfered. Those who have sung to soldiers would not be ashamed to place some of Mr. Kipling's 'Barrack-Room Ballads,' and Mr. Housman's 'Shropshire Lad,' poems, and certain other friends,

in a publication of this kind; for the soldier of to-day is not to be represented, nor to be stimulated, only by the songs of yesterday. The volume leaves the Army and the Empire still without the collection which Sir Ian Hamilton's preface incidentally desiderates—a soldiers' song-book.

These Little Ones. By E. Nesbit. Illustrations by Spencer Pryse. (Allen & Sons.)—In these stories, which deal almost wholly with cases of cruelty to children, and bear a little too visibly the stamp of the Christmas number, Mrs. Bland is some way off her best. We long for a touch of the brightness which makes many of her books such pleasant reading. Sympathy with the sorrows of childhood is at all times an essential and pleasing characteristic of her work, but it is here too often permitted to degenerate into sentimentality and even morbidness. It is true that in both these respects Dickens was equally guilty, but he had the excuse of writing for a public less prone to compassion than that of our own day.

THE fascination of "exploring the unknown and mapping the mysterious," coupled with an invitation from Dr. Daniel Trembly MacDougal, "Director of the Department of Botanical Research of the Carnegie Institution of Washington," to accompany him on a desert trip, led Dr. W. T. Hornaday to visit a region in many respects the reverse of attractive. He describes his wanderings under the title *Camp-Fires on Desert and Lava* (Werner Laurie). The expedition numbered originally seven persons, four being men of science and sportsmen, the others attendants; the route followed was generally West from Tucson, in Arizona on the South Pacific Railway, viâ Sonoyta, "a lonesome little spot" signifying "The - Place - Where - Corn - Will - Grow," on a river of the same name, to the Pinacate Lava Fields, and mountains which approach within ten to fifteen miles the Gulf of California, and are on the Mexican side of the boundary. Indeed, from Sonoyta westwards the route lay, except for small divergences, in Mexico. Though the land is for the greater part uninviting, being clothed with thorny acacias, mimosas, giant cactus, ocatilla, prickly pear, and similar species, among which are the choya cactus group, yet it has a weird beauty of its own, and animal life is found where it might scarcely be expected. Respecting the spines of the choya, the author warns intending travellers that

"the Choya cactus group must be approached with outrageous caution. First, one may well pray to be spared from coming in personal touch with any of its members; and secondly, that in the event of contact, grace may be given to enable you to go on through life without using language."

No pains, he says, are

"as exquisite and nerve-searching as those made by the spines of Bigelow's Accursed Choya. Their entrance is very painful, but their exit is worse; and the aftermath is like rheumatism of the eye..... The ground is littered with them. They lie there like so many innocent-looking silvery chestnut burrs, rather pretty to look at, to be sure; but each one contains all the materials for serious trouble."

The remarks about the mountain sheep of which specimens were procured are of much interest, Dr. Hornaday believing that the animal is identical with the Rocky Mountain big-horn, but smaller because of its environment. He says they represent

"the end of the great chain of sheep which stretches almost without a break from the aoudad of the Barbary States of north Africa to its jumping-off place at Pinicate and in Lower California. The series runs in the following order: Aoudad, monflon [mouflon, *O. musimon*], arcal sheep, burrhel, Tibetan argali, Marco Polo's sheep, Siberian argali, Kamchatkan sheep, white sheep, black sheep, and big-horn."

He thinks (and it is not improbable) that the Altai Mountains are the cradle of the genus *Ovis*; there or on the Pamirs are found the greatest of all sheep, thus recorded by Marco Polo: "Il hi a grant moutitude de mouton sauvages qe sunt grandisme, car out lee cornes bien six paumes."

The volume is well turned out and amply illustrated, eight of the plates being coloured. The type is good, and there is an Index.

Verbum Sempiternum. By John Taylor.—The date of the first edition of the 'Thumb Bible,' one of the smallest of miniature books, has been usually given as 1616, but Col. Allardyce of Culquoich is the fortunate possessor of a copy dated two years earlier. Inquiry fails to produce another copy, but it would be dangerous to affirm that it is "unique." To commemorate his ownership, Col. Allardyce has reprinted the text, page for page, as a small quarto. The 'Thumb Bible' is a summary in verse of the books of the Bible, and the first two editions were dedicated to the wife and son of James I. Other editions, still miniature, were issued in the last years of the seventeenth century and the early years of the eighteenth, while facsimiles were issued in 1818, 1849, and 1889. The present little book is well printed, and illustrated with two facsimiles showing the exact size of the original, which may be known by the error "Sempiternæ" on the title-page.

Printers' Pie, published at the offices of *The Sphere* and *Tatler*, and edited, as formerly, by Mr. W. Hugh Spottiswoode, has reached its seventh year, and a position independent of the reviewer's praise. It is very bright and entertaining, both in its text and pictures.

A LETTER OF JOHNSON.

Blundellsands.

THE letter printed in *The Athenæum* of last week, the publication of which we owe to Miss Schomberg's inquiries, is of much value to students of Johnson's life. To myself especially it has an interest as confirming a theory which I had formed only a few weeks ago in reference to Johnson's association with the Whitby family.

Nearly twenty-five years ago T. J. M. (Mr. Mazzinghi, of the Salt Library, Stafford) communicated to *Notes and Queries* (6 S. x. 421-2) the discovery of a letter dated "Stafford, May 10," from the Rev. John Addenbrooke (1713-76), afterwards Dean of Lichfield, to "Thomas Whitby, Esq^r, at Heywood," making arrangements for Mr. Whitby to engage "Mr. Johnson" as tutor to his son. An endorsement on this letter, written by Thomas Whitby's grandson in 1824, attributed it to a period soon after Johnson's leaving Market Bosworth in the summer of 1732; and this conjecture has not been disputed. But on looking into the matter I found that it must almost certainly be incorrect. Addenbrooke asks to know Mr. Whitby's "resolution to-morrow; because I am obliged to go to Sudbury on Monday, where I shall stay all the week." This clearly pointed to the letter having been written on a Saturday; and taking the whole period to which it could possibly be attributed, I found that the 10th of May fell on a Saturday only in 1735 and 1740.

The new letter, written by Johnson to Congreve from Thomas Whitby's house at Great Haywood on June 25th, 1735, leaves small room for doubt that Addenbrooke's letter belongs to the preceding month; and gains interest from the fact that it was written only a fortnight before Johnson's marriage to Mrs. Porter. It seems clear now that Addenbrooke's reference to Johnson's affairs not giving him leave to be with

Mr. Whitby's son so long as half a year forecasts his approaching marriage, and his intention of establishing the private school at Edial, on the lines suggested in the letter to Congreve.

Thomas Whitby was born in 1673, and died in 1747. The son to whom Johnson's tutoring was to be "of more service than a year spent in the usual way at the University" must have been John (born 1716), who on March 19th, 1735/6, matriculated from University College, Oxford; he became a barrister of the Middle Temple in 1742, and died early in 1751 of the smallpox.

Johnson's correspondent must have been Richard Congreve, who matriculated from Christ Church on March 17th, 1732/3, aged eighteen, and took his B.A. in 1736. His elder brother was Johnson's schoolfellow Charles Congreve.

There is one point relating to the date of Addenbrooke's letter which calls for a satisfactory solution. According to Cox's 'Derbyshire Churches,' vol. iii. p. 318, he did not become Rector of Sudbury until August 14th, 1736. For this reason, until I opened last week's *Athenæum*, I was disposed to attribute the letter to 1740, as there would seem no reason for his going to Sudbury for a week in 1735. It is possible, so far as our knowledge of Johnson's life extends, that he was at Mr. Whitby's in May, 1740, as well as in 1735; but it does not seem very probable. Yet we know that he was in Staffordshire in January, 1740, on a visit of some duration.

Any letter belonging to this obscure period of Johnson's life is especially welcome. This one corroborates the common view that his earlier manhood held so much of failure and humiliation as to seal his lips concerning it when established fame bred biographical curiosity in his admirers.

There seems no possibility of the profile on the seal to the letter being that of Sir Joshua Reynolds, who was only a boy of eleven at the time.

ALEYN LYELL READE.

APPROPRIATING TITLES.

17, Loudonn Road, St. John's Wood.

ANOTHER example of the above malfeasance is shown in your number of April 3rd. 'Within Four Walls' is my title, and was used by me for a successful book which passed in serial form through the columns of *The Gentlewoman*, and was afterwards published by the proprietor in volume form, and is still to be had.

Some one used my title for a play published in book form last year; but when it comes to another book I feel I must add my protest to the other.

I wrote to you on this subject before, a few weeks ago.

J. E. PANTON.

JOHN MOUNTGOMERYE AND THE LONDON MARCHING WATCH.

13, Brunswick Gardens, W.,
March 4th, 1909.

WHEN editing the 'Survey of London' (i. 103) I was unable to discover more of John Mountgomerye's book on the manner and order of a marching watch in London than that the copy which, Stow says, was presented by the writer to the Lord Mayor, is still preserved in the archives at the Guildhall. Recently, however, I have found the following amongst some notes of Stow's on 'Honour of Citizens,' ap. Harley MS. 540, f. 72:—

"A boke containinge the mannar and order of a watche to be vsed in the cittie of london vpon the even at night of S. John Baptiste and S. peeter, as in tymes hathe bene accustomed,

dedicated to sir T. pullison, lord maior and his brithren the aldarmen by John Mountgomerye, 1585, And lykewyse an othar coppie of the same boke was gyven to the company of the armorars of london, pasfilde beinge master."

The reference to the second copy was omitted by Stow in his printed 'Survey of London.' I have made inquiry of the Armorers and Brasiers' Company, and am informed that the book is no longer in the Company's archives, nor does there seem to be any record of its having been there. Pasfield is, however, remembered as the donor of a valuable cup to his Company.

C. L. KINGSFORD.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Codex Climaci Rescriptus, 10/6 net. Fragments of sixth-century Palestinian Syriac texts of the Gospels, of the Acts of the Apostles, and of St. Paul's Epistles, also fragments of an early Palestinian Lectionary of the Old Testament, &c. Transcribed and edited by Agnes S. Lewis, with 7 facsimiles.
Horton (R. F.), *The Triumph of the Cross*, 1/ net. Brief counsels on faith and duty.
Pember (G. H.), *The Great Prophecies of the Centuries concerning the Church*, 7/6
Stedman (W. Nathan), *Antichrist and the Man of Sin*.
Unveiled Heart, 1/ net. Private prayers and quotations selected by the late Rev. Walter James, edited by E. Theodore Carrier.

Fine Art and Archaeology.

- Berks, Bucks, and Oxon Archaeological Journal, April, 1/6. Edited by Rev. P. H. Ditchfield.
Bernard (Auguste), *Geofroy Tory, Painter and Engraver: First Royal Printer: Reformer of Orthography and Typography under François I.* An account of his life and works, translated by G. B. Ives, and produced by the Riverside Press.
Bernete y Moret (A. de), *The School of Madrid*, 7/6 net. With numerous full-page illustrations.
Billings (R. W.), *The Baronial and Ecclesiastical Antiquities of Scotland*, Vol. II., 7/6 net.
Browne (Edith A.), *Greek Architecture*, 3/6 net. Contains 48 full-page illustrations reproduced from photographs.
Macfall (Haldane), *Vigée Le Brun*, 1/6 net. Illustrated with 8 reproductions. One of the Masterpieces in Colour.
Naville (Édouard), *The Temple of Deir el Bahari, Part VI.* With architectural description by Somers Clarke, and plates of the Lower Terrace, with additions and plans. For notice of Part I. see *Athen.* Dec. 7, 1907, p. 725.
Paris Salon, *Illustrated Catalogue*, 1909, 3/
Weitenkampf (F.), *How to Appreciate Prints*, 7/6 net. A talk with those who like engravings, etchings, or other prints, and want to know more about them.

Poetry and the Drama.

- Crandall (C. H.), *Songs from Sky Meadows*, 1 dol. net. Poems of nature and of nature's children.
Northrop (G. N.), *In Itinere: Poems*, 3/6 net.
Stephens (J.), *Insurrections*, 1/ net.
Thomson (E. W.), *When Lincoln Died, and other Poems*, 5/ net.
Wharton (Edith), *Artemis to Actæon, and other Verse*, 4/6 net.

Bibliography.

- Bibliophile, May, 6d. net. A magazine for the collector, student, and general reader.
Book-Auction Records, Vol. VI., Part 2. Edited by Frank Karslake.
Folkard (H. T.), *Catalogue of Books in the Free Public Library of Wigan, Reference Department: Part IX.*, R.

Philosophy.

- Knowlson (T. Sharper), *The Education of the Will*, 6/ net. A popular study.

Political Economy.

- Hobson (J. A.), *The Industrial System*, 7/6 net. An inquiry into earned and unearned income.
Lewis (F. W.), *State Insurance a Social and Industrial Need*, 5/ net.

History and Biography.

- Andrews (E. L.), *Napoleon and America.* An outline of the relations of the United States to the career and downfall of Napoleon.
Butler (Lewis), *Sir Redvers Buller*, 3/6 net. Reprinted, with additions, from 'The King's Royal Rifle Corps Chronicle,' with portraits and facsimile letter.
Crichton (Douglas), *The Admirable Crichton: the Real Character*, 1/ net. Illustrated.
Dictionary of National Biography: Vol. XV. Owens—Pockrich, 15/ net.
Flanders (W. Howard), *Balkania*, 2/6 net. A short history of the Balkan States.
Grierson (Major-General J. M.), *Records of the Scottish Volunteer Force, 1859-1908*, 25/ net. These 'Records' are designed as a contribution to the military annals of Scotland.
Hannay (D.), *A Short History of the Royal Navy: Vol. II. 1689-1815*, 7/6 net.
Jackson (Holbrook), *Bernard Shaw*, 1/ net. New Edition.
Macdonald (J. H. A.), *Fifty Years of It*, 10/6 net. The experiences and struggles of a Volunteer of 1859.
Maude (Col. F. N.), *The Jena Campaign, 1806*, 5/ net. No. 9 of the Special Campaign Series.
Memorials of Old Lancashire, 2 vols, 25/ net. Edited by Lieut.-Col. Fishwick and the Rev. P. H. Ditchfield, with many illustrations.

Rockefeller (John D.), *Random Reminiscences of Men and Events*, 6/
Steiner (E. A.), *Tolstoy, the Man and his Message*, 5/ net. Enlarged Edition, illustrated.

Geography and Travel.

Aberystwyth. Published by the Corporation.
Baedeker (Karl), *The United States*, 15/ net. With excursions to Mexico, Cuba, Porto Rico, and Alaska. Contains 33 maps and 48 plans. New Edition.
Beadnell (H. J. Llewellyn), *An Egyptian Oasis*, 10/6 net. An account of the Oasis of Kharga in the Libyan Desert, with special reference to its history, physical geography, and water-supply, with maps and illustrations.
Carter (J.), *In the Wake of the Setting Sun*, 16/ net. Illustrated impressions of a trip round the world.
Collier (Price), *England and the English from an American Point of View*, 7/6 net.
Great Eastern Railway Company's *Tourist-Guide to the Continent*, 6d. Edited by Percy Lindley, with travel-talk in German, French, and English, and illustrations and maps.
Patterson (G.), *The Madras Manual of Geography*, 2/6. The present volume is intended mainly for use in India, and the Indian Empire is therefore treated with much greater fullness than any other country. There are 92 maps and 85 diagrams and illustrations.
Stevenson (R. L.), *Essays of Travel*, 2/ net. Fine-Paper Edition. For notice see *Athen.*, June 24, 1905, p. 781.

Sports and Pastimes.

Cricket at the Breakfast Table, by the Author of 'Cricket on the Brain', 1/ net. A book of jokes on cricket in verse and prose, illustrated by "Gil."
Patterson (W. Seeds), *Sixty Years of Uppingham Cricket*, 6/ net.
Souvenir of the Old Coaching Days and the White Horse Cellar, Piccadilly, 1/ net. With 8 illustrations in colour from old sporting prints of the period.

Education.

Harvard College, 1907-8, *Reports of the President and the Treasurer*.

Philology.

Roberts (T. R.), *The Proverbs of Wales*, 1/6 net. A selection of Welsh proverbs with English translations.
Thucydides, *Histories*, Book IV., 3/6. Edited by T. R. Mills, with a general introduction by H. Stuart Jones.

School-Books.

Barbour (J.), *The Bruce*, 1/6. Selections for use in schools, edited, with an introduction, a section of early Scots grammar, notes, and a glossary, by W. M. Mackenzie.
Eden (F. S.), *School History of the County Palatine of Durham*, 1/6 net. With 62 illustrations.
Jackson (C. S.) and Roberts (W. M.), *A First Dynamics*, 5/. With more than 200 diagrams and numerous examples.
Tacitus, *Agricola*, 2/6. Attempts to convey in simple form information for the student who first makes acquaintance with Tacitus through the medium of the 'Agricola,' with introduction and notes by Duane R. Stuart.

Science.

Arima (Sumitomo), *Judo: Japanese Physical Culture*, 12/. A further exposition of Jujitsu and similar arts. Illustrated.
Baron (Harold), *Chemical Industry on the Continent*, 1/ net. A report to the electors to the Gartside Scholarships.
Boulenger (G. A.), *Catalogue of the Freshwater Fishes of Africa in the British Museum (Natural History)*, Vol. I., 32/6.
Burdett's *Hospitals and Charities*, 1909, 7/6 net. The year-book of philanthropy and the hospital annual.
Eggeling (O.) and Ehrenberg (F.), *The Freshwater Aquarium and its Inhabitants*, 8/ net. Illustrated.
Finn (F.), *Wild Beasts of the World*, Part 14, 1/ net. With illustrations in colour.
Further *Advances in Physiology*, 15/ net. Edited by Leonard Hill.
Is Death the End? or, *Conscious Personality after Death*, by a Well-Known Writer, 3/ net. An effort to put into plain language the evidence for conscious personality after death—evidence from psychical investigation, philosophy, science, &c.
James (A. F. Brodie), *Nitrate Facts and Figures*, 1909, 2/6 net.
Jameson (H. G.), *Illustrated Guide to the Trees and Flowers of England and Wales*, 2/6 net. Intended to help the ordinary nature-lover, who may have little or no special knowledge of botany, to find out the names of the trees and flowers he meets with.
Joly (J.), *Radio-activity and Geology*, 7/6 net. An account of the influence of radio-active energy on terrestrial history.
Matthews (J. M.), *Laboratory Manual of Dyeing and Textile Chemistry*, 15/ net.
National Physical Laboratory, *Report for 1908*.
Newcomb (S. W.), *Outdoor Carpentry*, 6d. net. Second Edition, with illustrations, No. I. of The Country House Series.
Orrock (J. W.), *Railroad Structures and Estimates*, 12/6 net.
Potts' *Mining Register and Directory*, 1909, 10/ net.
Problem of the Feeble-Minded, 1/ net. An abstract of the Report of the Royal Commission on the Care and Control of the Feeble-Minded, with an introduction by Sir Edward Fry.
Sainsbury (H.), *Drugs and the Drug Habit*, 7/6 net. Contains 11 illustrations.
Saleeby (Caleb W.), *Parenthood and Race Culture*, 7/6 net. An attempt to survey and define the whole field of eugenics.
Science Physics Papers, 2/6. The questions set at the Intermediate Science Examination of the University of London, 1885 to 1908.
Scott (Dukinfield H.), *Studies in Fossil Botany: Vol. II. Spermatophyta*, 10/6 net. Second Edition, containing 212 illustrations.
Steel Construction, 6d. An easy introduction to the science of designing and building in steel, with numerous illustrations. No. 19 of the Carpenter and Builder Technical Series.

Tregarthen (J. C.), *The Life Story of an Otter*, 6/ net. With illustrations.
Vos (G. H.), *Birds and their Nests and Eggs found in and near Great Towns*, 3/6. Three series in one volume.
Wright (H. J. and W. P.), *Beautiful Flowers and How to Grow Them*, Part 13, 1/ net. Contains illustrations in colour.

Year-Book of the Scientific and Learned Societies of Great Britain and Ireland, 7/6. A record of the work done in science, literature, and art during the session 1907-8 by numerous societies and Government institutions. Compiled from official sources.

Juvenile Books.

Adams (J. H.), *Harper's Machinery Book for Boys*, 6/
Brown (Mabel A.), *The Children's Calendar of Song, Game, and Verse*, 3/ net. With numerous illustrations.
Gillie (Rev. R. C.), *Little Sermons to the Children*, 1/
Learnmount (Rev. James), *In God's Orchard*, 3/6. Talks to young folk on 'The Fruits of the Spirit,' 'The Beatitudes,' 'The Lord's Prayer,' 'Best Things,' and 9 miscellaneous addresses.
Martin (E. Le Breton), *The Boys of the Otter Patrol*, 2/6. A story of the Boy Scouts.

Fiction.

Adams (F. Upham), *The Bottom of the Well*, 6/. A story of adventure, with 4 illustrations in colour by Alex. O. Levy.
Buckrose (J. E.), *A Little Green World*, 6/. A village comedy without a plot and without a problem.
Bullen (Frank T.), *Beyond*, 6/. An adventurous sea tale.
Clegg (T. B.), *Joan of the Hills*, 6/. A story of London and life on a remote Australian station.
Darche (Muriel), *Coquette*, 6/. The tale of a woman's rise from low life to a position in the country.
Deeping (W.), *The Red Saint*, 6/. The adventures of a saint of the time of Simon de Montfort and Henry III., with a frontispiece by Christopher Clark.
Edge (K. M.), *The Shuttles of the Loom*, 6/. Deals with the life of a forest officer in Southern India.
Forman (Justus M.), *The Quest*, 6/. An emotional and romantic drama, with illustrations by W. Hatherell.
Gardiner (F. C.), *Divided Houses*, 6/. A tale of human desires laid in a mining district.
Helledoren (J.), *A Running Fight*, 6/. A tale of secret treasure.
Hichens (R.), *Barbary Sheep*, 6/. The story is laid in Algeria, and is a study of the influence and charm that an Eastern man may exercise over a Western woman.
Inner Shrine, 6/. A tale of to-day, with 9 illustrations. Published anonymously, but said to be by a well-known author.
Jarvis (Scudamore), *Private Coles, Philosopher*, 1/ net. A series of humorous incidents in a soldier's career.
Lane (Elinor M.), *Katrine*, 6/
Montague (Margaret P.), *In Calvert's Valley*, 6/. This story tells how a man's destiny was affected by a tragedy, and how the lives of a woman and various others were mingled with his in a tangled web.
Pratz (Claire de), *Elisabeth Davenay*, 6/. A story concerned with the "feminist" movement in France.
Rothfeld (Otto), *Indian Dust*, 3/6 net. Stories of modern Indian life, mostly in the part of the country inhabited by wild forest tribes and ruled by independent Rajput chiefs under what can almost be described as a feudal system.
Stanton (Coralie) and Hosken (Heath), *The Tears of Desire*, 6/
Tom Genuflex, by Aunt Cherry, 6/. A religious story.
Troubridge (Lady), *The First Law*, 6/. Deals with the struggle of a Prime Minister against the consequences of a wild past.
Walpole (Hugh), *The Wooden Horse*, 6/. The story of a feud in the family of Sir Jeremy Trojan and his three children.
White (W. Holt), *The Earthquake*, 1/ net. A romance of London. New Edition.
Williams (R.), *Memoirs of a Buccaneer*, 6/. A romance of Blake's time.
Young (Margaret), *The Wreathed Dagger*, 6/. A tale of the days of Cavalier and Roundhead, with a frontispiece by Fred Leist.

General Literature.

Allen (J. W.), *Wheel Magic; or, Revolutions of an Impressionist*, 3/6 net. Impressions of a cyclist.
Clough (E. M. O.), *The South African Parliamentary Manual*, 1909, 15/ net. New Edition.
Edwards (A. D.), *Children of the Poor*, 1/ net. Descriptions of their life, and possible means of improving the conditions under which they are reared.
Finsbury Library: Wenyon's *Four Thousand Miles across Siberia*, New Edition, Kelly's *The Great Chinese Awakening*, John Wesley's *Journal*, Abridged Edition, *Male's Through Two Campaigns*, Third Edition, and *Wesley's Veterans*, 2 vols, 1/ net each.
Gauss (H. C.), *The American Government, Organization and Officials*, 21/ net. An original summary, including the duties and powers of Federal office-holders, and data from official sources.
Morals in Modern Business: *Addresses*, 5/ net.
Naval Annual, 1909, 12/6 net. Edited by T. A. Brassey.
Printers' Pie, 1/ net. See p. 586.
Smith (J.), *Junius Unveiled*, 2/6 net. Suggests that Junius is Gibbon.

Pamphlets.

Bulley (E. A.), *George Augustus Selwyn, First Bishop of New Zealand*, 2d. net.
Colchester, *Report of the Museum and Muniment Committee*, 2d.
Holland (H. Scott), *George Howard Wilkinson, Bishop of St. Andrews and Primus of the Scottish Episcopal Church*, 2d. net.
Horniman Museum and Library, *Forest Hill, S.E., Seventh Annual Report*, 1d. Issued by the London County Council.
How (F. D.), *William Walsham How, First Bishop of Wakefield*, 2d. net.

FOREIGN.

Theology.

Süskind (H.), *Der Einfluss Schellings auf die Entwicklung v. Schleiermachers System*, 7m. 60

Fine Art and Archaeology.

Pointner (A.), *Die Werke des florentinischen Bildhauers Agostino d'Antonio di Duccio*, 20m.
Rodenwaldt (G.), *Die Komposition der pompejanischen Wandgemälde*, 9m. With 38 illustrations.

Poetry and Drama.

Kolsen (A.), *Giraut de Bornelh, des Trobadors, sämtliche Lieder, mit Übersetzg., Kommentar, u. Glossar*, hrsg., Vol. I. Part III., 3m. 60.
Lintilhac (E.), *Histoire générale du Théâtre en France: Vol. IV. La Comédie, dix-huitième Siècle*, 3frs. 50.
Preitz (M.), *Gottfried Kellers dramatische Bestrebungen*, 4m. 40.
Verrier (P.), *Essai sur les Principes de la Métrique anglaise: Part I. Métrique auditive; Part II. Théorie générale du Rythme*. These two volumes, part of a thesis presented for a Doctorate at the University of Paris, will be completed by a third, 'Notes de Métrique expérimentale.'

History and Biography.

Ettlinger (J.), *Benjamin Constant: der Roman eines Lebens*, 6m.
Revue historique, mai-juin, 6fr.
Soltan (W.), *Die Anfänge der römischen Geschichtsschreibung*, 6m.

Science.

Ingerslev (E.), *Französische Geburtshelfer zur Zeit Louis XIV.*, 5m.
Landtman (Gunnar), *The Primary Causes of Social Inequality*. Written in English, but published at Helsingfors, Finland.

Fiction.

Floran (M.), *Lequel l'aimait?* 3fr. 50.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

THERE is, it appears, some misconception abroad as to the nature and scope of Mr. James Douglas's forthcoming monograph on Swinburne. The book was undertaken more than two years ago at the request of Messrs. Methuen, and will be mainly a critical study, with some personal impressions of the poet. It is in no sense a biography. The official biography of the poet, we are able to state, will be written by Mr. Theodore Watts-Dunton, to whom Swinburne bequeathed the entire copyright in his published and unpublished writings and letters. We understand that the family correspondence between the poet and his relatives has also been placed in Mr. Watts-Dunton's hands. We may point out that none of Swinburne's letters can be printed without the permission of Mr. Watts-Dunton, his sole executor. That permission, we believe, will be rigidly withheld.

MESSRS. SMITH & ELDER will publish on the 26th inst. 'A Three-Foot Stool,' by Mr. Peter Wright, which is partly impressions of travel in America and partly fiction, and includes poetry as well as prose.

MR. T. FISHER UNWIN will publish soon a work entitled 'The Function of Religion in Man's Struggle for Existence,' by Prof. G. B. Foster of Chicago University, who is already known to English readers through the 'Finality of the Christian Religion,' issued in 1906. The forthcoming book may be described as a popular embodiment of reconstructive religious thought. It traces the evolution of religion from its past physical and intellectual interpretations to the voluntary and intuitive concepts of modern psychology.

AMONGST the papers in the June issue of *Chambers's Journal* are 'Looking Back on the Bush,' recollections of life in Australia by Mr. Will. H. Ogilvie; 'A Dog

in the Pulpit,' by Mr. Coulson Kernahan; 'Diarists of the Day,' by Mr. T. H. S. Escott; and 'A Visit to Elba,' by Mr. A. F. Steuart.

WE notice with regret the death of Mr. R. Nisbet Bain, Assistant Librarian at the British Museum, which he entered in 1883. Mr. Bain was a specialist in Scandinavian and Slavonic history, on which he wrote frequently in our own columns; and his numerous books and translations were of the more value because there are so few competent students of these subjects in this country. His publications include 'Gustavus III. and his Contemporaries'; 'Charles XII. and the Collapse of the Swedish Empire'; 'The Pupils of Peter the Great, 1697-1740,' and works also on his daughter the Empress Elizabeth and his grandson Peter III.; 'Scandinavia, 1513-1900'; 'The First Romanovs, 1613-1725'; and 'Slavonic Europe, 1469-1796.'

HE also wrote a biography of Hans Andersen, being specially attracted by fairy lore, of which he produced many translations. His best-known rendering of foreign fiction is his version of 'Tales from Jókai.'

SOME time in the present month Mr. Murray will publish the memoir of the late Sir Charles Wilson which has been compiled from his diaries, notebooks, official reports, and letters to Lady Wilson, by Sir Charles Watson, who for well over thirty years was his friend and comrade.

MR. C. R. L. FLETCHER'S 'History of England' is now virtually ready for publication. The importance of the concluding period is so great that Mr. Murray has found it necessary to issue it in separate volumes, nominally divided at 1792, the last portion bringing the reader down to the battle of Waterloo. Detached chapters deal with India, Scotland, and Ireland, and the Industrial Revolution.

MESSRS. PHILLIMORE & Co. will issue in a few days the first part (dealing with Nottinghamshire) of their new serial "County Pedigrees," which differs from other such publications in not being limited to any particular class. Its principal features are the amount of detail supplied and the large number of illustrations to each pedigree.

WE have received the following correction:—

"We note that in your issue of May 8th, in the review of 'The Declaration of Indulgence of 1672,' by Frank Bate, you announce this as published by the Liverpool University Press. We should be much obliged if you would kindly state in your next issue the fact, as set forth on the title-page of the book, that it is published 'for the University Press of Liverpool' by ourselves.

"ARCHIBALD CONSTABLE & CO., LTD."

IN the House of Commons on Wednesday evening Mr. Harold Cox condemned J. S. Mill as an Economist. When Mr. E. P. Bouverie, speaking from the same place, called John Mill "a book-in-breeches," the remark was thought to reveal Whiggish "superiority." When

Abraham Hayward, on Mill's death, attacked his memory, it was in regard to matters widely different. Revived interest in "unearned increment" and woman franchise makes the moment suitable for a publication based on Mill's own copies of his letters to correspondents. These are, we are happy to state, in existence, and likely to be given to the world.

MR. HEINEMANN announces for publication shortly a little series which should be welcome. It is entitled "The Laurel-Crowned Letter Series," and consists of the best letters by such writers as Lamb, Shelley, Madame de Sévigné, Chesterfield, Walpole, and Cowper.

SPECIAL attention will be paid in the forthcoming number of *The World's Work* to the Imperial Press Conference which is to be held in June. The magazine (which will be much larger than its usual size) will contain a range of articles on Imperial topics by the foremost Imperial workers of to-day, and portraits of the most important members of the Conference.

WE regret to notice the death from a motor accident of Mr. A. A. Grainger Stewart, one of the Advocates Depute for Scotland, who was editor of *The Scots Law Times*, and contributed the introduction and biographical notes to a volume on 'The Portraits in the Hall of Parliament House.'

MISS L. M. LITTLE, who died at Bray, near Dublin, on the 4th inst., was well known in Irish literary circles, and will be regretted by many friends. She published two volumes of verse, 'Persephone' and 'Wild Myrtle,' and was a frequent contributor to the reviews and magazines on subjects connected with Irish literature.

WE are glad to learn that our hearty commendation of Mr. H. W. Lucy's 'Sixty Years in the Wilderness' is being endorsed by the reading public, and that a third edition is in the press. An edition is also to be issued in the United States, and this is dedicated to Mr. Whitelaw Reid, the American Ambassador to England since 1905, himself an author and editor, and proprietor of *The New York Tribune*.

To the French edition of Capt. R. F. Scott's 'Voyage of the Discovery,' which was published by Messrs. Hachette & Cie., is now to be added a Hungarian edition in a slightly abridged form. The translation will be the work of Prof. D. L. de Loczy, and the volume will be included in the series of descriptions of remarkable modern voyages published by Mr. R. Lampel of Budapest, under the patronage of the Hungarian Geographical Society.

THE recent death, at an asylum at Banstead, of Olive Morgan, a pioneer woman journalist of versatility, ought not to pass unnoticed. Born on April 22nd, 1839, at Elmira, New York, the daughter of an actor, she left her native land at the age of sixteen, and lived for some years in France. Her first book, 'Photographs of Paris Life,' made up of letters which she had written for American

and English newspapers, appeared in 1861, and received laudatory notice from Dumas fils in the *Figaro*. She returned to America in 1864, and was for a while on the stage, which she abandoned for journalism. For some years she was dramatic and musical critic of *The New York Herald*, and contributed to *The New York Tribune*. In 1871 she became a regular contributor to the *London World*. She published several novels, including 'The Mimic World' and 'Get thee behind me, Satan.'

THE death is also announced, at the age of seventy-four, of Mrs. Augusta Jane Evans Wilson, an American novelist, at Mobile, Alabama. There are no fewer than seven different editions of her 'St. Elmo' and 'Vashti' by seven different British publishers. Augusta Jane Evans, born at Columbus, Georgia, on May 8th, 1835, was educated privately; lived at San Antonio, Texas, from 1846 to 1849; and married in 1868 L. M. Wilson of Mobile, who died in 1891. The names of Mrs. Wilson's other books are 'Inez' (1856), 'Beulah' (1859), 'Macaria' (1864), 'Infelice' (1875), 'At the Mercy of Tiberius' (1887), and 'A Speckled Bird' (1902).

AT last week's meeting of the Académie des Inscriptions et Belles-Lettres the awards in connexion with several annual prizes were announced. The Prix Brunet (3,000 fr.) has been divided into four parts, the chief of which (1,500 fr.) goes to M. Philippe Renouard for his bibliography of works from the press of Josse Badius; while 500 fr. each are awarded to M. Briquet for his 'Dictionnaire historique' of watermarks on paper; to M. L. Nardin for his monograph on Jacques Foillet, printer and publisher (1554-1619); and to M. H. Stein for his 'Bibliographie générale des Cartulaires français.' The Prix Stanislas-Tulien (1,500 fr.) for the best book relating to China is awarded to Dr. M. A. Stein for his 'Ancien Khotan.'

M. H. LE SOUDIER, whose useful and elaborate 'Bibliographie française, 1900 à 1904,' was noticed in *The Athenæum* of August 29, 1908, announces that the second volume, which will deal with the books published in France from 1905 to 1909, will appear in the course of next year.

THE programme for the celebration of the 500th anniversary of the founding of the University of Leipsic, which, as previously stated, will take place from July 28th to 30th, has now been published. The proceedings will be opened by a service in the University Church, to be followed by a meeting in the new theatre, when the King of Saxony will address the assembly; and in the evening the Saxon Ministry will give a dinner. On the 30th Prof. Dr. Wundt will speak in the Wandelhalle, and an historical procession of the students will take place. A special performance at the theatre, a concert, and a *Festkommers* will bring the festivities to a close.

NEXT week we shall pay special attention to Books of Travel and Holiday Literature.

SCIENCE

OUR LIBRARY TABLE.

The Judgment of Paris and some other Legends Astronomically Considered. By the Hon. Emmeline M. Plunket. (Murray.)—Miss Plunket is already favourably known through her 'Ancient Calendars and Constellations,' which was noticed in *The Athenæum* on Nov. 7th, 1903. As we pointed out then, her speculations, though interesting, and founded on much careful study, occupied rather too wide a field. Nor can we admit the extreme antiquity of the zodiacal constellations deduced from a theory that the Accadian calendar originated when the winter solstice, and not the vernal equinox, coincided with the sun's entry into Aries.

The main scope of the present work is to suggest a scientific origin for a large number of ancient Greek myths, according to the view thus set forth in the Preface:—

"Of late years the revelations of archaeology have assured us of the fact that arts and sciences flourished in Egypt and Babylonia at an age heretofore considered as prehistoric. Unless, therefore, we are prepared to deny to the Aryan race participation in the attainments of Semitic and Hamitic races, it is not unreasonable to suppose that Grecian and Roman legends—even though we should assign their origin to a far higher antiquity than that of the Homeric age—were not necessarily based on absolute irrationality, i.e., on the speculations and observations of ignorant and savage men, but that there had been sufficient time and opportunity for them to have been imagined by sages of old, to exemplify scientific truths; and not only so, but that, further, there had been time for the original meaning of those myths to have become already, in the classic age, much obscured, even to the poets and dramatists who have handed them down to us. If this were the case, it is easy to understand how those myths, while they gained in beauty and in their truthful likeness to human nature, not seldom lost beyond recognition their likeness to the scientific truths they had been originally intended to exemplify."

It must be confessed, however, that, if we assume this to be so, attempts to unravel the sources of those myths and legends must be to a large extent speculative, indeed, open sometimes to diverse interpretations. We will content ourselves, as we cannot enter into the many details of Miss Plunket's suggested explanations, by giving a few words respecting the one case from which she has chosen the title for her book.

Paris, she thinks, personified in some way the spring equinox, or the season midway between the winter and summer solstices, and therefore might, according to mythic imagery, have been considered an impartial umpire of the rival claims to the golden apple. This is taken to be at a date when the equinoctial point was situated in the constellation Taurus. Paris (who has much in common with the Persian god Mithras) is often figured in the company of bulls, and is said to have triumphed over his brothers in securing a special bull, after which he was honoured as a prince of the Trojan line. His name is not Grecian, but probably Phrygian. Seeking for an astronomical origin of the story of his carrying off Helen, the author accepts the view that that heroine represents the moon. Now she was the sister of Castor and Pollux, and it is easy to connect this with the moon in Gemini. And if the moon was observed at her first quarter in the first degree of that constellation, the sun was in the first degree of Pisces, making the day the first of the twelfth solar month of the year. The new moon in the same constellation marked the spring equinox; and the point of the explanation is to suggest that, while some races and some schools of astronomy

directed special honour to the moon at its first quarter in Gemini as a mark of the winter solstice, occurring in the twelfth month of the year, some other race or other school of astronomers preferred to direct such special honour to the new moon in Gemini as a mark of the spring equinox. Miss Plunket works out this ingenious idea or speculation in much detail, and inclines to the opinion that the legend of Paris and Helen arose at some date later than B.C. 3700, so that, from precessional changes, the moon at new, or rather when first visible after conjunction, not the actual new moon itself as the conjunction is now called, in the constellation Gemini, marked the season of the spring equinox. Helen's return to Menelaus after the death of Paris leads to another astronomical suggestion, as does the story of Herodotus, reproduced in Euripides's 'Helen,' that she never really left her husband, but that Paris carried off only a phantom Helen.

We have probably said enough to indicate the nature of Miss Plunket's interpretations of Grecian myths, which she works out with much wealth of learning, finding covert astronomical allusions in most of them. No classical or astronomical scholar can fail to find the volume interesting.

WE have received the second part of Mr. Stanley Williams's *Zenographical Fragments* (Taylor & Francis), containing his observations of the motions and changes of the markings on Jupiter from March to August, 1888. The previous part comprised those obtained in the preceding opposition, 1886-7. The present series is considerably larger, which is the more satisfactory because the planet seems to have been unduly neglected in that year by other observers, partly on account of its low altitude in Europe. Mr. Williams remarks that whereas he formerly thought that the white spots were at a lower level than the dark belts, he now thinks it probable that the upper surfaces of both are at nearly the same altitude, and he no longer considers that the white spots extend under the dark belts. Three features of unusual interest appeared in 1888: a number of little blackish spots on three narrow belts in the northern hemisphere, accompanied by faint dusky streaks towards the north; two small but definite dark spots in the southern hemisphere, in a latitude where such are seldom seen; and the remarkable dark spot δ (described and figured in a paper published in the *Monthly Notices* of the Royal Astronomical Society), which afterwards appeared to have foreshadowed the apparition of the great south temperate disturbance of 1889-92, very similar to that first seen in 1901 in the same south latitude, and still visible, though it has undergone changes. Mr. Williams gives in the thirteenth section an account of the principal great surface currents on the planet, comparing his results with those more recently obtained by many observers up to 1907, including the northern, the north tropical, the equatorial (north and south), the south temperate, and the southern currents.

The Railway Locomotive. By Vaughan Pendered. (Constable & Co.)—While Mr. Pendered hopes that engineers will find in his book something they did not know before, he keeps the ordinary traveller constantly in his mind, and he does not cram his pages with mathematical calculations which "in practice...play but a secondary part...because they do not always fit in with existing conditions." The book tells us all about

locomotives—their frames, cylinders, boilers, valves, and other component parts.

"There are very wide differences in externals, but in essentials all locomotives, without exception, are the same....Yet the influence of nationality and climate have [sic] made themselves felt, and various designs may be regarded as indigenous to particular countries."

The main difference, for instance, between British and American engines is that ours are built to last as long as possible, while theirs are designed to "hold together" until something "bigger" is evolved. No doubt there are arguments in favour of both plans, but do not our locomotives carry us at a greater average speed, and with infinitely greater immunity from accident, than those of any other country?

Mr. Pendered is concerned mainly with present-day conditions, but in dealing with the "blast-pipe," in which the waste steam is made use of to increase the draught in the fire-box, he tells us that at first the only object in turning the exhaust steam into the chimney was to get rid of it, and its effect on the furnace was discovered accidentally. He also says that "it is fairly certain that the knowledge that a steam jet would entrain air, and so induce a draught, was possessed by the old Greeks and Egyptians." An interesting application of this principle is described as follows:—

"In 1594 Sir Hugh Platt published an enquiry and a description of 'a round ball of copper or latten (brass) that blowes the fyre verie stronglie by the attenuation of water into ayre.' The ball or balls were to be 'hung in the chimney directly over the fyre to cure smoky chimneys, for being so hung the blast arising from them carries the loitering smoke along with it.'"

We have said enough to show that this book does not consist of mere dry bones of technical terms, but possesses great interest. It is, on the whole, well and clearly written, though the author seems to have forgotten to tell us how the return motion of the paper-cylinder on the indicator is obtained.

The illustrations are plentiful and excellent, but in the text-references to them their pages should be given as well as their numbers, e.g., fig. 39, on p. 83, is referred to frequently throughout the next fifty pages, and the reference to it by number only entails a good deal of hunting. The few "half-tones" should have been worked separately, so that the text need not have been printed on the coated paper which makes the book heavy to hold and irksome to read.

Now that the weather and season make the country more desirable, there is a frequent call for maps. We have before us the *Colchester* sheet of a new Ordnance map on a small scale issued on behalf of the Ordnance Survey authorities by Mr. Fisher Unwin. We are glad to see that a publisher of enterprise has taken up these official publications, and is issuing them in so attractive a form. In earlier days they were hardly known to the general public, and never sufficiently exhibited for sale. The new large-sheet series on the scales of 1 mile and 2 miles to the inch is admirably clear, and printed, we are glad to find, on material which will stand wear. The *Colchester* sheet includes Southend in the south, and covers the district from Felixstowe in the north-east to below Brentwood in the south-west.

THE ROYAL SOCIETY'S CONVERSAZIONE.

THE first Conversazione of the season was held at Burlington House on Wednesday evening, and was numerously attended. At one time, indeed, it seemed as if the throng of visitors who were received by Sir Archibald

Geikie would never be able to "circulate," but the demonstrations in the Meeting-Room on the ground floor drew away a fair number, and the exhibits were thus able to receive a proper amount of attention.

In Physics Sir William Ramsay's liquid and solid emanation of radium was, perhaps, the most popular exhibit of the evening, the emanation—which Sir William was careful to insist was an inert gas of the argon group—being compressed by a compact apparatus into a capillary tube, and there subjected to varying pressure. In these circumstances it condenses into a colourless liquid with strong phosphorescence; but when the tube is touched with liquid air, it flashes out with a brilliant light like that of a miniature electric arc, in which state it is, according to the exhibitor, a solid. The density of the liquid is exceedingly high, a cubic millimetre occupying about the same space as a pin's head.

Close by this was a very interesting exhibit by Prof. Norman Collie, who showed that neon—another gas of the argon group—if enclosed at atmospheric pressure in a glass tube with mercury, emits when shaken a vivid orange light. One of the most extraordinary features of this exhibit was a ring-shaped tube filled with the same mixture, one half of which, some time before, had had an electric charge passed through it. On being shaken, the electrified part remained dark, while the unelectrified glowed as brilliantly as before. When a silica tube was substituted for the glass, and the mercury was brought to boiling-point, the vapour rising from it gave out a bright green light. No explanation of these phenomena has yet been offered; but it is suggested that they show neon to be essentially different from the other gases of the group. The Rev. Father Gill, S.J., also exhibited a series of vacuum tubes of bulb form containing in the centre a small strip of platinum or palladium foil, coated in each case with the finely divided metal known as palladium black. Two wires sealed in the glass enabled this to be heated by an electric current, and when the current was switched on, the glowing foil was seen to be surrounded by a dark space, beyond which again was manifest a luminous glow of deep purple. It does not seem that any electric field is set up by the current except in the foil, and the only explanation suggested is that the palladium black contains some gas—probably carbonic oxide—occluded within it, which is set free on heating.

Mr. Alfred W. Porter had an interesting exhibit showing the effect of a single electric spark on a photographic plate backed by a plate electrode, where the experiment takes place in different media—nitrogen, carbon dioxide, coal gas, ammonia vapour, and pentane in turn replacing common air. The "splash" thus produced on the plate, and fixed by subsequent development, varies considerably, the variation being apparently characteristic of the gas employed. Thus, while carbon dioxide, coal gas, and the others show different and peculiar ramifications, common air shows a kind of circular radiation, which is more perfectly regular in the case of nitrogen.

Several new electrometers were exhibited in this section, prominent among which was a string electrometer by Mr. T. H. Laby and Mr. Horace Darwin, which can also be used as an oscillograph, and in that capacity exhibited Prof. Rutherford's method of counting the Alpha particles shot off by uranium; while a quadrant electrometer for alternating currents was exhibited by the National Physical Laboratory.

In Mechanics an engine worked by stretched india-rubber cord was shown by Mr. A. Mallock, the condition of its perfect working being apparently that the cord should be unwound at constant tension, while the unwound part should be free to contract. The exhibitor claimed to have overcome this difficulty in his model, but the hindrance to the maintenance of the requisite conditions caused by changes of temperature was well shown by the neighbouring exhibit of Prof. Silvanus Thompson, displaying a series of varying weights suspended by india-rubber cords, which contracted on the application of heat sufficiently to raise the weights. In the same connexion may be noticed Mr. C. E. S. Phillips's exhibit of the flow of sand through tubes, which demonstrates that the rate of escape of sand through an orifice in the lower end of the tube is independent of the head of sand above the opening. This is ingeniously shown by the interposition of layers of dark sand at regular intervals, which are observed to keep at a uniform distance from each other. It perhaps shows also how excellent an instrument for the accurate measurement of time the sand-clock or hour-glass might be in capable hands. In the same section an apparatus exhibited by Dr. C. V. Drysdale in the Secretaries' Room, for directly measuring speed, frequency, slip, and other periodic phenomena by a stroboscopic method, received much well-deserved attention.

In the Natural Sciences an exhibit by Dr. A. D. Waller showing the "cardiograms," or records of the heart's variations, taken by the string galvanometer invented by Dr. Einthoven, attracted much notice, some part of which was due to the excellent behaviour of a highly trained bulldog, who furnished the standard of comparison between the action of the canine and human hearts respectively. The process, which was described in *The Athenæum* some five years ago (see Nos. 4010 and 4066), seemed on Wednesday to work perfectly, and it is singular that more has not been heard of it in England in medical practice. Dr. E. F. Bashford's rather gruesome exhibit illustrating recent investigations into the cause of cancer was also most interesting, and seemed to the lay mind to demonstrate his point that the disease cannot be due to any microbe or parasite. The experiments on mice, from which some of his deductions are made, also seem to establish that the change from a superficial and sluggish cancer to a deep-seated and virulent one is largely an affair of growth, and may be prevented by timely operation; but mice are not men, and it does not appear that the experiments, although affording evidence of the advance made in our knowledge of this scourge of the human race, are yet absolutely conclusive.

A microscopic section of the aorta of the heart of King Merenptah—probably the Pharaoh of the Exodus—exhibited by Mr. S. G. Shattock, and showing the calcareous particles in the arterial coat which are said to argue senile degeneration, deserves notice, as do the drawings of extinct animals, such as the huge *Diplodocus* of Carnegie, the terrible-looking *Triceratops* of Wyoming, and the sabre-toothed tiger who must have been the contemporary of man during the cave-dwelling period. A spirited reconstruction of a whole family of the precursor of man known as the *Pithecanthropus* of Java attracted special attention, and is, we believe, the first of the kind which has been shown. All these drawings were the work of Miss Alice Woodward, and were exhibited by Mr. H. R. Knipe.

The demonstrations in the Meeting-Room

which were given during the evening comprised a very interesting one by Dr. A. E. H. Tutton to illustrate the progress that has lately been made in our knowledge of the internal structure of crystals. In the course of this a new lantern polariscope was employed which gave all the natural colours of polarization, so to speak, automatically, the crystals used being colourless when seen by ordinary light. The other demonstration was a lecture by Dr. Hans Gadow illustrative of his late travels in Mexico, and formed a valuable and, so far as can be judged, complete guide to the scenery, flora, and anthropology of that still obscure country.

This notice must not close without reference to the excellent photographs of Constantinople exhibited by Sir Benjamin Stone, which have a peculiar interest at the present time, and Mr. Alfred Wright's machine for evaluating and solving algebraical formulas and equations by means of special electrical resistances, a Wheatstone bridge, and slide rules. The latter, if it bears out the promises made on its behalf by its inventor, should render the solution of algebraical formulas in physics so easy as to revive their use in those sciences, in which it has lately fallen rather into the background.

SOCIETIES.

GEOLOGICAL.—April 28.—Prof. W. J. Sollas, President, and afterwards Prof. W. W. Watts, V.P., in the chair.—The following communications were read: 'The Boulders of the Cambridge Drift,' by Messrs. R. Heron Rastall and J. Romanes,—and 'The Nephrite and Magnesite Rocks of the South Island of New Zealand,' by Mr. A. Moncrieff Finlayson.

SOCIETY OF ANTIQUARIES.—April 29.—Dr. C. H. Read, President, in the chair.—The President announced that he had appointed Dr. Arthur John Evans to be a Vice-President of the Society.—The Rev. William Greenwell and Mr. W. Parker Brewis communicated a paper on the 'Development of the Bronze Spearhead in the United Kingdom.'

May 6.—Dr. C. H. Read, President, in the chair.—Mr. W. H. St. John Hope read a paper on the early topography of the town of Ludlow, in which he submitted that the setting-out of its unusually regular plan was very little later than the foundation of the Castle in the last quarter of the eleventh century. The symmetrical arrangement had been subsequently disturbed by the addition of the outer bailey to the Castle at the close of the twelfth century, and by the enclosing of the town with a wall in the succeeding century. Mr. Hope also exhibited, through the kindness of the Rev. T. F. Falkner, photographs of the tower parapet of Burnham Westgate Church, Norfolk. These are decorated with a remarkable series of sculptures, including the Fall, the Annunciation, the Flight into Egypt, the daughter of Herodias tumbling before Herod, the beheading of John Baptist, and the murder of St. Thomas of Canterbury, and sundry figures of saints. Nothing is known of the history of this parapet, which was added to the tower *temp.* Henry VII.

Mr. A. P. Maudslay exhibited a volume of the Ceremonies of the Order of the Garter written for Henry, Prince of Wales, in 1606, by Sir William Segar, Garter, with illuminations of the arms and styles of the existing Knights Companions. Lord Dillon exhibited the copy of the Statutes of the Order of the Garter written for Sir Henry Lee in 1597. Miss Nina Layard exhibited two broken alabaster statues of seated bishops, from Fornham St. Mary, near Bury St. Edmunds, of Nottingham work of the fifteenth century.

ROYAL ANTHROPOLOGICAL INSTITUTE.—May 4.—Mr. J. Gray, Treasurer, in the chair.—The election was announced of Mr. Ernest Bliss as a Fellow.—Mr. A. L. Lewis read a paper on 'Some Stone Circles in Ireland.' The author described several large circles in the neighbourhood of Lough Gur, co. Limerick. These differ from the British circles, being thick banks of earth faced on each side by large stones, but they are furnished with outlying single stones in a manner similar to that found at many of the circles in England and Scotland; these outlying stones are apparently in the direction of the rising of some star at a very early date. One

of the largest circles was "restored" shortly after 1860, and now consists of a wall (150 ft. in diameter, and 5 ft. high) of stones, backed outside by a bank of earth 30 ft. wide, through which there is but one entrance, a passage 3 ft. wide, lined with stones on each side; this entrance is in the direction of the rising sun in May. The author suggested that, assuming the restoration of this circle to be correct, it differed in construction from the others, and possibly also in its purpose; and that it might have been used as a pound for wild animals, driven into it from outside over the sloping bank, and kept inside to be killed as required. There were also circles of stones without earthen banks, remains of cromlechs or dolmens, locally called "giants' graves," and many other interesting ruins belonging to various ages; and there was also the usual melancholy tale of monuments of all sorts destroyed.

In another short note Mr. Lewis drew attention to some concentric circular markings, similar to those found at New Grange and other prehistoric places, faintly incised on a stone on the Rock of Cashel, on which the early kings of Munster are said to have been crowned, and which now serves as a pedestal for a very ancient cross.

Both papers were illustrated by lantern-slides, mostly from photographs taken by the author.

ARISTOTELIAN.—May 3.—Mr. Shadworth H. Hodgson, V.P., in the chair.—A paper was read by Mr. G. R. T. Ross on 'The Satisfaction of Thinking.' The aim of the paper was to examine thought from the psychological point of view, in order to discover if any light was thereby thrown on the nature of reality. (1) Thinking is the synthetic activity of mind, and consists in the introduction of order into the contents of our experience. Thinking must be accounted for biologically by the satisfaction with which it has been attended in the species. This satisfaction must be due to its promoting activity. (2) The apprehension of space and the fixation of temporal relations are the cognitions which primarily promote activity. Hence, they are attended with a high degree of satisfaction. They are essentially an awareness of the continuous, i.e., the act of synthesis is always of the same type. Hence comes an additional facility in such judgments. Other forms of thinking present us with the intelligible in proportion as they approximate to the apprehension of the continuous. (3) To the Idealist assumption that all reality is correlated with thought, we must add that it implies a correlation with feeling and activity also. Incidentally the divergence of this theory from Pragmatism was pointed out, and the doctrine of M. Bergson, viz., that thought cannot apprehend time, was criticized. The paper was followed by a discussion.

MEETINGS NEXT WEEK.

- MON. Institute of British Architects, 8.—'Smoke Abatement,' Sir W. B. Richmond.
- TUES. Royal Institution, 3.—'The Hittites: (1) Monuments of Egypt and Asia Minor,' Prof. J. Garstang.
- Society of Arts, 4.30.—'Canada as a Field for British Investment,' Mr. J. Obed Smith. (Colonial Section.)
- Statistical, 5.—'The Meat Supply of the United Kingdom,' Mr. R. H. Hooker.
- WED. Meteorological, 4.30.—'The Anticyclonic Belt of the Northern Hemisphere,' Col. H. E. Rawson; 'Errors of Estimation in Thermometric Observations,' Mr. Albert Walter.
- Folk-lore, 8.—'Bantu and Arab Elements in Swahili Folk-lore,' Miss A. Werner.
- Microscopical, 8.—'On the Recent and Fossil Foraminifera of the Shoresands of Selsey Bill, Sussex,' Part II., Messrs. E. Heron-Allen and A. Earland; 'A New Illuminator for the Microscope,' Mr. J. W. Gordon.
- Society of Arts, 8.—'Railway Development in China,' Mr. A. J. Barry.
- THURS. Royal Institution, 3.—'Newfoundland,' Lecture II., Mr. J. G. Millais.
- Royal Society, 4.30.
- Historical, 5.—'Later Tudor Ballads,' Prof. C. H. Firth.
- Institution of Electrical Engineers, 8.—Annual Meeting; Paper on 'Some Tests and Uses of Condensers,' Mr. W. M. Morder.
- Chemical, 8.30.—'The Action of Nitric Acid on the Ethers of Aromatic Hydroxyaldehydes,' Mr. A. H. Salway; 'Isolation and Synthesis of p-Hydroxyphenylethylamine, a Water-Soluble Active Principle of Ergot,' Mr. G. Barger; and other Papers.
- FRI. Royal Institution, 3.—'Afforestation,' Hon. J. C. Guest.
- SAT. Royal Institution, 3.—'The Secret Societies of the Banks Islands,' Lecture I., Dr. W. H. R. Rivers.

Science Gossip.

THE volume of the *Connaissance des Temps* for 1911 has recently been issued. Started by Picard in 1679, this valuable annual has suffered no interruption since; but its scheme has from time to time been enlarged, particularly under the editorship of the late M. Lewy, which began in 1876. Since his death it has been edited by M. Radau, who, born a Prussian and educated at Königsberg, removed in 1858 to Paris, where he was naturalized and became a distinguished member of the Institut. The only change which appears to have been made in the

present volume is the addition of a larger number of stars to be occulted by the moon. The data of the planetary and other tables and the general arrangement are as in preceding years. The total eclipse of the sun on April 28th is a very provoking one. Although the duration of totality amounts to nearly five minutes where it crosses the equator in the middle of the Pacific Ocean, the central line will not pass over land anywhere except about sunrise (on the 29th) to the extreme south-east of Australia, failing to reach Central America before sunset. The annular eclipse on October 22nd will be best seen in China and New Guinea. The opposition of Mars in November, 1911, will be very favourable as regards position, though the planet will not be quite so near the earth as at that which will take place next September.

FOUR more small planets have been photographically discovered by Herr Kopff at the Astrophysical Institute, Königstuhl, Heidelberg: two on the 19th ult., and two on the 22nd.

Two fresh variable stars are also announced. One of these, var. 12, 1909, Pegasi, was detected by Madame Ceraski in the course of her examination of the photographs obtained by M. Blazko at the Moscow Observatory; it changes between the tenth and twelfth magnitudes, the period being probably long. The other, var. 13, 1909, Vulpeculæ, was found by Mr. Astbury of Wallingford to be of the Algol type. It is numbered in the Bonn 'Durchmusterung' +22° 3617, and the normal magnitude is 7½.

THE prize of 100,000 marks which the late Prof. Wolfskehl left for the solution of the Fermati proposition, a crux in algebra, has not been awarded, as the Philosophical Faculty of Göttingen, to whom the decision was entrusted by the donor, consider that none of the papers sent in has established the proof. The last number of the *Archives of Mathematics and Physics* discusses several of the so-called solutions, and exposes their errors. The prize therefore still awaits a winner.

FINE ARTS

The Monuments of Christian Rome from Constantine to the Renaissance. By Arthur L. Frothingham, Ph.D. (New York, the Macmillan Company.)

THIS is the tenth volume of the excellent series of "Handbooks of Archaeology and Antiquities," edited by Dr. Percy Gardner and Mr. Francis W. Kelsey. No better authority could have been chosen to deal with the subject of early and Mediæval Christian art than the former Assistant Director of the American School at Rome, and former Professor of Archaeology at Princeton University, whose many and interesting contributions to the history of art, and discoveries in that field, have won him a prominent place among specialists.

The volume contains two parts: an historical sketch of religious and civil structures from the time of Constantine (312–37 A.D.) to the return of the Papacy from Avignon; and a "classification of monuments" from the point of view of architecture, sculpture, and painting—both being written "en parfaite connaissance de cause," and in a sober, forcible, bright style, the conciseness of

which does not interfere in the least with the clearness of the text. The absolute want of references—even in the case of Duchesne's edition of the 'Liber Pontificalis,' on the authority of which the first part is mainly founded—compels the reader to take much on credit; but he can do so without concern, however useful a bibliographical appendix might have proved to him. The following points are of no great importance. We mention them only as showing that we have paid the book the deserved tribute of careful scrutiny.

The author charges Pope Honorius I. (625–40) with the beginning of the destruction of Constantine's Basilica on the Clivus Sacer, by having made use of its "bronze tiling" for St. Peter's. Pope Honorius did make such use, having won the consent of the Emperor Heraclius during his visit to Rome in 629; but the gilt-metal roofing was stripped off the Temple of Venus and Rome, not from the Basilica. Specimens of these tiles were seen and described by Justus Rycq and Giacomo Grimaldi in 1606, when Pope Paul V. destroyed in his turn the roof of old St. Peter's. It is doubtful whether the spoliation of Hadrian's Villa was really begun by Constantine: in fact, there are reasons for a contrary belief. A villa which, in spite of mediæval and Renaissance lime-burners and marble-cutters, and uninterrupted plunder from Tiburtine and Roman builders, has yielded 261 works of art, and is still capable of yielding more, as proved by the finding of the exquisite Dionysus in 1877, cannot have been despoiled by Constantine, or by any of his successors before the pillage of Alaric in 410.

The importance assigned to the Titulus Equitii (SS. Silvestro e Martino ai Monti), as a "structure" of Pope Sylvester is rather exaggerated. Those who have followed the works of exploration carried on near S. Martino between 1880 and 1888, or read the description of them given in the 'Monumenti Antichi,' vol. i. No. 3, 1891, pp. 484–9, know that Pope Sylvester did not build a new edifice "in prædio cuiusdam presbiteri sui qui cognominabatur Equitius," but simply turned into an oratory one or two crypts lighted by means of skylights through the vaulted ceiling. The present church, founded by Pope Symmachus (498–514), stands not *above*, but near, the original oratory. The studies of Florian Jubaru and Fedele Savio have proved that the Rotunda of Constantina, daughter of the Emperor, and wife, first of Hannibalianus (335–7), later of Gallus Cæsar (351–4), was not a baptistery, but a mausoleum; and that it was never surrounded by a circular portico, as suggested by Prof. Frothingham at pp. 28, 29.

At the time of Constantine, the author says, "the area of the circus Maximus was increased so as to seat nearly three hundred thousand people." The number three hundred thousand is neither the one given by the 'Notitia' (385,000 seats) nor the one suggested by Huelsen

(250,000) : at all events, Constantine may have done something for "die letzte Ausschmückung des Circus," as Richter calls it, but he did not increase, and could not possibly have increased, its accommodation.

Another passage open to controversy is to be found on p. 37 :—

"A document of 395 indicates that five hundred square miles of arable land around Rome had become a morass, and that malaria, the new [*sic*] scourge of the Campagna, had made frightful progress."

This statement is justly contradicted by the author himself, five pages further on, in the following words :—

"It is certain that at any time before the sack of Alaric (410) and Genseric (455) we may think of Rome as surrounded by a wonderful garden of immense extent... extending to the hills and the sea in a bewildering labyrinth of beautiful villas."

In the catalogue of Roman parish churches on pp. 39-40 two or three slight mistakes occur, such as the placing of the Titulus Pudensis in the fifth region, and the Titulus Marcelli in the eighth. No mention is made on p. 43, among the underground churches, of that of Sant' Ermete, although it is the most subterranean of all.

These and other corrections of the same modest importance must not be taken as reducing the value of the volume. Prof. Frothingham is proof against serious criticism.

THE ROYAL ACADEMY.

(Third Notice.)

THE purchase for the Chantrey Collection of Sir Lawrence Alma Tadema's *A Favourite Custom* (181) reminds us somewhat brusquely that in our analysis of the more vital features of this year's Academy we run the risk of overlooking altogether many of the official centre pieces of the exhibition. The truth is that just now the Academicians as a body are even more than usually inclined to rest on their laurels. The more exacting portion of the public has developed in some respects beyond them, and there are few who endeavour, by the vivacity and conviction with which they present the old point of view, to recall wavering admirers to a style of art somewhat out of fashion. It is perhaps in sympathetic appreciation of such an attempt to stem the advancing tide that his colleagues have selected Sir Lawrence's picture for purchase, and there is this much to be said for their decision; the painter himself appears to have no qualms as to the validity of his method. He is still as exacting as ever in his devotion to meticulous detail—to literal reproduction of classic subjects. After all, to become old-fashioned is the ultimate fate of every one, and there is something fine in fighting to the last in a losing cause.

Unfortunately, this tenacity is not here employed in defence of what was most valuable in the typical Academy picture of the last twenty years. When we contrast these works with such typical newcomers as those noticed last week—works which, while we welcome them we cannot hail as of epoch-making importance—we are reminded that the story-telling picture in its higher developments implied a certain competence of draughtsmanship—the power of articulating a group, and establishing, at any rate, what each personage was looking at, and why. In favourable cir-

cumstances, with a simple subject, it even resulted in a design of some cohesion. Pettie's picture in the Diploma Gallery may be taken as an instance of the sort of thing that would be a shrewdly critical neighbour for much of the newer painting, which might by comparison appear vague in intention; and it is conceivable that a rally in favour of the dramatic in picture-making would call attention to the want of dynamic force in the draughtsmanship of the younger men. This has not for many years, however, been a strong point with Sir Lawrence Alma Tadema, who has acquired a habit of compiling accessories for their own sake. His aim is for actuality, and his actuality is less convincing, and above all less luxurious, than that of the younger men, even in a picture which, like this, aims at an impression of luxury. Any impressionist of the second rank might match the illusiveness of his transparent water over nude bodies, and he loses most of the advantage of his smaller and daintier brushwork by reason of his indifference to grace of pose or continuity of line. His forms are broken up, and the interest scattered, to an extent that fatigues curiosity instead of rewarding it.

A similar chopping-up of forms disfigures another picture which marks a rallying effort on the older lines, Mr. Bundy's *City Fathers* (261), which again displays a certain vitality, resulting nevertheless in a bad picture. Some of the attention it has received might more fittingly be bestowed on Miss Anna Airy's *Scandal-Mongers* (354) in the next room—a large canvas which has a little of the prosaic directness of approach of Hals (the quality at which Mr. Bundy more laboriously aims), and which is moreover conceived within the limits of a colour-scheme unobjectionable, if not inspired. As an "early work" to develop from it promises very well; and there is a sprinkling of other canvases of less commanding ability which show the existence of another movement among the younger painters, a section of whom set more value on vigorous brushwork than subtleties of colour. Of such realistic work with a restricted palette we may cite examples in Mrs. Nutt's *Malay Children, Singapore* (277), Mr. T. C. Dugdale's *Nocturne* (437), Mrs. Fagan's *Sleeping Mother and Babe* (441), and Mr. J. H. Bentley's *Père Galvin* (368), in which the painting of the hands is the best passage. These, while refreshingly direct, are but enlarged school-studies, interesting only as exercises; Mr. Harrington Mann's *Workroom* (709) is similar in character, though opportunity has offered the painter a more elaborately set-up group, while his taste has led him to a more lavish use of colour, not quite to the advantage of his picture. The more sensuous use of colour, again, in Mr. Isaac Cohen's very unfantastic *Fantasy* (749) makes his picture a link between these painters and the smoother life-study (*Incense*, 485), of Mr. Solomon whose clean attractiveness and strength rather of colour-pitch than of drawing or brush-work has been cleverly seized in Miss F. Lion's *Sylvia, Daughter of Cecil Braithwaite, Esq.* (650). Clean, direct figure-painting on a large scale is in Mr. Oswald Moser united with some elementary attempt at invention, and the combination is sufficiently rare to deserve a little attention. *And they laughed him to scorn* (183) is not without dramatic sense, but is made theatrical by being so overlaid with extravagances of local colour that the connexion between figure and figure is lost. We see a number of gesticulating single figures, not a group animated in varying fashion by the same emotion. The ripple of movement through the picture is strangled by the static use of colour, tending to divide the

group into so many self-contained compartments.

This use of colour is well enough in place in such a picture as Mr. Cadogan Cowper's *Venetian Ladies listening to the Serenade* (65), the clearly defined differences of hue enhancing in this instance the impression of the immobility of the listeners. The masses of warm colour to the left of the composition are handsome and splendid, though the artist seems to have had a difficulty in painting the dog up to the same pitch of brilliance. Much more damaging, however, to the chromatic balance of the design is the garish blue sky, which seems to have been forced out of key at the last moment. Only one of the three heads is studied with a thoroughness proportionate to the elaboration of costume. Finery seems in increasing degree the preoccupation of Mr. Cowper. The other painters of the younger Pre-Raphaelite School are mainly absent this year, so varying are the fates which have sometimes filled the rooms with them. Mr. Denis Eden's *Green Felicity* (418) is the best of them, refined in drawing, but papery in quality, as his work usually is from his desire to keep his picture pale in key, and his unwillingness at the same time to allow any object to be "mat." Mr. Byam Shaw's *Rude Boreas* (649) is at once worse pictorially, and better in its revelation of latent power in the artist. Mr. Shaw has a gift for keen visualization in several modes, but seems incurably inclined to jumble them together in a single picture. A similar unrestrained use of colour united with a healthy naturalism is to be found in Mr. G. Harcourt's *The Tracing* (218), and in milder form in Mr. Edgar Barclay's *Wrestling with the Wind* (294), in which the girl's head is charmingly painted. Amongst these artists should perhaps be mentioned Mr. Briton Rivière, whose *Hark! hark! the lark* (88) shows him in fresh guise as a rather naive and charming painter.

Mr. Barclay brings us to the older generation of landscape painters, of whom the oldest is probably Mr. Aumonier. His *Castle Valley, Tintagel* (77), is a sober, satisfactory picture, very moderately, but successfully, varied in texture throughout, apart from a passage of leaden distance, where the heavy opacity of the pigment forces its way forward. We submit that the distance should be the blending point wherein the paint will neither be so transparent nor so solid as in the more boldly varying foreground. There is the same difficulty in more acute form in the best of Mr. David Murray's pictures (140), in which the sky seems to have been painted and repainted till it is inert and lifeless, contrasting violently with a passage of sea painting of great vivacity. This, the greater part of the picture, reminds us of Mr. McTaggart, though it is not quite so loose as is the too liquid work of that slippery executant. On the other hand, Mr. McTaggart would have blended sea and sky into a single picture as Mr. Murray has not done.

Among the other landscape painters Mr. John Reid (279, 338, 355) should be mentioned as showing work of unusually strong and personal quality; and Mr. Gardner Symons (301, 444) for painting less personal, but genuine and capable. Mr. La Thangue's best picture, *Sussex Apples* (297), though a figure subject, scores by its landscape quality, and is very crisp and spontaneous; his *Ligurian Roses* (288) shows the tendency which residence in the South seems to have on many artists, whereby their work ultimately approximates to that of Mr. Henry Woods. Other good landscapes of modest dimensions are shown by Mr. W. Hoggatt (326), M. V. Fisher (83), Mr. James Riddell (220), Mr. B. E. Leader (358), and Mr. A. S.

Hartick (428). Mr. W. D. Adams (90) and Mr. Sydney Lee (471) design more brilliantly than these, and a little more self-consciously, yet must be counted as pre-eminently representative of the direction of the most vital movement among the younger painters. Mrs. Swynnerton in the best picture she has yet shown, *Mrs. Fenwick* (678), has a similar position among figure painters, displaying considerable powers of decorative invention. Imagination of more modest range is seen in Mr. J. R. K. Duff's original design of sheep and shepherd taking refuge from the tide on a hump-backed timber bridge (385).

OTHER EXHIBITIONS.

At the Goupil Gallery Mr. Antoon van Welie has a number of works, mainly portraits. For this branch of art he seems to be qualified to a certain extent by a prompt sympathy for character, almost too ready, perhaps, to be very sincere. His sitters are of most varied type, and all treated with an exaggerated *empressement* which in its genial, rather shallow sensationalism recalls the work of Lenbach. The latter artist, however, did one or two closely wrought portraits such as we do not find here. Apart from those one or two exceptional works Mr. van Welie is probably the better artist, more impulsive and a little more sincere.

A much smaller collection of work by Mr. Henry Bishop ('The Colour of Tangier') shows a subtler use of paint in a narrow range of subject, and the entirely successful examples are for the most part confined to subjects wherein the artist exploits certain simple schemes of earth grey and white, counterchanging subtly a very few colours in a way which has a magic of its own. Such are the two largest canvases, Nos. 4 and 12, or the equally beautiful *Main Mosque* (26). Nos. 1 and 8 suggest a power to handle fuller colour that is not quite borne out in other canvases in the collection. These at their worst, however, are only a little scattered and accidental, never vulgar. Lovers of super-subtle delicacy of colour should not miss a show which expresses well the charm of empty spaces and cool shadow—the ultimate equilibrium of light and shade in which form vanishes.

ARCHÆOLOGICAL NOTES.

THE chronology of the early Babylonian kings has gone through many vicissitudes; and while Assyriologists once thought that they had a well-established starting-point in the inscription wherein Nabonidus or Nabu-nahid, the last king of Babylon, recorded that Naram-Sin, the son of Sargon of Accad, reigned 3,200 years before him, recent researches have caused them to conclude that this date may be 1,000 years too high. M. de Morgan's explorations in Persia have now, however, given us the chance of reconciling this apparent inconsistency. In a stela, described by M. J. E. Gautier in M. Maspero's *Recueil de Travaux*, which seems from his account to bear much resemblance to the famous "Stela of the Vultures," there appears the likeness of a king with a cartouche in front of him which is clearly to be read *Sharru-gi* or "Sargon." But this, according to Father Scheil, who has commented on the stela, is a different person from Naram-Sin's father, whose name may be better read *Shar-Gani-sharri*; and he considers that while the new king was the father of Naram-Sin and the real "Sargon of Accad," the Shar-Gani-sharri whose inscriptions have been found at Sippar, Nippur, and Telloh is a later

member of the same dynasty. Mr. L. W. King of the British Museum, however, has put forward the theory that the new Sargon does not belong to the Naram-Sin dynasty at all, but is a still earlier king of Kish, whose exploits are described on an inscription in the Imperial Museum at Constantinople, which, unfortunately, is so mutilated as to contain only the last syllable of his name. As this last king's conquests described (by himself) are very extensive, Mr. King suggests that tradition may have assigned some of them to Naram-Sin's father, and that the traditional "Sargon of Accad" was what he calls "the reflected image of two early kings." His conclusions on this point, which are given in a recent number of the *Proceedings* of the Society of Biblical Archaeology, are ably and fairly stated. But it may be pointed out that, if it be true, as he thinks, that the new Sargon of Kish was, like his later namesake, a Semitic monarch, Nabonidus's date can still be upheld, if we are willing to consider that the Semitic domination of Babylon had endured for a thousand years before the coming of Naram-Sin. This would not, at any rate, be challenged by Dr. Winckler, who puts the first entry of the Semites into Babylonia as "earlier than 3400 B.C."; and if Mr. King has any reasons to disagree with this statement, they are not given in his paper.

M. Étienne Combe's 'Bulletin de la Religion Assyro-Babylonienne' in the current number of the *Revue de l'Histoire des Religions*, although a little belated, offers a convenient digest of some of the most important memoirs on the subject published during the last two years. Among these, Prof. H. Zimmern's 'Sumerisch-babylonische Tamûz-lieder,' which appeared in the *Berichte* of the Royal Saxon Scientific Society, is of peculiar interest to classical scholars, inasmuch as Prof. Zimmern, like his predecessors, has no doubt that the Babylonian myth of Thammuz was the origin of the Greek legend of Adonis. While no allusion to the slaying of Thammuz by "the boar's tooth of winter" has yet been found in the cuneiform texts, Prof. Zimmern is convinced that it will one day turn up, and he promises to give us later a new version of the very difficult 'Hymns to Tammuz' published by Dr. Pinches from the tablets at Manchester, together with some similar texts from the Berlin Museum. In the meantime he tells us that the father of Thammuz was evidently the god Ningish-zi-da ("Lord of the pure wood"), whose name is familiar to us from the Gudea tablets; that the legend of the Descent of Ishtar is part of the Thammuz cycle; and that Thammuz's sister Bêlit-sêri was the secretary of Eresh-ki-gal, "lord of hell." There seems to be some mistake about the last statement, either on the part of Prof. Zimmern or his summarizer, for Ereshkigal was certainly a female deity, the wife of Ningal the Babylonian Pluto, and as such identified by the magicians of the early Christian centuries with the Greek Persephone. Other interesting identifications of names may be found in Prof. Hronzy's statement in the *Zeitschrift für Assyriologie* that the Sumerian name of the storm-god Hadad (the Biblical Rimmon) is Iskur; and in a bold attempt of Prof. A. T. Clay, in the *Journal* of the American Oriental Society, to equate the god Ninib with En-martu or Bel-amurru, and thus to make him the Amorite god *par excellence* introduced into Babylonia by the Western Semites.

A singular point has been raised by M. Maspero in a late instalment of his 'Chronique' in the *Journal des Débats*. He tells

us that the mummies of the Ramesside kings now in the Cairo Museum have nearly all been subjected to an operation like trepanning either at the moment of, or shortly after, death, as is shown by the appearance of a large triangular hole in the top of the skull. According to him, this was done for a religious, or, more precisely, a magical reason, as it was considered that death from disease was caused by the intrusion of an evil spirit, who, after killing his victim, remained imprisoned in the top of the skull, and could not escape unless a way were made for him. The practice seems to have been peculiar to sovereigns, as no evidence of it can be found in the mummies of private persons; but, here again, M. Maspero expects some day to find the explanation in some part of the myth of Osiris or Horus now lost. Perhaps the origin of the nonsense that lately appeared in our own daily press about the supernatural attributes of a particular mummy-case in the British Museum may be found in his remarks in the same article on the superstitious terrors of the guardians of the Khasr-en-Nil Museum, who declare that the mummies "walk" at night, and that Rameses VI., whose arm was removed by plunderers in ancient times and has been replaced by that of a woman, is particularly active. The same idea has been introduced more than once into modern "occult" fiction.

Prof. Sayce has found at Segêk in Nubia, which he claims to be the site of the ancient Meroë, a Greek inscription of the fourth or fifth century A.D., from which he gathers that it was the Abyssinian kings of Axum who finally overthrew the kingdom here established on Egyptian lines. This gives him the peg on which to hang a "reconstructed" history of the settlement of the Egyptian priest-kings in Ethiopia, which doubtless contains a great deal of truth, but seems at present to depend more on conjecture than fact. That it was founded by the priesthood of Amen, flying from Thebes after the rise of the Libyan dynasty under Sheshonq (the Biblical Shishak), founder of the Twenty-Second Dynasty, is probably true, as is the fact on which Prof. Sayce dwells that the country was already well known to the Amenhoteps of the Eighteenth Dynasty, and that it was here that Amenhotep III. killed the many lions of the famous scarab. Prof. Sayce makes a gallant attempt to translate the Meroitic inscriptions, and shows with some success how the efforts that the Ethiopian kings made to keep strictly to Egyptian verbal forms gradually slackened, until the kings themselves were finally replaced by what was virtually a negro dynasty speaking the language of their own country. What he does not tell us is why this flight of the Amen worshippers took place. Amen was worshipped by the Bubastite dynasty and their successors as much as by the priest-kings, and the motive cannot, therefore, have been merely religious. Nor did the Libyan mercenaries who placed their leader Sheshonq on the throne alter the civil constitution of the country, so far as may be judged. Was the flight then merely dictated by motives such as led to the removal of the mediæval Papacy to Avignon? It would seem probable, for Diodorus's story of Ergamenes seems to show that the Ethiopian priests possessed a most exaggerated idea of the functions of a State Church. Prof. Sayce's paper will appear in a forthcoming number of the *Proceedings* of the Society of Biblical Archaeology.

Mr. P. D. Scott-Moncrieff has written for *The Journal of Hellenic Studies* a criticism of Plutarch's treatise 'De Iside et Osiride,'

in which, curiously enough, he makes no mention of the doubts as to its authorship recently raised by German and other authors. He examines at sufficient length the foundation on which the treatise may be said to rest from the Egyptological point of view, and is of opinion that the author entirely failed to enter into the spirit of the Egyptian religion, and interpreted the legends that he has preserved for us exactly as a Platonist might have been expected to do. At the same time, he usefully reminds us that, all through the Ptolemaic period, the native priests stoutly resisted the gradual Hellenization of the country which took place under the influence of intermarriage and other causes, and would have nothing to do with the Greek worship of Isis, even if they were capable of understanding it. He also gives many proofs that Plutarch must have been utterly ignorant of the ancient Egyptian language and the meaning of the hieroglyphs; and he hints that it is possible that when we know more than we do now about the Mycenaean religion, we may find in it a connecting link between the Osiris myth and the Eleusinian worship of Dionysus that at present we can only imagine. Altogether, the article is suggestive and interesting, and should lead to a better appreciation of the work, which is, as the author reminds us, the one relic of antiquity that gives any key to the ideas underlying the cult of the Alexandrian divinities.

Not unconnected with this is, perhaps, the astrology of the later Greeks, materials for the study of which are gradually coming to light. Prof. F. Boll continues to publish the texts of Greek astrological writers preserved in the different libraries of Germany, of which he has succeeded in discovering nearly fifty. In the last instalment of these he gives a treatise on chiromancy by the chartophylax Libadenos of Trebizonde, written in 1336, which should set at rest the controversy started by the assertion of some modern charlatans a few years ago that their so-called "art" rested not on astrology, but on observation. Prof. L. Weigl has also published the *Εἰσαγωγή ἀστρονομίας* of Johannes Kamateros, which seems in effect to be less "a compendium of Greek astronomy and astrology," as its editor describes it, than a composition in bad verse by a contemporary of the Emperor Manuel Comnenus, dealing with the prediction of political events by the system which the Zadkiels and Raphaels of our own day call "mundane astrology." It is said to be a compilation in which are enshrined the *dicta* on such matters of writers like Hephæstion of Thebes, Eratosthenes, and the person who wrote (without authority) under the honoured name of Claudius Ptolemy. As the sources of its quotations are not acknowledged, it is of little use to us for the correction of texts, but it seems valuable as giving a record of the Greek language of the period.

The *Quarterly Statement* of the Palestine Exploration Fund contains the conclusion of Mr. Stewart Macalister's Report on the excavations at Gezer, which are now, we understand, to be abandoned. One of the objects they have yielded is a wooden tablet engraved with what appears to be an ancient calendar or list of months written in Hebrew, and described, not by their official names, but by the agricultural work to be done in them—such as "a month for the flax harvest" and the like. It seems to be ascribed with fair certainty to the sixth century B.C., and would thus be one of the earliest specimens of Hebrew handwriting known. There is great diversity of opinion as to its use, for its discoverer supposes it to

have been made by some peasant who had just learnt to write, and hung it up in his hut to impress his neighbours with this exhibition of his learning. Father Ronzevalle, Professor of Oriental Archæology at Beirut, on the other hand, thinks it may be an official copy or extract from "some administrative rescript determining the periodical demands imposed upon the rural population around Gezer for a lengthy work which concerned the whole of the neighbourhood." Dr. Daiches compares it with somewhat similar documents from Babylonia which show, according to him, that the Gezer tablet is "a generally recognized calendar," although its exact connexion with the Babylonian is not clear. The controversy still continues, and promises to be interesting.

SALES.

MESSRS. CHRISTIE sold on the 7th inst. the following pictures, the property of Mr. R. G. Behrens: Constable, Near Dedham, 115*l.* J. Crome, The Trout Stream, 609*l.* Gainsborough, A Young Girl, seated in a landscape, 409*l.*; A Woody River Scene, 141*l.* Hoppner, The Cottage-Girl, 105*l.* Raeburn, Lady Broughton, of Doddington Hall, 1,207*l.*; Master Craig, 126*l.* Reynolds, Head of a Peasant Girl, 131*l.* Romney, George Hawkins, only son of Pennell Hawkins, and nephew of Sir Caesar Hawkins, in blue coat with brass buttons, white vest and stock, 1,050*l.*; Master James Maxtone of Cultoquhey, in white dress with pink sash, 110*l.* W. Shayer, sen., Sand-Diggers, 147*l.*

The following pictures were from various properties: Lawrence, Portrait of a Lady, in white dress with pink ribbons and sash, a lace cap on her head, 1,365*l.*; Portrait of a Gentleman, in brown coat with brass buttons, white stock, 115*l.*; Portrait of a Lady, in black dress, with white scarf and pearl ornaments, in a landscape, 388*l.* J. B. van Loo, Portrait of a Lady, in rich blue dress and pink scarf, holding a piece of music, and resting her arm on a spinet, 315*l.* Sir M. A. Shee, Miss Corbould, in white dress with yellow scarf, seated, holding a book and a crayon, 120*l.* Lucas van Leyden, Portrait of the Artist, in black dress and hat, holding a medallion, 136*l.* C. Janssens, Sir H. Marten, Judge of Admiralty Court, holding a book in his left hand, 120*l.* J. B. Pater, A Fête Champêtre, ladies and gentlemen with three children in a forest glade, 105*l.* J. van Goyen, View of the Town of Rhenen, a ferry-boat and other boats in the foreground, 462*l.* Rembrandt, Portrait of a Young Gentleman, in black dress, with white collar, 304*l.* W. C. Duyster, Soldiers playing Tric-Trac, 178*l.*; Portrait of a Lady, in blue and white dress, seated, 173*l.* Nattier, Mlle. de Châteauroux, in white dress with blue scarf, and spray of flowers, 199*l.* J. van Os, Flowers in a Terra-Cotta Vase, 120*l.* Rembrandt, A Philosopher, in brown dress and red cap, watching the sand run down in an hour-glass, 399*l.* C. van Loo, Music, three children playing musical instruments, 157*l.* N. Maes, a Family Group, 173*l.* Velasquez, Queen Catherine of Braganza, consort of Charles II., 136*l.* Graham Lindsay, Sir Walter Scott, 220*l.* Kneller, The Madonna, in red dress, with blue robe, seated, holding the Infant Saviour; the infant St. John before her, 110*l.* J. Highmore, Portrait of a Lady, holding her infant daughter on her knee, 367*l.* Jan Kick, Three Cavaliers, with musical instruments, at a table, 110*l.* Reynolds, Elizabeth, Countess Winterton, 357*l.* Raeburn, Lieut.-Col. Alexander Stewart, 4th Batt. Royal Scots, in scarlet coat with green collar, 682*l.*

Fine-Art Gossip.

A NOTEWORTHY exhibition of works by Mr. George Clausen, R.A., is to be opened next Thursday at the Leicester Galleries, Leicester Square. It will consist of both paintings and drawings upon which he has been engaged for some time past, and which have not been previously exhibited.

THE CONTINENTAL FINE-ART GALLERY has been opened at 149, New Bond Street, with an exhibition of works by M. Jean Sala.

THE French caricaturist M. Colomb, widely known in France under the name of "Moloch," died suddenly in Paris last week. He had for some years been a vigorous

satirist of men and morals, his favourite subjects being ministers in office, politicians, and even reigning sovereigns.

THE two prints by Louis Philibert Debucourt, by realizing 33,000 francs at the Sardou Sale in Paris last week, have far exceeded all previous prices. They are both rare, and in exceptionally fine preservation. Another and better-known pair by the same artist, 'Le Menuet de la Mariée' and 'La Noce au Château,' were secured by Mr. Sabin at 9,900 francs.

THE Académie des Beaux-Arts on Saturday last elected a member in the section of Architecture in place of the late Alfred Normand. In the first and only ballot M. Laloux was easily ahead of the other candidates. The new Academician won the Prix de Rome in 1878, and among his best-known works are the railway station at Tours and that at the Quai d'Orsay.

Six drawings by Rossetti have recently been added to the series of Pre-Raphaelite pictures on loan at the Fitzwilliam Museum, which has been further enriched by the loan of a collection of 93 Italian medals, dating from about 1440 to 1560, from the cabinets of Mr. George Salting, Mr. Max Rosenheim, Mr. Henry Oppenheimer, and Mr. T. Whitcombe Greene.

A COLLECTION of India proofs of wood-engravings by the brothers Dalziel has been this week presented to the Borough of Hampstead by Mr. Gilbert Dalziel. The celebrated engravers resided for many years in various parts of Hampstead. The collection comprises 73 frames, containing 250 India proofs—extending over the period 1853 to 1883—and includes much of the best work of the Dalziels during the "sixties," which is well worth seeing.

THE MEDICI SOCIETY this week begins the publication of its plates for 1909 with 'Bacchus and Ariadne' (Titian) and 'The Countess of Oxford' (Hoppner) from the National Gallery; 'The Pearl Necklace' (Vermeer) and 'The Madonna della Colonna' (Raphael) from Berlin; and 'The Magdalen' (Quentin Matsys) from Antwerp. Before the end of May the Society will also publish 'The Vision of St. Ursula' (Carpaccio) from Venice; 'The Madonna and Child with Cherubim' (Mantegna) from Milan; 'The Concert' (Terborch) from Berlin; 'Lady Hamilton with a Goat' (Romney) from the Cranbury Park Collection; and the portrait of Shakespeare (the supposed original of the "Droeshout" engraving) now in the Memorial Hall, Stratford-on-Avon.

THE RECTOR OF LUDLOW CHURCH writes:

"I do not see *The Athenæum*, but I understand you have made a statement that I have initiated a movement for the removal of the screen in Ludlow Church. If this is correct, you must please contradict it, and I think you owe me some apology for publishing a falsehood which has considerably inconvenienced me."

We present our sincere apologies to the Rector of Ludlow for our misstatement, which came from a source usually trustworthy.

EXHIBITIONS.

SAT. (May 15).—Hoppner Exhibition, Messrs. Colnaghi's Gallery.
— Little Salon, Seventh Exhibition, Gallery Van Brakel.
— Alexander Mann Memorial Exhibition, Baillie Gallery.
— Paintings, Drawings, and Etchings by Mr. Augustus E. John, and Paintings and Drawings by Mr. W. Nicholson, Mr. W. Orpen, and Mr. J. Pryde, Chenil Gallery.
— Miss Maude Parker's Drawings, Graves Gallery.
— Mr. Theodore Rousset's Paintings, Chenil Gallery.
— M. Jean Sala's 'Grenada and its Gipsies: Paris and its Parisiennes,' Continental Fine-Art Gallery.
— Jan Steen Exhibition, Dowdeswell Galleries.
MON. Mr. D. M. Anderson's Drawings, 'From Northern Shores,' Private View, Modern Gallery.
TUES. Pictures and Drawings by the Hon. Neville Lytton and Mr. C. Geoffroy, Private View, Carfax Gallery.
WED. Pictures by Israëls, M. Maris, Lhermitte, and Harpignies, Private View, French Gallery.

MUSIC

THE WEEK.

CORONET.—*Monleone's 'Cavalleria Rusticana.'*

A SETTING of Verga's libretto of 'Cavalleria Rusticana' by Domenico Monleone was performed at the Coronet Theatre last Monday by the Castellano company. This work, according to *Le Ménestrel* of February 23rd, 1907, was produced at Amsterdam, and afterwards performed in Italy. Mascagni and his publisher Sonzogno went to law, but final judgment will only be given this year at the Turin Court of Cassation. Meanwhile permission has been given to Castellano to produce it wherever his company appears. It was certainly bold on the part of Monleone thus to court comparison with Mascagni's work, which has achieved great and prolonged popularity. History, however, tells of similar acts of boldness. After hearing Paer's 'Eleonora, ossia l'Amore conjugale,' which was being performed with great success in Germany, Beethoven wrote his 'Leonore' to virtually the same book. Paer's work is now forgotten, but Beethoven's opera is still regarded as one of the glories of German art. A still more striking instance is that of Rossini resetting the libretto of Paisiello's 'Barbiere,' which for a quarter of a century had enjoyed wonderful favour.

It was interesting to hear the Monleone opera at the Coronet, the rendering of which, however, showed more zeal than discretion on the part of the singers. There are some dramatic moments in the music, but the latter for the most part lacks that individuality which accounts for Mascagni's success. And then there is another drawback: Monleone shows too intimate an acquaintance with Mascagni's setting.

QUEEN'S HALL.—*M. Kussewitzky's Orchestral Concert. MM. Ysaye and Pugno's Recital.*

ON Tuesday afternoon M. Sergei Kussewitzky gave the first of two orchestral concerts, the programme consisting entirely of Russian works new to London. It was M. Kussewitzky who last year produced the remarkable Kalinnikoff Symphony, so it was hoped that on this occasion he would give us something equally interesting. There was a Symphony in c minor (Op. 26) by Alexander Scriabin, who is specially known as a pianist. The music is clever and interesting, yet, as in many modern compositions, it was the development of the thematic material, rather than the material itself, which engaged attention. And then, as one could see beforehand from the brief analysis in the programme-book, there were many climaxes in the second and fifth movements, and the earlier, of strenuous character, decidedly weakened the effect of the final ones. Then there was a Concerto in E minor for violin and orchestra by Jules Conus, a well-known violinist in Russia. The work, of rhapsodical character, proved only of moderate interest. The rendering of the solo part by Herr Fritz Kreisler was, however, admirable. Finally came six numbers of a charming Suite, delightfully scored, by Georges Conus, brother of Jules. The closing number was entitled 'Comic Song: Variations on a Russian Theme.' There was a chorus (sung by Mr. Stedman's choir of forty children). Whether there was anything comic in the words we cannot say, but certainly there was nothing of the kind in the see-saw tune they sang.

MM. Ysaye and Pugno at their second recital on Wednesday afternoon introduced a novelty, a Sonata for violin and piano by Sylvio Lazzari, an Austrian by birth, who studied for some time at Paris with César Franck, so that his music shows natural traces of that influence. We find earnest thought in the work, and a spirit of freedom, tempered, however, by wise restraint. Of its three sections, the middle one, a Lento, makes, at any rate at first, the strongest appeal. A splendid rendering was given of Bach's Sonata in G for violin and pianoforte by the two artists.

Musical Gossip.

MISS GRACE SUNDERLAND AND MR. FRANK THISTLETON began another interesting series of Old Chamber Music at Bechstein Hall on April 28th. At the second concert next Monday, which will take place at Steinway Hall, the programme will include Couperin's quaint 'L'Apothéose de Lulli,' also Somerset folk-songs arranged by Mr. Cecil Sharp.

A MOST interesting "Mozart Commemoration" was given on Thursday afternoon by the pupils of Miss Mathilde Verne in "Hickford's Great Room," Brewer Street, Golden Square, in which "Miss Mozart and Master Mozart" gave their last concert (May 13th, 1765) before leaving London. The programme consisted for the most part of music composed by the young genius during his two visits to London. Mrs. Harrison gave a brief account of the "Hickford Room" and its association with Mozart and other notable musicians.

MASSENET's new opera 'Bacchus' was to be produced at the Paris Opéra on the 12th inst. with Mlle. Bréval as Ariadne.

RICHARD STRAUSS is said to be engaged on 'Semiramis,' an opera with spoken dialogue, the libretto of which is by Hugo von Hofmannsthal, who wrote the book of 'Elektra.'

IN 'Richard Wagner's Letters to his Dresden Friends,' published in 1888, there are twenty-six to Ferdinand Heine, designer of costumes at the Dresden Court Theatre. The autographs of twenty-five of them were to be sold by auction last Thursday at Munich, and according to *Le Ménestrel* of the 8th inst. they appeared in the publication mentioned above in a mutilated form.

PERFORMANCES NEXT WEEK.

SUN. Concert, 3.30, Royal Albert Hall.
— Sunday Society Concert, 3.30, Queen's Hall.
— Sunday League Concert, 7, Queen's Hall.
MON.-SAT. Royal Opera, Covent Garden.
MON.-SAT. Italian Opera, 8, Coronet Theatre.
(Wed. and Sat. Matinées, 2.30.)
MON. Mr. Thomas Beecham's Orchestral Concert, 3.15, Queen's Hall.
— Miss E. Schulz and Mr. V. D'Arnalle's Violin and Vocal Concert, 8.15, Bechstein Hall.
— London Choral Society, 8, Queen's Hall.
— Misses Grainger-Kerr and J. Purdon's Recital, 8.30, Aeolian Hall.
— Mr. Cyril Scott's Recital, 8.30, Bechstein Hall.
— Sunderland-Thistleton Concert, 8.30, Steinway Hall.
TUES. Madame Gerhardt's Vocal Recital, 3, Bechstein Hall.
— Mr. Ernest Groom's Vocal Recital, 3.15, Aeolian Hall.
— Mr. Macmillan's Concert, 3.15, Queen's Hall.
— Handel Society Concert, 8.30, Queen's Hall.

WED. Madame Clara Butt and Mr. K. Rumford's Concert, 2.45, Royal Albert Hall.
— Messrs. Ysaye and Pugno's Recital, 3, Queen's Hall.
— Sevcik Quartet and Mr. Henschel's Concert, 3.15, Bechstein Hall.
— Cathie String Quartet, 8.15, Broadwood's.
— English String Quartet, 8.15, Bechstein Hall.
THURS. Madame Larkcom's Concert, 3, Steinway Hall.
— Miss Leginska's Pianoforte Recital, 3, Aeolian Hall.
— Comtesse Skarbek's Vocal Recital, 3, Bechstein Hall.
— Mr. Charles Gilbert's 'Chansons Françaises,' 3.15, Berkeley Square.
— Miss May Mukle's 'Cello Recital,' 3.15, St. James's Hall.
— Misses Satz's Pianoforte Recital, 8, Bechstein Hall.
FRI. Misses Kathleen and Adelaide Rind's Recital, 3, Steinway Hall.
— Madame Alice Verlet's Concert, 3.15, Queen's Hall.
— Miss Eldina Bligh's Orchestral Concert, 8.15, Queen's Hall.
— Lucas String Quartet, 8.30, Bechstein Hall.
SAT. Empire Concert, 3, Royal Albert Hall.
— Miss d'Auvergne Upcher's Vocal Recital, 3, Bechstein Hall.
— M. Sergei Kussewitzky's Recital, 3.15, St. James's Hall.
— M. Pachmann's Chopin Recital, 3.15, Queen's Hall.

DRAMA

THE WEEK.

LYRIC.—*Revival (at Matinées) of 'Henry IV., Part I.'*

THIRTEEN years have passed since Mr. Tree's Haymarket revival of 'Henry IV.,' and it is not surprising that Mr. Waller should wish to repeat his performance of Hotspur under his own management. He has not found it necessary to make any considerable changes in his reading. The hotblooded, fiery-spoken Percy is just the part for Mr. Waller's energetic temper and resonant diction, and his Hotspur remains as breezy and picturesque a study as heretofore. One improvement Mr. Waller has made on the Haymarket production. Mr. Robert Loraine takes the part of Hotspur's rival with immense advantage to the drama. He may somewhat lack imagination, but he has no lack of natural buoyancy, and at the same time he possesses a personality of a rather masterful kind. As a result, we get at the Lyric just that sharp conflict of character, that duel of wills, which Shakespeare intended. Mr. Louis Calvert is the Falstaff—a delightful Falstaff up to a certain point, best in suggestion of the blustering braggart and the swiller of sack, but not quite unctuous enough in the exposition of the knight's appeals for sympathy and indulgence.

HAYMARKET.—*Love Watches: a Comedy in Four Acts.* By Robert de Flers and Arman de Caillavet. Adapted by Gladys Unger.

'L'AMOUR VEILLE' here has to be judged by a version which seems to have been specially prepared to suit American tastes. All the lightness and sparkle and wit seem to have gone out of the piece, along with certain audacities of situation; and the result is a play that seems foolish where it should have been gay, and heavily farcical where it should have revealed a characteristically Gallic humour. The plot is thin and based on old material—is, indeed, like that of 'Frou-Frou,' provided, however, with a happy ending. Its heroine is a child-wife who is as unreasonably and tempestuously jealous as she is greedy for kisses. Exasperated by her husband's attentions to a widow, the girl resolves on reprisals, and so goes to the rooms of a priggish poet. But he is the last sort of man to make a pleasing lover, and the moment he attempts caresses she repels him with disgust. So she returns to her husband, who for a

while is furious against his unknown rival, but, when he learns his identity, cruelly declares to his wife in the poet's presence, "Then of course you are innocent."

Miss Burke, who bears the chief burden of the play, has piquancy of manner, high spirits, and a sense of humour, though she has also awkwardnesses of gait and pose and speech; and on Tuesday night she danced across the stage and laughed and cried and flirted with unflagging effort. She had, too, the right idea as to the featherbrained type that she was called upon to impersonate. But she could not get the effects she wanted; her voice did not ring true in the emotional passages, her gaiety was artificial; in fact, she is a young actress who distinctly wants training, if her talents are not to run to waste. Mr. Julian L'Estrange played the husband pleasingly, and Mr. Ernest Lawford made something out of the eccentric prig.

SHAKESPEARE AT STRATFORD.

The Athenæum is so highly valued as an accurate record that I am sure you will allow me to correct an error in the number for May 8th, for the benefit of posterity. Your critic of Mr. Benson's performances at Stratford-on-Avon cannot have been present on May 3rd, for he makes two mistakes in the cast. Mr. A. E. George played Henry IV., and very well too. Henry, Prince of Wales, was acted, not by Mr. Benson (whom no one can mistake), but by the handsome young actor, Mr. F. G. Worlock, who played the humble part of Fabian in 'Twelfth Night' in the evening. He did not know his part, but he was very bright and not at all nervous, and he received perhaps the most applause of any of the performers. I may be allowed to add also that had your critic been present he could not have failed to notice the admirable Falstaff of Mr. Louis Calvert.

W. H. HUTTON.

TO CORRESPONDENTS.—L. L. A. C.—F. C. N.—A. M.—F. H. C.—Received. W. H. G. F.—Not suitable for us.

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No. 4256.

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seek through all their lives, as you have sought, to
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world. But I, here at the loom, have learned from
my lilies, which are beautiful, and my tangled ends
of threads, which, to me, are not beautiful, that it
does not matter that the world said nothing about
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LITERATURE

A History of Dunster and of the Families of Mohun and Luttrell. By Sir H. C. Maxwell Lyte. Illustrated. 2 parts. (St. Catherine Press.)

IN 1880-81 Sir H. C. Maxwell Lyte contributed a series of papers to *The Archaeological Journal* on 'Dunster and its Lords,' which were afterwards reprinted for private circulation. Since that date a large amount of fresh material has been discovered, and the result of his further researches and much local observation is shown in the production of two handsome, well-illustrated volumes of upwards of 600 pages, which are fully entitled to bear the name of 'A History of Dunster.'

The successive owners of Dunster Castle have always been so dominant in this highly interesting and most picturesque town of West Somerset, that there is abundant justification for making the general history of the place centre in the Mohuns and Luttrells, although the fabrics of the Castle and the fine cruciform church receive the special treatment they deserve, and the general topography of the town is examined in detail. The manors of Avill, Stainton, and Alcombe, and the reputed manor of Foremarsh, are each awarded independent attention. The story also of the Benedictine priory of Dunster, a cell of Bath Abbey, is intertwined with that of the church, and set forth with much care and clearness.

Eight chapters, comprising almost the whole of the first volume, are devoted to the families of Mohun and Luttrell and their connexion with Dunster; whilst accounts of different branches of the same families, of no small genealogical value, are contained in considerable appendixes

which form the conclusion of the second volume. William de Mohun, the progenitor of the noble house which held Dunster for nearly three and a half centuries, took his name from Moyon, near St. Lo in Normandy. He was a person of no small importance in the reign of the Conqueror, and to him were assigned a vast number of estates in the West of England from which the English owners had been ejected; he held fifty-six separate manors in Somerset, and thirteen in adjacent counties. The castle built by William de Mohun on the isolated Tor, which gave its name to Dunstor or Dunster, became the head of an important honour or barony, comprising forty knights' fees in the time of Henry I. The first William de Mohun was succeeded in direct descent by three successive Williams, as to all of whom the industry of the Deputy Keeper of the Records has gleaned various particulars. Reynold de Mohun inherited Dunster Castle in 1204; he played a prominent part during the reign of King John. His son of the same name accompanied Henry III. on his military expeditions into France and Wales in 1230-31; but he was of greater note in peace than in war. He was successively appointed by the Crown a Justice of the Common Pleas, Chief Justice of the forests south of the Trent, and Keeper of all the forests of the same great district, with a salary of a hundred marks. His grandson, John de Mohun, did homage to Henry III. in 1269; and two other Mohuns of the like name held Dunster, after intervening years of royal wardship during their minorities. In 1374 the last Sir John de Mohun of Dunster and Lady de Mohun, having no expectation of male issue, sold the reversion of the castle and manor of Dunster, together with the manors of Minehead and Kilton and the hundred of Carhampton, for 5,000 marks, to Lady Elizabeth Luttrell. In the following year Sir John died, and the senior male line of the Mohuns came to an end. Lady Joan de Mohun received the purchase money in 1376, but her hold on Dunster was long maintained, for her death did not occur until 1404. An elaborate monument, with her effigy, still remains in the crypt of the cathedral church of Canterbury.

Lady Elizabeth Luttrell did not live to obtain actual possession of Dunster, for she died in 1395; but Sir Hugh Luttrell, son of Sir Andrew and Lady Elizabeth, who was at that time one of the knights of the shire for Somerset, came into the property towards the close of 1404.

From the time when the Luttrells obtained the rule of Dunster Castle, which they have maintained in unbroken descent for over five centuries down to the present day, the original material for a history of Dunster and its lords is abundant, as there is a vast store of muniments from the beginning of the fifteenth century still preserved at the Castle, consisting of charters, conveyances, court rolls, estate accounts, and other minor documents. William Prynne, the celebrated controversialist and antiquary,

did excellent work during the eight months of his imprisonment in Dunster Castle, in 1649-50, by arranging and cataloguing the Luttrell muniments in thirty-eight boxes, mainly according to locality—an arrangement which is still maintained.

Sir Hugh Luttrell saw little of his newly acquired and important Somerset property for several years, as he served the king for a considerable period in the French wars, was Lieutenant of Harfleur, had authority to treat with different Norman towns which were willing to capitulate to the English, and was afterwards appointed Seneschal of Normandy. He returned to England in 1422, and died in 1428. His wife died in 1435, and a monument to their memory, with alabaster effigies (now much mutilated), was erected in Dunster church. These effigies, until Sir H. C. Maxwell Lyte investigated the matter some years ago, had always been erroneously assigned to Sir John and Lady de Mohun. The extracts supplied from the household accounts and other expenses of Sir Hugh Luttrell and his son and successor Sir John Luttrell, in the first half of the fifteenth century, are of much value as illustrating the social and economic history of those times. It is of interest, for instance, to note that the great folk of the Castle were occasionally content to support local trade. Among the expenses of Lady Margaret Luttrell for the year ending September, 1431, occurs the following:—

"In five yards of fustyan bought in the market place of Dunsterre for a double gown of my lady 2s. 11d. And in a quarter of a yard of tarterys bought for the said gown, 10d. In two yards of linen cloth called Braban bought for James, my lady's son, 14d. And in a yard & a half of russet cloth bought of William Stone for the said James, 9d."

Sir Hugh Luttrell of Dunster was created a Knight of the Bath at the coronation of Elizabeth of York, wife of Henry VII., in November, 1487; he died in 1521, having filled various positions of credit and responsibility during the reigns of Henry VII. and Henry VIII. Sir John, his grandson, occupied important military commands during the petty warfare waged against the Scots in the days of Edward VI. In 1550 the Scots succeeded in a desperate attack on Broughty Craig, when the English were routed and the majority put to the sword. Sir John Luttrell was one of the few prisoners taken; though defeated, he was not considered disgraced, and on his release was assigned lands to the value of 100 marks a year "in consideration of the notable good service he hath doone unto the Kinges Majistie during all his warres." A panel picture which is preserved at Dunster Castle commemorates Sir John's rectitude and courage in adversity: it is of a singular and allegorical character, dated 1550, and bearing the monogram of the artist, Lucas d'Heere. A photographic reproduction of this picture forms the frontispiece to the first volume.

Thomas Luttrell, who was Sheriff of Somerset in 1631, took prominent action

on the side of the Parliament at the very outbreak of the Civil War. Dunster Castle was successfully held against the Royalist troops, under the Marquis of Hertford, in August, 1642; but in the following year its owner, who shortly afterwards died, was persuaded to yield it to the King.

In May, 1645, Charles I. gave orders that the Prince of Wales was to take up his residence for a while at Dunster Castle "to encourage the new levies." It was not known at Court, however, that the plague which had driven the Prince from Bristol was raging just as hot in Dunster, as Clarendon states. The parish registers afford proof of this, for the burials of no fewer than eighty persons are entered in that very month. The death-rate for 1645 in the adjoining town of Minehead was about five times that of a normal year. The young prince, then aged fifteen, occupied a small room at the south-western end of the Gallery, but he left for Barnstaple in about a fortnight. After the later reversals of that year, Dunster Castle remained the only place that held out for the King in Somerset. After a prolonged siege, the Castle was eventually delivered up to the Parliamentary forces, under Col. Blake, in April, 1646. A garrison was maintained there for some four years, but in August, 1650, it was decided by the Council of State, on the score of expense, to withdraw the garrison to Taunton, and that "the Castle be soe farre slighted as that it may not be made suddainely teneable by an enemy." Thereupon the walls were demolished, and much damage done to the substantial parts of the extensive fabric. The Government became so well satisfied concerning George Luttrell's loyalty to the Commonwealth as to appoint him Sheriff of Somerset in 1652.

The later accounts of the Luttrells are naturally of less interest, but there are some extraordinary and entertaining descriptions of the wholesale bribery connected with the return of two members of Parliament for the little borough of Minehead in the eighteenth and nineteenth centuries.

There was in the eighteenth century a valuable collection of nearly a hundred mediæval documents in Dunster church, concerning the rights of the burgesses and the endowments of the local chantries. These documents have since been almost entirely purloined, the old ideas as to the sacredness attached to evidences stored in churches having disappeared to no small extent with the Reformation. The court rolls at the Castle afford, however, abundant interesting material relative to the borough and manor of Dunster; and there are in addition certain charters extant of the thirteenth and fourteenth centuries from the lords of Dunster, granting market and fair and other rights to the burgesses. A clause that must have been much appreciated in a charter c. 1250 provided that

"if they shall find a rabbit hurtful to them, they shall kill it & bring the skin to the Castle, & so be quit thereof."

Local notices of the association of the town of Dunster with the cloth industry extend over fully five centuries. In 1467 an order was made by the borough court

"that nobody shall henceforth make linen cloth of flockys, & if it be proved by anyone, that then the cloth so made shall be forfeited to the lord."

At a court held in April, 1491, it was ordained

"that no fuller shall henceforth allow his mills to make cloth from the time of evensong on Saturday until after vespers on Sunday, under pain of 6s. 8d. wherof 40d. to the lord & 40d. to the church."

By other ordinances the keeping of greyhounds within the borough was forbidden to all except those who could spend 40s. of yearly income; no man was to shoot with his bow and arrows in the churchyard under pain of 40d.; and all playing at dice or cards, or allowing such play in houses, was prohibited under pain of 6s. 8d., except during twelve days at Christmas.

The detailed description of the fabric of the Castle, made clear by a variety of special plans, is admirable, and will serve to dispel a variety of legends still retailed to visitors—such as that of Charles I. playing on the bowling-green, whereas it was not until early in the eighteenth century that the site of the ancient Norman keep was levelled and converted into a bowling-green. The illustrations to this part of the work are delightful, especially that of the fine carved Great Staircase, of the time of Charles II., and those of the *corami*, or pictures on leather, that adorn the Gallery.

The story of Dunster church and priory is also set forth with much care, and several misapprehensions of Mr. Hancock, their previous historian, are corrected. The topographical account of the town and its surroundings will give great pleasure to those who know this fascinating district. The blunders and misapprehensions of guide-book makers and popular writers on English travel are here put right in an authoritative style. The truth is told as to the Luttrell Arms Hotel (formerly the Ship), which occupies the site of more than one mediæval historic house; as to the most picturesque market-house that England yet possesses; as to the High House, absurdly miscalled the Old Nunnery; as to the sixteenth-century timbered cottage belonging to the monks, which was known in old days as the "Stone-headed House," but which G. E. Street covered with tiles; and as to the highly interesting ancient house now known as Lower Marsh, near the railway station, and close to the old haven of Dunster, long since silted up.

There is, however, just one distinct disappointment in the work. Sir H. C. Maxwell Lyte ought certainly to have given a picture and adequate description of the thirteenth-century pigeon-house of the priory. It is among the most valuable examples of these now left in England.

Samuel Pepys, Administrator, Observer, Gossip. By E. Hallam Moorhouse. (Chapman & Hall.)

THE title of this book is good, in that it shows the healthy growth of public opinion in respect of the realization of the fundamental earnestness of Samuel Pepys's life. Not so very long ago the word "gossip" would have come first, and "administrator" last. The point requires consideration, because the writer of the Diary, as one who was talking to himself alone, opened his heart without the least reserve, and hence his readers are apt, while revelling in the delight of his pages, to treat the giver of the pleasure with some contempt.

Miss Moorhouse's book may be treated under the three sides of Pepys she has enumerated in the title of her book. Thus we consider him first as an "Administrator." Pepys had little official experience before he was so fortunate as to obtain the Clerkship of the Acts in 1660 through the influence of his kinsman Lord Sandwich, and he was totally ignorant of naval affairs. He did not long remain ignorant, but set to work to learn his business at once. So apt a scholar was he that seven years after he entered the office, when the Commissioners of the Navy were called to the bar of the House of Commons to answer for alleged neglect of their duties, he was the spokesman of the Board. He was, too, so skilful in his defence that, in face of much discontent, he managed to make out his case. He was extremely proud of the praises he received on all sides respecting the merits of his great speech. Unfortunately, there is no record of this speech in the Journals of the House of Commons, and Pepys's name is not even mentioned in the note that reports the appearance of the Commissioners at the bar of the House.

Although Pepys was successful in defending the office, he was by no means satisfied with the work of his colleagues, and in the following year induced the Duke of York to call them all to account. He supplied the Duke with the materials of complaint which came back to the office as 'An Inquisition by H.R.H. the Duke of York, when Lord High Admiral of England, into the Management of the Navy,' 1668. This official inquiry did much good, but his colleagues were naturally very suspicious of Pepys. We mention this, although it is well known to readers of the Diary, because it shows how thoroughly he had mastered not only his own duties, but also those of all his colleagues.

Only four years after the closing of the Diary Pepys was appointed Secretary of the Admiralty. At this time he was without a rival in knowledge and administrative capabilities, and probably he took into his own hands some of the more important work of the Navy Office and transferred it to the Admiralty. As he was succeeded by his clerk Thomas Hayter and his brother John Pepys, who held the office of Clerk of the Acts jointly, it was the easier to do this. In

1679 he went out of office for five years, coming in again in 1684, when the Secretaryship of the Admiralty was reconstituted by letters patent, and Pepys was created "first Secretary therein." He continued in this office till early in 1689, when William III. had no further need of his services.

We do not know very much of Pepys's movements during his five years of inaction, except that he was not forgotten by Charles II.; but we do know that his successors were not equal to the task set them, and that the condition of affairs, when he returned to office was most alarming. Miss Moorhouse has an excellent chapter on the 'Naval Reformation,' largely founded on Pepys's well-reasoned statement of his case which he published in his retirement, and entitled 'Memoirs of the Navy.' This little book has lately been republished by Dr. J. R. Tanner, whose invaluable Catalogue of the Naval Manuscripts in the Pepysian Library at Cambridge, published by the Navy Records Society, has made it possible to tell the complete story of the reconstruction of the Navy in the latter half of the seventeenth century.

"Observer" is a correct description as far as it goes, but Pepys was something more than an observer. His observation led to action, and his record in his Diary of what he saw has helped historians to tell the story of the reign of Charles II. with a fullness to which they could not otherwise have attained. We may recall Macaulay's terrifying dream that the Diary had been proved to be a forgery, and his horror at the blanks in his 'History' if the information from a tainted source had to be expunged.

Although Miss Moorhouse calls Pepys an observer, she is inclined to condemn the methods which he adopted. She writes:—

"He confesses in the Diary that when with a divine he would talk Church matters, with a painter talk art, or with a soldier strategy, though knowing little of any of the subjects."

Is not this the fine art of obtaining knowledge by going direct to the fountain head? We should be inclined to substitute "collector" for "observer," which would include that and much more. Pepys naturally followed the fashion of his age, but he was in some ways in advance of it, and, guided by an artistic sense, collected books, MSS., prints, and other works of art with a taste which time has justified.

"Gossip" he was in his Diary, written to assist his own memory; but the gossip he recorded was obtained by a ceaseless activity and interest in the ordinary affairs of life. All good writers of reminiscences may be called gossips in writing, but they are not often gossips in daily life, coming far behind the all-embracing vitality of Pepys.

In the chapter entitled 'The Man of Letters' Pepys's apparently foolish estimation of some of Shakespeare's plays is referred to, and it is difficult to make any valid excuse for his want of appreciation

of these masterpieces. We must, however, remember that scarcely any of these plays were acted without violent changes from the originals, and the man who saw the travesty of 'The Tempest' by Davenant and Dryden must be forgiven for missing the "matured philosophy" among the rubbish foisted into these perversions.

Although we have expressed doubt respecting Miss Moorhouse's estimation of some of Pepys's characteristics, we can congratulate her on having produced an excellent picture of the complete man as exhibited not only in the Diary, but also in his life's work.

Henry Stuart, Cardinal of York, and his Times. By Alice Shield. (Longmans & Co.)

THIS volume comes as a welcome sequel to 'The King over the Water,' of which Miss Shield was joint-author with Mr. Andrew Lang. She is responsible for the whole of the text of this new volume, Mr. Lang supplying merely five pages of introduction. Those who have read the earlier volume will know what to expect here—a masterly study in what may be described as "desultory" history in the best sense. There is nothing desultory in the method, and there is abundant evidence of the keenest research; but the result is desultory in its preoccupation with the detail of what was at the same time a romantic and a quiet life.

The life-story of this last of the Stuarts, the son of the "Old Pretender," and brother of the "Young Pretender," or, as Jacobites preferred to call them, James III. and Charles III., has a special charm in the whimsical element which finally combined in his person the "legitimate" king of England and a Roman cardinal. There is perhaps some lack of realization in the author's presentation of his character, but an inevitable impression is conveyed of a sweet and equable disposition, with a strong strain of common sense which was lacking in his brother, and to some extent in his father. One feels that the writer has more sympathy with and understanding of the more romantic and ambitious James or Charles, and that the former, whose character she did much to rehabilitate in her earlier volume, is her ideal hero.

To a great extent, indeed, this new biography resolves itself into a history of the Stuart family in the later years of its exile. In the earlier part of the volume, at least, the elder brother is given as much prominence as the alleged hero. The vivid picture of the life and environment of "James III." and his family in their exile at Rome was necessary to an understanding of the childhood of Henry. One sees them the familiars of Popes and cardinals, living in palaces lent by the former, treated with special deference even by English tourists, and spied upon by English spies. But there is a certain want of proportion in the detailed accounts of Jacobite plots in England in the days when Jacobitism was still a force to be reckoned with—so much so that there

was hope of the defection of so sane a character as Walpole in the days when he lay under a cloud. The story of Charles's expedition of 1745, with its wonderful success and heartbreaking failure, forms fascinating reading, but should surely have been treated more allusively in view of the very minor, and, as Charles himself unjustly thought, unworthy part played by the younger brother. We make this criticism with the more conviction, because there is so little attempt in the book at history in the broader sense. The charm of the volume lies in its abundant and intimate detail, and for the most part happy characterization—in the graphic story of the hopes of the Stuart cause and their gradual flickering out, full of the pathos and romance of history. One seems to breathe the very atmosphere of Rome in the eighteenth century, with its tolerant and genial Popes like Benedict XIV.; its magnificence, which the Stuarts shared in spite of their poverty; its cosmopolitanism, perennial, but taking the stamp of the period. Many will be interested in the glimpses of the women who cast in their lot with the Stuarts. Clementina Sobieski, the wife of James, fretful and difficult to live with, but reputed as "sainted" after her death; Miss Walkinshaw, the mistress of Charles; and her charming and virtuous daughter, the "Duchess of Albany," who comforted his last years when he was deserted by his lawful wife, who had become the mistress of the poet Alfieri. The anticlimax to the hopefulness of the beginning of the book is reached towards the end, when this "Queen" of Charles III. visits England after his death and is presented at Court as Princess of Stolberg.

The Duchess of Albany died in 1789. Eight years later *The Gentleman's Magazine*, copied by all the newspapers of the day, reported the death of the "Dowager" Duchess of Albany at the impossibly advanced age of seventy-one years. The absurdity of the statement was pointed out by a correspondent in the same magazine a month later; but the possibility of such inaccuracy and vagueness shows how the Stuarts were fast falling into oblivion.

The shrewd, scholarly character of this volume comes amply into evidence in other corrections, such as of that curious slip by which Horace Walpole in June, 1782, wrote that the "Cardinal of York" made the speech on the King's birthday at the head of the Sacred College—a statement explained by the fact that the writer,

"immensely interested at the time in Sir Horace Mann's gossip from Italy about the Cardinal of York, had, of course, in a fit of mental aberration, written the title of the Stuart Prince for that of the Protestant Archbishop of York, and the Sacred College for the Bench of Bishops.

Concerning the Duchess of Albany's death we note a slight slip when the writer speaks of the Cardinal staying at the "monastery" of St. Dominic at Bologna. It would have been more correct to describe a Dominican convent as a "priory."

NEW NOVELS.

Priscilla of the Good Intent. By Halliwell Sutcliffe. (Smith, Elder & Co.)

THIS "romance of the grey fells" attracts us by its strong human interest and pleasant rural atmosphere. The girl named in the title is a farmer's daughter, who has two suitors—one a blacksmith too dog-like in his devotion for success, the other a farmer. The weakness of the story lies in the unconvincing transformation of the second suitor (an idle, faithless man, whose transitory good feelings do harm to women by making him attractive) into a model of courageous manliness. His half-brother, an inspired fool, appears to have been introduced into the story with tragic intention, despite the humorous tricks of speech and thought which ingratiate him with the reader; nothing, however, comes of the fool's hatred of his relative, who, in the end, is affianced to the girl whom the former idolizes. The best thing in the book is the sombre and touching episode which grows out of a "fey" girl's gala-day.

One Never Knows. By F. C. Philips. (Eveleigh Nash.)

CONJUGAL infidelity and the sordid side of theatrical life loom large in Mr. Philips's story. A duke's younger son, a selfish and invertebrate spendthrift, in a moment of better impulse marries a "star" of burlesque—whose breeding is distinctly above her surroundings—to the scandal of the ducal family and the pardonable chagrin of a noble and scheming cousin to whom he was already betrothed. The pair are banished to the Cape, where the wife is presently compelled, through the dissipations of her husband, to return to the stage as "principal boy" in a pantomime; while the salary thus earned is squandered by him upon a mistress. The characterization throughout savours much of melodrama; but in his sketch of the jilted cousin whose machinations are inadvertently responsible for the "happy ending" the author has produced a clever and convincing study of feminine malevolence.

Mr. Opp. By Alice H. Rice. (Hodder & Stoughton.)

IN her latest hero, Mr. Opp, the author adds one more to her gallery of portraits, half comic, half pathetic, which are all drawn with an essentially American humour. This blatant, self-confident young man, who is, however, possessed of a tender heart, abandoning all his ambitious projects, returns to his native town to shoulder the burden of a half-witted sister. Undaunted by limitations, he becomes the proprietor and editor of *The Opp Eagle*, and embarks upon magnificent schemes for the benefit of the town, and also upon a love-affair of his own. He is foiled in all these enterprises as much by his innate honesty as by misdirected energy, and we leave Mr. Opp,

a tragic and lovable figure, cutting out doll's clothes to amuse the afflicted girl of twenty-six. The story is told with the sympathy and picturesqueness of touch that we have learnt to expect from the author.

Much Ado about Something. By C. E. Lawrence. (John Murray.)

MR. LAWRENCE'S book is a pretty dream in which London is redeemed for fairyland. It opens in the Violet Valley where Oberon and Titania have their court, and whence a fairy, June by name, and a gnome, Bim, escape to undertake the conquest of the great city that is not under Oberon's rule. June and Bim see terrible sights in the metropolis, and set about improving things, which is easily accomplished, as it only needs a touch of June's crown, or the drift of her fingers over people's heads. However, it is interesting to watch the conversion in progress, even if we cannot believe in the fairies so thoroughly as 'Peter Pan' audiences. Of course, Mr. Lawrence has an underlying serious purpose, which some people like sugar-coated.

The Mystery of Frances Farrington. By Elizabeth Banks. (Hutchinson & Co.)

MISS BANKS contrives in this entertaining novel to make an unfamiliar use of the familiar device of a dual personality. Margaret Allison, having fascinated New York with her humorous stories, yearns to captivate it with more serious works, but, a slave to her own popularity, can find no market for them. She succeeds, under the name of Frances Farrington, in winning more fame than she has acquired in her own. She decides eventually to bring the existence of her powerful rival to an end, and the main situation of the book—to which all the incidents are skilfully made to lead—is her protracted trial on a charge of murdering her *alter ego*. The trial scene is a clever and effective piece of work, though Miss Banks is scarcely successful in her desire to prove that all circumstantial evidence is untrustworthy. It is, in spite of certain faults of construction and style, an ingenious and vigorously written story.

Peter Homunculus. By Gilbert Cannan. (Heinemann.)

MR. CANNAN'S hero is introduced to us as a small boy applying for work at a bookshop in Shaftesbury Avenue. His employer at the bookshop, X. Cooper—an old man who dies early in the story, but whose influence haunts its pages—is a unique and remarkable creation, for whose sake alone the book is worth reading. The other characters do not suggest much reality. The upward career of the hero—a vainglorious, affected youth who never becomes a gentleman—is described with much elaboration of detail. We do not, however, understand why two women should have loved him: a schoolgirl who,

as a lady, must eventually discard him; and a famous actress who in the end marries an older admirer. The book is an interesting effort, of which the first part is successful, but the conclusion feeble.

TRAVEL AND TOURING.

MRS. RODOLPH STAWELL'S *Motor Tours in Yorkshire* (Hodder & Stoughton) is a companion volume to her 'Motor Tours in Wales.' It is pleasantly written, beautifully illustrated by photographs, and gives much more antiquarian lore than the normal travel-book. Occasionally the spirit of the motorist gets the better of the writer's art or her sense of humour, and then the reader learns that "after leaving Clapham we cross a wide heath, with the throttle open"—a similar sentence, in a less forgivable connexion, disfigures p. 166; but, as a rule, Mrs. Stawell wisely leaves the engine in the background, and is content to enjoy one of the finest counties in England. She seems to have just missed a visit to Withens and Haworth and its austere windy moors, whereon, as Charlotte Brontë said, Imagination, if she "can find rest for the sole of her foot," "must be a solitude-loving raven—no gentle dove"; and the connexion between St. Robert's Cave at Knaresborough and Eugene Aram is not mentioned. We do not quite understand why the Premonstratensian canons are dubbed a "rather confusing order"; and it is little short of a libel on the fresh-faced lads and lasses and ancient mariners of Staithes to say that they are "as decorative as a peasant in the chorus of an operetta." The motor-car appears to have visited Whitby at fair-time, when cars of other calibre make their rare appearance. We have lived in Whitby at various times in various years, and can assure Mrs. Stawell that, as a rule, "the raucous cries of steam merry-go-rounds" do not disturb "the ghost of Cædmon," nor "grinning Aunt Sallies" desecrate the Abbey Cross. The moors between Whitby and Scarborough have inspired Mrs. Stawell to one of the prettiest bits of descriptive writing in her interesting book. Had she taken the moorland track from Gainsborough to Whitby, instead of making straight for the coast, she would have passed over higher and much wilder moorland.

Mr. C. G. Harper has added another pleasantly written volume to his long series of chatty books on English roads and scenery, *The Somerset Coast* (Chapman & Hall). Those who are content to abstain from looking closely or critically into his writings will find these pages, well illustrated by the author, full of interesting information. The sixty miles of coast that bound the southern side of the Bristol Channel are remarkably diversified; each section attracts an ever-increasing number of visitors, and the descriptions here supplied will add to their intelligent appreciation. Those, however, who are well acquainted with the north of Somerset will find a variety of minor points wherein inaccuracies or blunders can be detected, especially when the delightful district from Watchet to Glenthorne is reached. Thus at Selworthy the ancient tithe barn is certainly not "monastic," but rectorial; and the old church chest has no connexion with "Peter's Pence." "Hurlstone" Point is a modern guide-book misnomer for Hurstone or Hurdstone Point; and the eastern flank of Dunkery is not "Robinow," but is occasionally nowadays styled Robinhow, though this is a modern invention of a late rector of

Luccombe, the true name being Luccombe Barrows.

As to Porlock and Porlock Weir, Mr. Harper's visits must have been very hasty or inobservant. The account of the parish church omits or slurs over important points, such as the fragment of a pre-Norman cross, and the little sacristy or small chapel to the east of the chancel. Nor is there anything as to the remnants of the mediæval chapel of Porlock Weir, now unhappily incorporated with a modern villa. As to Porlock Weir itself, Mr. Harper descants upon the unattractiveness of the Anchor Hotel, "obviously built about 1885." Two large wings have been added to the Anchor during recent years, but the central part and chief entrance of the inn are at least a century older than Mr. Harper's conjectural date, whilst other portions of the back of the building are earlier still. There is documentary evidence of a hostelry termed the Anchor even in Elizabethan days. All those who know and love this charming corner of Porlock Bay will resent Mr. Harper's remarks on the fishing folk and boatmen of the Weir. He describes the seafaring men of this little ancient port as sitting listlessly upon a bench all day long with their backs against a wall: "Vacuity of mind is set upon their countenances, and expresses itself in their very attitudes, hands dropping listlessly on their knees, heads sunk," &c., in a variety of contemptuous phraseology. The fisher-folk of Porlock Weir are a singularly well-informed and civil set of men, and they are full of lore for those who understand them.

Nor is Mr. Harper at all happy in his long passages descriptive of the steep retired combe of Culbone, where the little church lies hidden. Noteworthy features of the building are ignored, such as the remarkable Saxon work on the north side of the chancel, and the good oak traceried window-frame on the north side of the nave. We find details as to the life of the Irish Columban, to whom Mr. Harper, following other careless writers, supposes this church to have been dedicated.

The Lost Land of King Arthur. By J. Cuming Walters. Illustrated. (Chapman & Hall.)—This is a charming little book which every student of the Arthur story and every visitor to Cornwall will wish to have, if only for its pictures of Tintagel and its neighbourhood, and of Glastonbury. The author seems to have read most of what has been written about King Arthur except the stories themselves, for which he appears to rely on Malory's abridgment. The lightness of style in which the book is written covers a good deal of learning and sound sense, mingled, it is true, with some irresponsible *obiter dicta*. We commend it, with these reservations, to all classes of readers, from those who know the subject to those whose idea of Arthur is derived from newspaper references to Tennyson.

If Mr. J. H. Yoxall, M.P., the author of *The Wander Years* (Smith & Elder), would chasten his style and refine his exuberancy, he might become an agreeable essayist. He possesses certain good qualities of which there is painfully little evidence in the light literature produced in England to-day. He has knowledge of the subjects he treats—a rare phenomenon; he can reproduce with sympathetic touch the atmosphere of the scenes which he describes, notably when he goes to France; he has that artistic perception which is more often found in French writing than in English—he often admires the right thing, and knows why he ought to admire it. Yet side by side with admirable passages—such as some of his

descriptions of Savoy—we find page after page of journalism of a style which sometimes descends to vulgarity and bad taste. In the Preface he defends his use of "exotic" words, by which he means his practice of dropping into French. With this, when not carried to excess, we do not find fault, as his French is good (though "Rousseaux" is an impossible plural form) and usually apt. His faults of taste are generally expressed in the crudest vernacular of his native land. Neither "bosh" nor "cad" (applied to Jean Jacques) is a literary term, though as free from the exotic taint as "an eighteenth-century Uriah," or "roarophone records of the bookstall," or "Madame Gamp in her garden of Eden." Mr. Yoxall's weakness is to try to imitate certain great authors whose style can be parodied, but not copied. The influence of Thackeray is responsible for many of his worst passages; but unhappy reminiscences of Carlyle, Lamb, and Borrow are likewise scattered up and down his pages. The worst essay in the collection, 'To Mr. and Mrs. Bull,' contains echoes not only of those immortal writers, but also of the author of "Mrs. Caudle."

Mr. Yoxall is more accurate in his facts than descriptive writers usually are; but he has got wrong about his dates in a passage suggested by a visit to Brive, where Wellington rested on his way north in 1814. He speaks of the "administering work which Wellington did down there" (the South-West of France) "between the last battle of the Peninsular War and the abdication at Fontainebleau"; but those two events took place within the same twenty-four hours. The battle of Toulouse was fought needlessly on April 10th, a week after the fall of the Empire, and Napoleon abdicated on the 11th at Fontainebleau. We may note that Wellington, in an imaginary soliloquy at Brive, is made to talk somewhat in the character attributed by Mr. Yoxall to Jean Jacques Rousseau. In the case of a writer whose excuse for his exuberancy is that his poetic nature is irrepressible ("the pen grows lyrical," he exclaims), it is sad to note that the most prosaic method of surveying rural France has been adopted. The modest traveller who acquired his sympathetic love for French waysides and country towns by sauntering on foot through the land, has joined the mob of cosmopolitan plutocrats who make the high roads odious for the simple wayfarer, with what he calls "their honking and tootling motor-cars." In his best "lyrical" style he confesses his shame: "The automobile snorts... the chafing monster, great-eyed, high coloured, a Japanese dragon of a beast, is let go; we are jockeys to a fiend, we ride on dynamite"; and from Orleans, "after a forty minutes' run to Mers, we enter the stately Touraine." This means that he rushed along the "sinuous Loire bank" at the rate of a kilometre a minute. No wonder he had no time to learn how to spell the name of the little riverside town of Mer. On another page Mr. Yoxall describes with austere realism (not in his "lyrical" style) the grim surroundings of his youth in an English manufacturing town. This powerful picture is almost too intimate to be delivered to the public; but reading it one can understand how such a bringing-up helped him to appreciate the joyous contrast of provincial life in France. Had he begun his experiences by rushing through the pleasant land in the aggressive opulence of a motor-car, he could never have written the best pages in this volume.

In the Land of Mosques and Minarets. By Francis Miltoun. Illustrations by Blanche

McManus. (Pitman & Sons.)—Mr. Miltoun, having published "Rambles" in various parts of France, has now "rambled" in Algeria and Tunisia, and carried so much French with him that he appears to have a great dislike to the English language. Natives become *indigènes*, a track is a *piste*, a quay must be spelt *quai*, and every obstacle is thrown in the way of cheerful perusal by those ignorant *colis vivants expédiés par Cook*, who apparently "throng" Algeria, although it is asserted with equal confidence that "in Algeria one doesn't find trippers." It seems that the only books worthy the name treating of the French possessions and protectorate in North Africa are written in French. When, however, these "strange lands" have been "limned by Anglo-Saxon writers," these barbarians "have mostly praised them in an ignorant, sentimental fashion, or reviled them because they had left their own damp sheets and stogy [*sic*] food behind." Therefore when we are "confidently offered" this book "as the result of much absorption of first-hand experiences and observations, coupled with authenticated facts of history and romance," we are bound to be thankful, even while we are curious about the authentication of the "facts of romance," and are disturbed by the decidedly "Anglo-Saxon" name of the author and the Transatlantic flavour of his style—a term which the "narrowness of our mother-tongue," as Swift says, compels us to use for lack of a word more expressive of Mr. Miltoun's variety of English. The book is mainly composed of jerky paragraphs, and the sequence of ideas is difficult to trace. The volume is not detailed or orderly enough for a guide-book; and it is not strictly a book of travels, for there are few personal incidents or accounts of journeys. The author's passion for French leads him to make havoc of Latin. He says that Sallust wrote of "the Lybians and Gétules"; and speaks of "Fronton, the preceptor of Marcus Aurelius," and "the Emperor Macrin." Is it not going a little far to quote 'Kennst du das Land?' in French as by "the author of 'Mignon' "? Arabic, again, is not Mr. Miltoun's strong point. "La illah Allah, Mohammed Rassone Allah," if it means anything, signifies that Allah is not a god and Mohammed has something to do with a halter. "Abd-el-Kader-el-Djilali," "Menorah," "Okba ibn Maffi," "tashabud," "Iba Touloum," &c., may be misprints, but are scarcely reassuring to readers. That the successors of Mohammed were "the first four Kalifs—those of Bagdad, Cairo, Constantinople, and Fez," is one of those amazing "facts of history" which our author has neglected to "authenticate." "Omar's great mosque at Jerusalem" was built by 'Abd-El-Melik, and not "under the influence" of Omar, who probably erected a small wooden structure; nor was "Hmrou's" at Fustat "the first mosque of magnificent proportions," for it was doubtless considerably smaller than the present much-restored building.

The one redeeming feature of the book is in the illustrations, which are sometimes remarkably good, especially the figures and portraits; but some of the diagrams, with their ugly flourishes, are useless.

Cannes and its Surroundings. Described and illustrated by Amy M. Benecke. (Allen & Sons.)—Miss Benecke's pretty water-colour sketches of Cannes and its neighbourhood are mounted upon brown paper; these, mixed with some reproductions of photographs, and interspersed with bald guide-book notes concerning drives and tea-shops, make a nondescript volume, which

will, however, serve as a pleasing reminder for those who enjoy the Riviera season. The pictures vary much in merit. We should have been grateful if Miss Bonecke had given us a portfolio of such sketches as that of Cannes from the Isola Bella road, and had omitted the text altogether.

In Viking Land. By W. S. Monroe. Illustrated. (Bell & Sons.)—Norway seems just now to be attracting much attention from the makers of books. Within eighteen months four volumes have appeared, describing not the incidents of travel or mountaineering, but the country and people, their arts and crafts, trade and commerce, literature and institutions. The work under notice is a painstaking compilation by an intelligent American, whose information is mainly derived from books. The "select annotated bibliography" in the Appendix shows that his authorities are recent publications in English, and that he has no knowledge of Norwegian. He supplies three chapters on Norwegian history, which are simply an abstract of Du Chaillu and of Prof. Boyesen's well-known work. Whether these were worth writing may be doubtful, but in the Preface the reader is requested to skip them if he objects to "history in tabloid form." We presume that the book, though published in London, is intended chiefly for our transatlantic cousins, for money values are invariably given in dollars and cents. There are also words and phrases which sound strange to English ears—as that Haakon VII. was "coronated at Trondhjem the 1st of January, 1906"—which, by the way, is incorrect, for the date was June 22nd. In the chapter on the posting system the statement that "two kinds of wagons are used, the carriage and the stolkje," will be startling to those who have used these vehicles, and is far from being exhaustive. Mr. Monroe does not relate his own experiences; but his theme is the country as a whole, with its inhabitants and industries. His own acquaintance with it has been confined to two holiday trips; and there are signs that many of the descriptions, both of scenery and people, are at second hand. In no Norwegian map are the splendid Jotunheim mountains included in the Dovre (often here spelt "Dover") fjeld; and the high plateau in Southern Norway is not called the Langfjeld, but the Hardanger Vidde. A little more travel would probably convince Mr. Monroe that the Nord Fjord is not "grander" than the Sogne, and that "wild" as the Nærødal and the Norangsdal undoubtedly are, there are other valleys frequently visited, as the Flaamdalen and the Vettigjæl (both in Sogn), which are wilder still. By a curious oversight the features of the Geiranger are partly transferred to Hellesylt, which is not on that fjord; and it is plain from the description that the female costumes of Sætersdal and Telemarken have been transposed. There are also errors which a little care might have prevented—e.g., in the same sentence the rainfall at Lærdalsøren is given as 50 inches and 16 inches, and the extent of the Jostedal snow-field is given in square miles on p. 5 as 580 and on p. 198 as 350—the former figure, though in excess, being more nearly correct. Narvik, the terminus of the Lapland railway, is not "near the North Cape," but almost three degrees south of it; and the new line from Bergen to Gulsvik is 235 miles in length, and not 100 as stated on p. 157.

It is only fair to add that the volume is eminently readable, and contains much information useful to the English traveller. Though inferior to Mr. Willson's 'Norway

at Home' in its survey of Norse institutions and social life, it gives a better account than that book of the arts and the natural features of the country. We note a fair map and over fifty good photographs, while the index is admirably complete.

Wheel Magic, by J. W. Allen (John Lane), bears the alternative title 'Revolutions of an Impressionist,' and the author has set out to explain the joys which the man of cultivation can get out of the use of the cycle. He includes a capital ghost story and some measure of incident, but is chiefly concerned with esoteric thoughts and moods induced by the country and the open air. Having protested more than once against the common conclusion that the cyclist must be a Philistine, we congratulate Mr. Allen on his pleasant proof to the contrary in these pages. There is a touch of obvious affectation here and there, as was perhaps inevitable, but the style as a whole is good and attractive.

A Canyon Voyage. By Frederick S. Dellenbaugh. (Putnam's Sons.)—Mr. Dellenbaugh's narrative is somewhat belated. It is an account of the official survey of the Colorado River undertaken by Major Powell's party in the years 1871 and 1872. In that expedition Mr. Dellenbaugh was artist and assistant topographer; and his excuse for this book is that no full account of the exploration has ever before appeared. At the time it was undertaken certain communications were made to the press; and Major Powell, as leader, embodied the results of his labours in a Government pamphlet. Mr. Dellenbaugh has had the imprimatur of both Major Powell and other leading members of the expedition; so that his story may be regarded as officially authentic. The only pity is that it has come so long after the events recorded. These seem now like the faint ghosts of forgotten vicissitudes. To look on the maps supplied is to blot out a generation forthwith. The expedition started at Green River on May 22nd, 1871, and after various adventures descended the Colorado canyons as far as the Kanab. This occupied the better part of two years, as the party went into winter quarters at Kanab. In the second summer the Grand Canyon was successfully run. After that the river was abandoned, owing to the great danger attending the passage of the lower rapids. Some further months were spent in field surveys, and the expedition returned early in 1873 with its work accomplished. The hitherto unknown country of the Colorado had been mapped and registered. Of the value of this work it is not easy to speak at this time, when no mystery enshrouds the Colorado. But it was no light task that Major Powell undertook, and it was carried through with fortitude and discretion.

Mr. Dellenbaugh has not the advantage of a graphic style, nor is he an artist in writing. His narrative is plain, and often heavy; but it is necessarily interesting on account of its subject. He leaves us to make out our own list of the company engaged in the expedition, giving us some half-hearted assistance with names; but we never feel that we are really at home with the party as we should like to be. On the other hand, the photographs and drawings are frequently very effective and striking; witness Mr. Dellenbaugh's sketch of "running the Sockdologer" in the Grand Canyon. Many of the incidents *en route* are stirring enough to arrest even a schoolboy; and the whole achievement was a spirited and virile performance. We miss a modern map of the region.

The way in which *We Two in West Africa*, by Decima Moore and Major F. G. Guggisberg (Heinemann), came into existence is thus explained by the Major in his Preface:—

"My wife wanted to write an account of her travels—I wanted to write an account of mine. My wife was a new-comer and saw the novelty of things—I was a fairly old inhabitant.... My wife kept notes—I did not."

The result of this collaboration, which "may either be described as experience looking on things through new glasses, or as a fresh receptive mind regarding the coast with the eyes of experience," happily combines the freshness of first impressions with the insight acquired by long residence. Mrs. Guggisberg's chronicle of life at Accra and journeys to Tarkwa and Kumasi is decidedly amusing, and her descriptions are bright and graphic, whether the subject be an interview with a native chief, astronomical observations in the Bush, the Tarkwa gold-mines and their workers, or the difficulties of housekeeping in the tropics and the perennial servant-question. On the last point she is by no means pessimistic; in fact, the authors were fortunate in their native followers (like all who deserve to be so). The climate of Accra is so damp that, in Christiansborg Castle,

"it was quite a simple matter to wring the water out of the curtains in the windows.... It was positively heart-breaking for clothes. Leather had to be rubbed with saddle-soap or vaseline daily; if left for forty-eight hours, boots and shoes were covered with green mould and never afterwards lost the rank, pungent smell of the 'Coast.'"

Fortunately this drawback is not universal, and at Abetife the heat, if intense at mid-day, was at any rate dry. We had marked various entertaining passages for quotation, but the difficulty of giving the preference induces us to forbear. We only suggest, in conclusion, that by the "lion-ant" (p. 267) is probably meant the ant-lion (*Myrmoleon*, which is not an ant at all); and that the game referred to on p. 226 exists virtually all over Africa, being played in holes scooped in the ground where boards are unknown, and, whether introduced by the Arabs or not, is certainly not of European origin.

OUR LIBRARY TABLE.

THE HON. B. R. WISE, who, after practising in London as a barrister, has returned to New South Wales, publishes through Sir Isaac Pitman & Sons *The Commonwealth of Australia*, a volume which will be found useful by those interested in Commonwealth politics and problems of Australian defence. For the maps representing the Empire in 1800 and at the present time Mr. Wise is, perhaps, not responsible; but we may point out that the change involved in the colouring of all the Arctic regions lying between Hudson Bay and the North Pole does not represent any substantial growth of the Empire in the nineteenth century. If we are to colour the North Pole, to which Denmark might also put in a claim, we should have still better reason to tint the Antarctic continent as a result of Lieut. Shackleton's exploit, although the 10,000 ft. tableland is not likely to support a vigorous population. Mr. Wise was the author of the New South Wales plan of dealing with labour disputes, often named along with Mr. Reeves's New Zealand legislation as constituting pioneer work. He had pointed out in advance difficulties in recent Commonwealth legislation, as regards which his opinion has now been supported by the Courts. His account of Wages Boards is not prejudiced, as it might at first sight seem; and his position is not hostile to Wages Boards as proposed in this country,

experimentally, for sweated trades. The Wages Boards to which he is opposed are those created in Australia for great organized trades—excluded from the proposals before our Parliament.

THE 1909 volume of *The Naval Annual*, published by Messrs. J. Griffin & Co., is again edited by Mr. T. A. Brassey, who has the usual contribution from the pen of his father, Lord Brassey, the former editor. The feature of the new volume is a severe condemnation of the waste of our money upon submarines, combined with the suggestion that it is not necessary to have a stronger force of destroyers than have our supposed future enemies. The wish to spend our resources mainly upon battleships is, we think, sounder than the attitude of the general public, who desire to spend it upon everything. Admiral W. H. Henderson contributes a chapter on 'Dockyard Administration,' as valuable as would be expected by all who know the part played by that Superintendent and his brother—also an Admiral-Superintendent—in the reorganization of repairs and attainment of financial economy.

Many will turn to this authoritative volume for information upon a topic just now engaging the mind of members of the House of Commons and "naval experts" in newspapers. Some seem to think that we possess no docks capable of taking Dreadnoughts, and that the Germans have "nine" or "twelve." Whether the delay of Rosyth by the late Government and the present Government was wise or foolish, it is impossible to maintain that docks in the Baltic should be counted for Germany, and docks in the Thames and the Channel not counted for us. Moreover, if German docks promised for the future are to be counted for Germany, similar docks must be counted for ourselves. It is clear from the known facts that both the British and the German Admiralty agree in being less excited on the subject than our public. The attack that is made upon our Board of Admiralty might clearly be made in Germany on their Naval administration. How far the three docks at Wilhelmshaven, which are counted as existing, or as nearing completion, by the less wild of critics, have proceeded in their early life is not shown in the pages of 'The Naval Annual,' which avowedly preserves reticence upon the point, while suggesting that the writer knows the facts. There is no obvious reason why we should not be told how such matters stand in Germany, but it is easy to imagine that the writer in 'The Naval Annual' has access to confidential information existing in this country, and is unable to transgress a rule the effect of which, however, in the present case is unfortunate. To judge from engineering papers generally well-informed, the progress made in the German docks on the North Sea is slower than most men believe. The geographical inferiority of situation, as regards the North Sea, of our Channel docks is not considerable, and our Admiralty evidently still count on being able to use in war such docks as those at Portsmouth and even Devonport. The Thames is at least equal in position to Rosyth, and as bases both are needed. If our Admiralty are able to keep floating explosives out of the run of the Channel tide, dockyards are not needed on the East coast. All turns on "mines"—if, indeed, that word describes a light floating article of which ten thousand can be hidden in a lugger.

AMERICAN books on England are published here with increasing frequency; and many are the opportunities thus given us of dis-

covering what we look like from outside. In *England and the English from an American Point of View* (Duckworth & Co.) Mr. Price Collier presents us with a picture of ourselves in part flattering, and in part, perhaps, too accurate to please. In his chapter on Society he reminds us of a well-known member of the House of Lords who, when in the Commons, rebuked a brother Liberal for assuming that Queen Victoria, the acknowledged head of Society, was "in" that body: "I beg your pardon, the Queen was never in Society." The author's proof that Brummell was in Society, coupled with an explanation as to what that hero was, leads to a generalization in which there is much truth. "The Frenchman, the American, and the German" are left regarding the Briton "with a bewildering sense that he is either mad or blind." Yet it is difficult to pronounce Mr. Collier wrong at any point. He notes the admiration of the English for Americans like Franklin, Bayard, Lowell, and Mr. Choate, and he explains that "there are Dukes and Dukes . . . Earls and Earls . . . no more all alike, or all of the same social position, or importance, than are the same number of butchers or bakers." The contrast drawn between the English and the French is open to individual exceptions. M. Delcassé, for example, would have to be placed upon the English side of the line in the author's contrast between the statesmen of the two countries. Mr. Collier is a good observer, and able to describe pleasantly the things he sees. His House of Commons may attract:—

"One wonders, as one sits and listens to this hodge-podge of questions and answers about everything under this British sun that never sets, how anything is ever done."

Mr. Haldane is picked out:—

"No wonder there is conciliation, even to the point of flabbiness . . . The Minister of War, with a rotund person and the face of a cherub, answers attacks, not in the voice of Mars, but in the falsetto and piping tones of peace."

It is not the case, as the author would find if he read many diaries of the days of his hero Franklin, that "candlestick-makers," or to use our phrase "elderly soap-boilers," more than in the eighteenth century, "are eager to enter Parliament, to attend to other people's business." An examination of the personality of the peers created at the earlier time would show that there has been little change in this respect—except, indeed, in that continual increase of ability which Gladstone noted of the Parliaments in which he sat. Repeating a well-known observation that the English are the least popular of nations, Mr. Collier explains why the Englishman is

"the most generally disliked of men. The German and the Irish hate him; the French ridicule and distrust him; the average American takes his awkwardness, or what Carlyle once called 'his pot-bellied equanimity,' for patronage, giving him little credit for what is often mere shyness, and is forever irritated by him, now that he is too big to be bothered by him as a bully. His power, his stability, his honesty, have won him allies . . . but he has no friends."

PRESSURE on our space often prevents our noticing many books to which we should otherwise like to refer. We may briefly draw attention to a few which provide entertaining holiday reading. *Envious Eliza*, by E. Maria Albanesi (Eveleigh Nash), furnishes an interesting character-sketch of a woman whose unfulfilled ambition is to write a novel which shall become a classic. An almost overpowering envy possesses her regarding a far less intellectual relative who accomplishes what she cannot herself attain. How she conquers her evil thoughts, and

preserves her helpful kindness to those around her in spite of her disappointment, is well told.

Children of the Gutter, by Arthur Applin (Grant Richards), is mostly concerned with a woman who is raised by a kindly disposed man from the lowest ranks of life only to find that he has awakened the deepest affection in her, which unfortunately he is unable to reciprocate. The tale is written in a minor key, but should be read for its sympathetic revelation of the tragedies and hopes of the submerged.

The Love Tale of a Misanthrope, by Ethel M. Forbes (Elliot Stock), on the other hand, may be read without the slightest fear of its being too affecting to accord with leisurely comfort. In fact, it had better be finished during the holidays, lest doubts may arise as to whether the idyllic young lady who converts the misanthrope would really make a good wife.

THE second number of the *Transactions* of the Baptist Historical Society is as full of promise as the first. Of interest to bibliophiles is an article by Mr. John Charles Foster on an unrecorded first edition of Bunyan. It appears that he has acquired a copy of the first edition of 'The Barren Fig-Tree' which is hitherto unrecorded. "From the earliest time the date has been written down as that of 1682. The first known edition is that of 1688. My newly discovered copy bears the date of 1673, printed for Jonathan Robinson at the Golden Lion in St. Paul's Church-yard." A facsimile of the title-page is given. There are some letters to Dr. Rippon from New York, 1800-1, which give glimpses of the American book-trade of that period. The writer, a former member of Rippon's church, was selling the English edition of Rippon's hymn- and tune-book when he was informed by Mr. Ustick that he had "just printed two thousand of your selection of hymns," and he offered "to send me two or three dozen and charge me ten for every dozen I sold." "Thus you see the English labour, and the Americans enjoy the sweets of their labour with little trouble; it is so with every new Publication that is likely to sell that comes over." A letter of William Carey's from Calcutta to his son at Amboyna shows his interest in natural history; he requests him "to pay the minutest attention to productions of the islands and regularly to send me all you can. Fishes and large animals must be excepted, but these you must describe. You know how to send birds and insects. Send as many birds of every description alive as you possibly can, and also such quadrupeds, monkeys, &c.; and always send a new supply by every ship." Shells, corals, stones of every description, vegetable productions, bulbous roots, common plants and trees, "of these I hope you will not think any one too insignificant." These were sent by Carey to the Botanic Garden at Calcutta.

In and about Nottinghamshire. By Robert Mellors. (Nottingham, J. & H. Bell.)—Mr. Mellors, an alderman of the Nottingham County Council, who presents his photograph as a frontispiece to this book of 550 pages, tells us in his Preface that he has had "only a village-school education," and we take this as an excuse for various slips and shortcomings. A great deal of information has been laboriously brought together here, but not a little of it is untrustworthy, whilst much of the remainder is spoilt by the introduction of the author's own views and prejudices. He would probably have done better if he had subjected his volume to severe revision and compression before publishing it.

Mr. Lionel James has given us proof of his quality as a keen observer and a graphic narrator on previous occasions. We first made his acquaintance "on the heels of De Wet," and are glad to renew it. In *Side-Tracks and Bridle-Paths* (Blackwood & Sons) he has collected a number of stories and sketches illustrative of his experiences in many lands. A section is devoted to Persia, and this is peculiarly interesting at the present moment, when the places and people he mentions are in every daily paper. He has also three tales referring to India, one to Russia, two impressionistic sketches dealing with South Africa in wartime, one paper on the German manoeuvres, one on Turkey, and finally two pieces dealing with England. There is just one difficulty we have, which is to determine the fact from the fiction. How much, for example, of the vivid sketches in Tabriz is true? Is the tale of Rhubaba the courtesan, delicately reminiscent of Rahab in the troubled city of Jericho, to be taken as part of what has passed under Mr. James's eyes, or is it merely, let us say, typical? At any rate, it is excellent material, and simply and arrestingly handled. If Hassan Ali Khan is not a real man, he ought to be, and he is a credit to Mr. James's invention. Some of this book is undoubtedly journalism, but it is good journalism, and discloses a talent for fiction of no mean kind.

Adventures in Contentment. By David Grayson. (Melrose.)—This is an interesting document if it is what it purports to be, the true story of Mr. Grayson's life as a farmer. The author states that he was pursuing a strenuous career in business in New York with his eyes fixed on one thing, success, when one day he was pulled up suddenly, apparently by illness. This compelled him to abandon city life and take to the country. He rented a farm, and began to live on new lines. Then he bought the farm; and this book contains his experiences. There is very little incident in it. Mr. Grayson seems to be a contemplative, even rather a dreamy, farmer. But his title is amply justified by the contents of his pleasantly written book.

Mr. Grayson, living with his sister, within his own territory, began to realize at once the joy of keeping touch with the earth and nature. The legend of Antæus remains true for us to-day, and contact with the earth renews and creates strength of mind and spirit and body. This is surely Mr. Grayson's experience. He thoroughly relishes life, whether it be his mild encounters with Horace, or his exchanges with the Professor, or his adventure with a book-hawker or a millionaire. Making an axe-helve occupies a whole chapter and causes a philosophic disquisition. Once convinced of the rightness of his choice, Mr. Grayson is prepared to fight for it:—

"Bring out your social remedies! They will fail, they will fail, every one, until each man has his feet somewhere upon the soil!"

He argues with the cunning of Socrates with John Starkweather, the millionaire, but he does not convince him. Nevertheless his ramblings will please any reader with a heart to be touched by the simple elemental things. Nothing happens, but the world merely wags on, and David Grayson is content. He confesses in his final chapter that he has "perhaps too forcibly" emphasized the pleasant features of his life. He has experienced discouragement and loss and loneliness. But he is content. Contentment, after all, is not quite happiness; at least it is negative happiness, such as the animals that live on the soil feel. Mr. Grayson has aimed at joining that brother-

hood, and has nearly succeeded in attaining their contentment. Not quite:—

"Sometimes I say to myself, 'I have grasped happiness! Here it is; I have it.' And yet it always seems at that moment of complete fulfilment as though my hand trembled, that I might not take it."

Roman Life and Manners under the Early Empire. By Ludwig Friedländer. Translated by Leonard A. Magnus. (Routledge & Sons.)—It is seldom that we have to complain of the last edition of a German work being chosen for translation into English; but in the present case it is distinctly a misfortune. For reasons unknown to us—possibly because the publisher thought that every scholar in Germany already possessed the book, and wished to appeal to a more hurried and less educated class—the seventh edition omits all the foot-notes (even references to authorities) and appendixes which are among the most instructive and valuable parts of the original book. Without these an intelligent reader is at a loss to know what weight of authority even Dr. Friedländer has for many curious facts which occur on almost every page. Thus when he tells us that the rooms in Sejanus's palace were gorgeous, lofty, and huge, we should like to know the evidence for this departure from Græco-Roman habits, which were certainly in the direction of small rooms, even in palaces. This kind of question arises so often that it tends to produce a sort of irritation at the suppression of the notes. Yet there can be no doubt that a translation of this masterpiece was long a desideratum for those many scholars who have not mastered German, though we think it would have been far more valuable before Prof. Dill gave us his two excellent studies on the Roman society of the first and the fourth centuries. His eloquent pages are far pleasanter reading than the translation of a work which, even in the original, boasts few graces of style. The English version is well done, though we protest against the term "little-Asia" as a rendering of "Kleinasien." Surely Asia Minor is well enough established to require no change in this matter, and the rest of Europe is with us in that denomination.

On the whole, we think the picture drawn from such sources as we have is likely to be darker than the reality. What are attacked by satirists and preachers are human vices: the honest and respectable people, who make no fuss, pass unnoticed. Legislation mentions and punishes crimes; it does not reward virtuous actions, save in very rare cases. Thus it comes to pass that if "bene qui latuit vixit" be true, it is also true—"bene qui vixit latuit." The age of the Antonines was, indeed, as Gibbon long since painted it, a time of great happiness for the civilized world. Even the existence of slavery, which is commonly called the plague spot of that society, was not at all so bad for human happiness as the existence of an unemployed and hopeless proletariat. So great a number of the imported slaves, especially from the East, attained importance in Italy that they founded families far more prolific than their masters, and, as O. Seeck has pointed out in his famous book, not a little of the dark type in the present Italy, and not a few of its characteristics, are derived from the "Syrian Orontes that flowed into the Tiber." Even the rising Christianity was very slow to preach any such doctrine as the wholesale manumission of slaves, or the doctrine that slavery in itself was immoral.

The chapter on the travels of tourists, and the means of passing from country to country, shows us that after the establish-

ment of the Roman Empire, and for three or four centuries from that time, travelling was fully as easy as it was in the nineteenth century up to the discovery of steam as a motive power. The old sailing ships, indeed, had rowers on board, and means of prosecuting their voyage even in a calm. As for roads, vast tracts of Europe—Spain, Italy, Greece, Macedonia—not to speak of Hither Asia, and Africa from Algiers to the Red Sea, were supplied with roads and posts in a manner vastly superior to those of the present day. The collapse of the great Babylonian and Persian organization of Eastern travel, and of the Roman in the West, was one of the most tremendous factors in producing, or in intensifying, that shameful decadence of Græco-Roman civilization which is commonly known as the Dark Ages.

Such are the lessons taught us by this great study of Græco-Roman life. When we reflect how its splendour was unable to save it from decay, we cannot but ask whether our vaunted twentieth century is absolutely secure, and whether a new invasion of strange races from the East may not repeat the tragedy of another age. For who knows whether the Yellow races, which are now so diligently copying Western civilization, would care to maintain it, if once they had overpowered its boastful possessors? Who knows whether conquerors with a new point of view would not despise and destroy most of what we prize, and consign to the dust-heap most of our material treasures? Plato thought that even the Ideal State which he described in his 'Republic' would have one human imperfection common to all that we can create: it must have in it the seeds of old age and decay, and could not endure for ever. Is this theory less reasonable than that of the modern perfectionist, who believes in the inevitable progress of the race in spite of the vices and follies of mankind, with their constant recrudescence?

A History of Hoddesdon in the County of Hertfordshire. By J. A. Tregelles. (Hertford, S. Austin & Sons.)—This history of Hoddesdon has for its foundation a collection of MSS. and notes made by the late Alexander McKenzie, for many years churchwarden, and latterly vestry-clerk, of the parish. He was keenly interested in all matters bearing upon local records and customs, and hoped to produce a volume such as this. He died in 1901, and his collections were handed to Mr. Tregelles to prepare for publication. The delay in issuing the book has been caused by the bringing together of much new material from the Public Record Office, especially from the old Manor-Court Rolls and accounts at Hatfield House.

In many ways this is a far more thorough and interesting book than the usual parochial history. The large maps are specially to be commended, particularly the one which shows the sites of the Domesday and later manor houses, and the chief finds of Romano-British remains together with the roads and tracks extant before 1500. There are also a variety of other illustrations, including reproductions of several old portraits of the Rawdons and other worthies of the district. The book will be of much interest to residents in the district, whilst the valuable series of extracts and abstracts from the early Manor-Court Rolls will prove of genuine worth to all who are interested in these definite records of the past. One symptom of poverty among the people appears in the frequent presentments in the local courts against women for hedge-breaking. These hedges were the stake-

and-thorn enclosures used for the yearly fencing of the fields when cropped; their dry materials were of course excellent for firing or heating the bread ovens. The Lord's "pound" is frequently mentioned in the courts of the reign of Edward III. Each separate manor possessed its own *parcus* or pound; there is evidence in the cases of Geddings and Boas that the pounds were close to the manor house. Geddings pound at Michaelmas, 1366, held "1 cart-horse value 30 shillings, another value 20 shillings, 1 ox, 2 stots, and 11 sheep"; all of these were liable for fine, in proportion to their value, before release. It is of some interest to note the complaints which were common at the beginning of the fifteenth century as to the cutting down of small trees. Mr. Tregelles draws attention to the fact that, whilst oak, ash, elm, and thorn are mentioned, nothing is said as to beech, hornbeam, or willow, although he believes that the hornbeam and the willow must have been at least as plentiful as they are now.

Notwithstanding our general appreciation of this substantial book, it bears evidence of incomplete research. The vast storehouse of records in Chancery Lane would have thrown more light on the old history of Hoddesdon and the district. As for the long annotated list of the clergy who served Hoddesdon, it should have depended on the original episcopal registers at St. Paul's, rather than on the not always accurate extracts long ago printed in Newcourt's 'Repertorium.' The book should have been divided into chapters, and lists of contents and illustrations provided.

Historische Neuenglische Grammatik. Von Wilhelm Horn.—Part I. *Lautlehre.* (Strasbourg, Trübner.)—Prof. Horn's historical grammar of modern English is written on the right method. The author has confined himself strictly within the limits indicated by the title, taking the phenomena of late Middle English as the starting-point from which the subsequent changes down to the present time are traced. This first portion, treating of the phonology, and incidentally of the orthography, is remarkably well executed. The works of writers on orthoepy from the sixteenth century onwards, and the materials contained in the 'Oxford Dictionary,' have been carefully studied, and abundant use has been made of the modern dialects. Now and then, though rarely, Prof. Horn's manner of accounting for apparent exceptions to phonetic law appears unsatisfactory; for example, the explanation of the local pronunciation *behint* as due to the analogy of *front* is inadequate, and would hardly have been proposed by an Englishman familiar with any of the dialects in which this pronunciation occurs.

There are one or two questionable statements with regard to modern English pronunciation; *blackguard* and *forehead*, for instance, are not sounded exactly as if they were written "blaggud" and "forrud." We note two odd misprints or slips of the pen—"Osten und Osten" (p. 3) for *Osten und Westen*, and "im Ausland" (p. 92) for *im Auslaut*. On the whole, however, the book is admirably correct, both typographically and otherwise; and it is certainly by far the most complete treatise on the historical phonology of modern English hitherto published. The index of English words contains about 3,000 entries. Prof. Horn has rendered valuable service to scholarship by this first part of his grammar. We hope that the remainder of the work will prove equally excellent, and that its publication will not be long delayed.

It is not often that an English author can translate his own writings into a foreign language sufficiently well to satisfy those of whom it is the native tongue. This, however, Mr. Charles Pond has done in his French versions of three of his recitations, 'Glimpses of Life,' which for several years have delighted audiences both public and private. The ability to write excellently humorous things like 'On Strike,' and 'The Fully Licensed Man' is no small gift; and when the author is equal to the double task of reciting them successfully in his own French to French audiences, his fitness for the line which he has chosen becomes indisputable. Mr. Pond's *Trois Monologues*, now issued under one cover (Reynolds & Co.) are 'L'Hôpital des Chiens,' 'Le Baron de Grippefort,' and 'Le Marchand de Vins.' In their original states as 'Evings's Dorg 'Ospital,' 'Greifenstein,' and 'The Fully Licensed Man' they are known to innumerable English people, and their French popularity increases every day. In their French form they were "récités par l'auteur pour la première fois à All Souls College, Oxford, le 15 Mai, 1908."

GEORGE MEREDITH.

By a mischance, which no one regrets more than ourselves, we are obliged to withhold until next week our intended estimate of the great writer who has just passed away and put the whole world of letters in mourning. Though he had passed the allotted span of man's life, his vitality was so wonderful, his spirit so youthful, that the announcement of his illness did not prepare us for the end on Tuesday last.

George Meredith had a special regard for *The Athenæum*, which recognized his powers in very early days, and few things gave him more pleasure than the unstinted tribute paid by Henley to 'Diana of the Crossways' in 1885. "It has no touch," the review remarked, "of the tremendous spiritual tragedy which forms the subject of 'Rhoda Fleming'—in some ways the greatest of the author's achievements; nor, on the other hand, is its essence so peculiar and rare as that spirit of comedy whose expression in Sir Willoughby Patterne sets 'The Egoist' on a pinnacle apart among novels, and marks the writer for one of the breed of Shakespeare and Molière.... In one word, it is a common novel, as 'Amelia' is, and 'Vanity Fair.' It ends as happily as the feeblest and flimsiest of visions in three volumes, and is only distinguished from the ruck of its contemporaries in being the work of a man of genius and a great artist."

Henley noted that "here and there we are confronted with a metaphor in four dimensions (as it were), whose conquest appears to demand the instant and active exercise of all the five senses at once, and which even then emerges from the fight unvanquished. To say that is to say that the book is by the author of 'The Tragic Comedians.' But such defects are rare. Mr. Meredith writes such English as is within the capacity of no other living man; and in epigram as in landscape, in dialogue as in analysis, in description as in comment and reflection, he is an artist in words of whom his country may be proud."

'NOTES FROM SOTHEBY'S.'

35, Pond Street, Hampstead, N.W., May 15, 1909.

WITH reference to your review of my volume 'Notes from Sotheby's' in the current number of *The Athenæum*, it appears likely to convey the idea to outsiders that I had merely made a "selection" of notes

from the whole of Messrs. Sotheby's catalogues, and in justice to myself, I should wish it to be known that this is not so. The review commences by stating that it is "the peculiar fate of catalogues to disappear, and in a few years they become exceedingly difficult to obtain." This is exactly the case. It was only possible to procure every spare catalogue still in Messrs. Sotheby's possession, and to advertise in the trade journals for others. This was done, and every note that contained a scintilla of bibliographical interest was reproduced. The catalogues which were not obtainable by the means stated of course contain notes of equal value and interest to those in 'Notes from Sotheby's,' and the only alternative to the plan adopted was to spend weeks at the British Museum, copying the notes from the store of catalogues there preserved. So much expenditure of time would, however, have been thus incurred that the cost of producing the volume would have been more than doubled, while it was by no means certain that a sufficient number of purchasers at the increased price necessary to make a commercial success would have been forthcoming. If, however, the present volume should meet with sufficient support, it would be easy to prepare a supplementary volume from the catalogues in the Museum and thus fill the gaps indicated by your reviewer. All that I am anxious for is that it should not be supposed that the absence of notes which ought to form part of such a compilation is due to carelessness on my part, or want of system.

As regards misprints, I doubt if half a dozen will be found in the entire volume, and this, to those who are accustomed to proof-correction, seems to be not unsatisfactory. It is a singular coincidence that one misprint, reproduced from 'Book-Prices Current,' occurs in your reviewer's article. He refers to 'the Crampton Sale at Messrs. Sotheby's in June, 1896.' The sale in question was that of the library of M. Alfred Crampon, a well-known French book-collector, then resident in London.

FRANK KARSLAKE.

* * Mr. Karslake contradicts himself. He says, first, that his "notes" are not a "selection" from Messrs. Sotheby's catalogues, 1885-1909, and then admits that he had to depend on "every spare catalogue," which he could get from Messrs. Sotheby's or other sources. Further, he suggests that he might "fill the gaps" which we indicated. This task will occupy him several years, and provide material for many volumes as large as his 'Notes,' which, we must repeat, contains only a small portion of those printed in Sotheby's catalogues during the last twenty-four years.

'PARADISE LOST.'

Union Club of Boston, May, 1909.

A COPY of one of the many variants of the first edition of 'Paradise Lost' has been found in a private library in this city, differing from any hitherto noted. It reads as follows:—

Paradise lost. | A | Poem | in | Ten Books. | The Author | John Milton. | London. | Printed by S. Simmons, and are to be sold by | T. Helder, at the Angel in Little Britain, | 1667.

The unusual feature lies in the name of the publisher and the date of publication. Simmons did issue an edition in 1668, but no trace of an earlier issue bearing his name has been found outside of this copy. The book was purchased in 1844, and bears no evidences of having been "doctored" to meet a bibliographical demand. Can another copy be located by your readers?

WORTHINGTON C. FORD.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Awdry (W.), *United Worship*, 1/6. Illustrated from the office for morning and evening prayer in the Anglican Communion.
- Duchesne (Monsignor Louis), *Early History of the Christian Church, from its Foundation to the End of the Third Century*, 9/ net. Rendered into English from the Fourth Edition.
- Hull (Rev. John E.), *The Holy Angels*, 1/6.
- MacDermott (G. M.), *The Gospel according to St. Matthew*, 6d. One of the Plain Commentaries.
- Robertson (J. Methven), *Encouragements in the Maintenance of Christian Belief*. An address to the Synod of Perth and Stirling.
- Sampson (Rev. Holden E.), *Progressive Creation*, 2 vols., 21/ net. A reconciliation of religion with science.
- Studies in Difficult Texts, Second Series*, 6d. Edited by the Rev. W. H. Griffith Thomas, and reprinted from *The Church Family Newspaper*.
- Walker (Rev. Dawson), *The Letters of St. Paul to Corinth*, 1/6. Intended for the general reader interested in the life and writings of St. Paul.
- "Which Is"; or, the Unknown God, by an Unknown Man, 3/6 net.
- Williams (C. D.), *A Valid Christianity for To-day*, 6/6 net. Discourses delivered on various occasions, and published at the request of friends.

Law.

- Duckworth (L.), *Charter Parties and Bills of Lading*, 2/6 net.
- Kime's *International Law Directory and Telegraphic Code*, 1909, 10/6 net.
- Leake (S. Martin), *An Elementary Digest of the Law of Property in Land*. Second Edition, revised by A. E. Randall.
- Practical Statutes of the Session 1908 (8 Edward 7)*. With introduction, notes, tables of statutes repealed and subjects altered, lists of local and personal and private Acts, and a copious index, edited by J. Sutherland Cotton.
- Roscoe's *Damages in Maritime Collisions*, 10/6 net.

Fine Art and Archaeology.

- Essex, described by A. R. Hope Moncrieff, and painted by L. Burleigh Bruhl, 20/ net. Contains 76 illustrations in colour.
- Gheyn (J. van den), *Croniques et Conquestes de Charlemaigne: Reproduction des 105 Miniatures de Jean le Tavernier d'Audenarde*, 1460, 17/.
- Hallé (C. E.), *Notes from a Painter's Life, including the Founding of Two Galleries*, 6/ net. With illustrations.
- India Annual Report of the Director-General of Archaeology for the Year 1906-7: Part I., Administrative.
- Marquand (A.), *Greek Architecture*, 10/ net.
- Medallist Illustrations of the History of Great Britain and Ireland: Part X., Plates XCI-C., 6/.
- Smith (Rev. F.), *The Stone Ages in North Britain and Ireland*, 16/ net. Illustrated by over 500 drawings of typical specimens, with an introduction by Augustus H. Keane.

Poetry and the Drama.

- Barnes (William), *A Selection from Poems of Rural Life in the Dorset Dialect*, 1/6 net. Edited by his Son. Copy-right Edition.
- Cecil (K. H. D.), *The Poet and his Soul*, 2/6 net. A poem.
- Cripps (Arthur Shearly), *Lyra Evangelistica: Missionary Verses of Mashonaland*, 2/6 net.
- Hankin (St. John), *The Last of the De Mullins*, 1/6 net. A play without a preface.
- Hundert besten Gedichte der deutschen Sprache (Lyrik), 6d. net. Selected by R. M. Meyer.
- Mackail (J. W.), *Swinburne*, 1/ net. A lecture delivered before the University of Oxford on April 30.
- Mackaye (Percy), *The Playhouse and the Play*, 5/ net. With other addresses concerning the theatre and democracy in America.
- Moulton (Louise C.), *Poems and Sonnets*, 7/6.
- Stapleton (A.), *The King and the Miller of Mansfield*, 2/6. With new notes about Robert Dodsley. Reprinted from *The Newark Advertiser*.
- Taylor (M.), *Songs of Solitude*, 3/6 net.
- Wedmore (Millicent), *A Minstrel in the South*, 2/6 net. One of these poems has been published in *The Cornhill* of the present month; three or four have appeared in *The Pall Mall Magazine*; and three or four in the writer's previous volume 'Essays and Verses.'
- Williamson (K.), *Cambridge: a poem, together with Indian and other Verses and Notes*, 2/ net. No. 1 of the Fenlight Booklets.

Bibliography.

- Battersea Public Libraries, *Twenty-Second Annual Report, 1908-9*. Descriptive Catalogue of the Naval Manuscripts in the Pepsian Library at Magdalene College, Cambridge, Vol. III. Edited by J. R. Tanner.
- Early Printed Books to the Year 1500 in the Library of Trinity Hall, Cambridge, 6d.
- Library Economics, 2/ net.

Philosophy.

- Armstrong (C. Wicksteed), *The Mystery of Existence in the Light of an Optimistic Philosophy*, 2/6 net.
- Boehme (J.), *The High and Deep Searching Out of the Threefold Life of Man*, 12/6 net. Englished by J. Sparrow, reissued by C. J. E.
- Boole (Mary Everest), *Symbolical Methods of Study*, 3/6 net.
- Lindsay (James), *Studies in European Philosophy*, 10/6 net.
- Miller (Irving E.), *The Psychology of Thinking*, 5/ net.

Political Economy.

- Bolland (W.), *The Railways and the Nation: Problems and Possibilities*, 1/ net.
- Charlesworth (S. J.) and Hallsworth (H. M.), *Unemployment*, 2/6 net. The results of an investigation made in Lancashire, and an examination of the Report of the Poor Law Commission.

Hirst (Margaret E.), *Life of Friedrich List and Selections from his Writings*, 7/6 net. An account of Friedrich List, the founder of the German Zollverein, and advocate of the American system of Protection.

History and Biography.

- Ballantyne Press and its Founders, 1796-1908. With illustrations and facsimiles.
- Booth (W. Stone), *Some Acrostic Signatures of Francis Bacon*, 25/ net. Now for the first time deciphered and published.
- Boudin (F.), *Essais de Biographies Littéraires*, 2/. Sketches designed to familiarize Englishmen with French writers.
- Brackenbury (Right Hon. Sir H.), *Some Memories of my Spare Time*, 5/ net.
- Butler (Josephine E.), 6/ net. An autobiographical memoir, edited by George W. and Lucy A. Johnson, with an introduction by James Stuart.
- Calendar of the Patent Rolls preserved in the Public Record Office, Richard II.: Vol. VI., 1396-9, 15/.
- Johnson (R. Brimley), *The Cambridge Colleges*, 2/6 net. With 25 illustrations.
- Knight (E. F.), *The Awakening of Turkey*, 10/6 net. A history of the Turkish Revolution. Illustrated.
- Leishman (J. Fleming), *A Son of Knox, and other Studies, Antiquarian and Biographical*, 3/6 net.
- Memoir of Col. the Right Hon. William Kenyon-Slaney, M.P., 3/6 net. Edited by Walter Durnford, with portraits and illustrations.
- Milford (L. S.), *Haileybury College, Past and Present*, 10/6 net. Contains 45 illustrations.
- Random Recollections of a Commercial Traveller, 3/6 net. Illustrated.
- Tulloch (Major-General A. B.), *The '45, from the Raising of Prince Charlie's Standard at Glenfinnan to the Battle of Culloden*, 1/. With plan. Third Edition.

Geography and Travel.

- Brabant (F. G.), *Rambles in Sussex*, 6/ net. Contains 30 illustrations.
- Cox (R. Hipplesey), *A Guide to Avebury and Neighbourhood*, 2/ net.
- Dutt (W. A.), *The Norfolk and Suffolk Coasts*, 6/ net. Illustrated.
- Earle (A.), *A Narrative of a Nine Months' Residence in New Zealand in 1827*, 2/6.
- Hutchinson (Sir J. T.) and Cobham (C. Delaval), *A Handbook of Cyprus*, 2/6 net. Revised Edition, with frontispiece and two maps.
- Johnston (Keith), *A Sketch of Historical Geography*, 3/6 net.
- Kelly's *Directory of the North and East Ridings of Yorkshire*, 1909, 25/.
- Shelley (Henry C.), *Literary By-Paths in Old England*, 10/6 net. With illustrations from photographs by the author.
- Wade (G. W. and J. H.), *Monmouthshire*, 2/6 net. Contains 32 illustrations, 4 plans, and 4 maps.

Sports and Pastimes.

Golfing Annual, 3/6.

Education.

- Barrett (S. M.), *Practical Pedagogy*, 2/6.
- Brenl (Karl), *The Teaching of Modern Foreign Languages and the Training of Teachers*, 2/6 net. Fourth Edition, revised and enlarged.
- Richmond (Mrs. Ennis), *A Natural Education; For our Daughters; Two Aspects of the Co-Education of Boys and Girls; Public Schools and Co-Education; Why Not Co-Education?* 3d. each.
- Royal University of Ireland: *Calendar for 1909; Examination Papers*, 1908.

Folk-lore.

Treasury of Basuto Lore, Vol. I., 10/6 net. Edited by E. Jacottet.

Philology.

- Arthur (C.) and Ginever (Ilona), *Hungarian Grammar*, 4/6 net.
- Goddard (Harold C.), *Chaucer's Legend of Good Women*. Reprinted from *The Journal of English and Germanic Philology*.
- Gummere (F. B.), *The Oldest English Epic: Beowulf, Finnsburg, Waldere, Deor, Widsith, and the German Hildebrand*, 4/6 net. Translated in the original metres, with introduction and notes.
- Hemingway (S. B.), *Thirty-Eight English Nativity Plays, One of the Yale Studies in English*.
- Hoogvliet (Dr. J. M.), *Elements of Dutch*, 3/6 net. Seventh Edition, in which a simplified spelling system has been adopted. Thoroughly revised and enlarged from Ahn's 'Concise Grammar of the Dutch Language.'
- Meyer (Kuno), *The Instructions of King Cormac Mac Airt*, 1/6. Royal Irish Academy Todd Lecture Series, Vol. XV.
- Pulman (W.), *The Truth about the Teaching of Foreign Languages*, 1/ net. Endeavours to show why people have failed to learn them by the prevailing methods, and has an introduction to "Linguistics by the E. and S. Method."
- Thackeray (H. St. John), *A Grammar of the Old Testament in Greek according to the Septuagint: Vol. I. Introduction, Orthography, and Accidence*, 8/ net.

School-Books.

- Shipley (Mary E.), *An English Church History for Children, 1066-1500*, 2/6 net. With a preface by W. Edward Collins, 12 illustrations, and a map.
- Short Extracts from Old English Poetry, chiefly for Unseen Translation, 1/6 net. Edited by O. T. Williams.

Science.

- Arrhenius (Svante), *The Life of the Universe, as conceived by Man from the Earliest Ages to the Present Time*, 2 vols., 5/ net. Translated by Dr. H. Borns, with illustrations. In Harper's Library of Living Thought.
- Ashcroft (E. A.), *A Study of Electrothermal and Electrolytic Industries: Part I. Introductory*, 8/6 net.
- Bower Manuscript. Facsimile leaves, Nagari transcript, romanized transliteration, and English translation with notes, revised translation of Parts I-III. A native medical treatise, edited by A. F. R. Hoernle.

Cooper (C. S.) and Westell (W. P.), *Trees and Shrubs of the British Isles, Native and Acclimatized, Part IV.*, 1/ net. With illustrations by C. F. Newall.

Country Gentlemen's Estate Book, 1909, 21/. Edited by William Broomhall.

Cremation in Great Britain, 1909, 6d. A description of British crematories, illustrated with numerous views, together with the Cremation Act, 1902, and regulations for carrying out cremation.

Cyclopedia of American Agriculture. Vol. IV., 21/ net. Edited by L. H. Bailey.

Dearmer (Percy), *Body and Soul*, 6/ net. An inquiry into the effects of religion upon health, with a description of Christian works of healing from the New Testament to the present day.

English Vegetable Garden, 8/6 net. Illustrated. Country Life Library.

Floy (H.), *High-Tension Underground Electric Cables*, 8/6 net.

Goodrich (E. S.), *Vertebrata Craniata (First Fascicle: Cyclostomes and Fishes)*, 20/ net. Forming Part IX. of Ray Lankester's Treatise on Zoology.

Heil (Adolf) and Esch (W.), *The Manufacture of Rubber Goods*, 10/6 net. A practical handbook. Illustrated.

Hodgson (J. T.) and Williams (J.), *Locomotive Management from Cleaning to Driving*, 2/6 net.

Hogarth (A. H.), *Medical Inspection of Schools*, 6/. One of the Oxford Medical Publications.

Hogle (W. M.), *Internal Combustion Engines*, 12/6 net.

Horner (D. W.), *Observing and Forecasting the Weather*, 6d. net. See *Athen.* of 8th inst., p. 564.

Journal of Comparative Neurology and Psychology, Vol. XIX., No. I.

Pearson (Karl), *The Groundwork of Eugenics*, 1/ net. The substance of two lectures delivered as an introduction to a course on the science of national eugenics at the Galton Laboratory, February 23 and March 2.

Staars (David), *The English Woman*, 9/ net. Studies in her psychic evolution, translated from the French, and abridged by J. M. E. Brownlow.

Strack (Hermann L.), *The Jew and Human Sacrifice (Human Blood and Jewish Ritual)*, 10/ net. An historical and sociological inquiry.

Wanhil (C. F.) and Beveridge (W. W. O.), *The Sanitary Officer's Handbook of Practical Hygiene*, 5/ net.

Wells (W.), *New Plane and Solid Geometry*, 3/6.

Whetham (W. C. Dampier), *The Recent Development of Physical Science*, 5/ net. New Edition.

Fiction.

Aldington (May), *Meg of the Salt-Pans*, 6/. A domestic tragedy laid in a Kentish village.

Barker (H. J.), *A Nice Pair, and Others*, 3/6. A book of humorous stories told by a quaint old character.

Dickinson (H. N.), *Sir Guy and Lady Rannard*, 6/. Has a good deal to do with political life.

Lee (Eldon), *The Burden of 1909*, 6d. net. A prophecy.

Le Queux (William), *Spies of the Kaiser*, 6/. A story of German secret agents who are at work gaining our naval and military secrets.

Manning (Frederic), *Scenes and Portraits*, 6/. The author is principally influenced by Renan in these studies of different times and places.

Mighels (Mrs. Philip Verrill), *The Full Glory of Diantha*. A novel of New York life, with some scenes in a typical mining camp of the West.

Moberly (L. G.), *A Very Doubtful Experiment*, 6/. The story of a marriage. Illustrated.

Pasture (Mrs. H. de la), *The Lonely Lady of Grosvenor Square*, 7d. net. For former notice see *Athen.*, Feb. 16, 1907, p. 192.

Raine (Allen), *Where Billows Roll*, 6/. The scene is in Wales, and the story has a strong love-interest and a touch of mysticism.

Rousseau (J. J.), *Julie; or, La Nouvelle Héloïse*, 1/6 net. Abridged edition, with preface by Frank A. Hedgcock.

Sellar (Edmund Francis), *Where Every Prospect Pleases*, 6/. A story of love and life in Ceylon.

Trites (W. B.), *John Cave*, 6/. An attack on the American press from the point of view of an American reporter of some refinement.

Turner (R.), *Samson Unshorn*, 6/. A tale of Fleet Street and a newspaper Napoleon.

Vielé (Herman K.), *Heartbreak Hill*, 6/. A comedy romance with a frontispiece by John Rae.

Ward (Mrs. Humphry), *Daphne; or, "Marriage à la Mode"*, 6/. The story of a young Englishman's love for a bright American girl of wealth, and the failure of their married life through misunderstanding and jealousy.

Wood (Mrs. Henry), *Orville College*, 6d.

General Literature.

Boys' Brigade Camp Handbook. With 6 illustrations.

Esenwein (J. Berg), *Writing the Short-Story*, 1 dol. 25. A practical handbook on the rise, structure, writing, and sale of the modern short-story.

Findlay (J. G.), *Humbugs and Homilies*, 3/6 net.

Fremantle (H. E. S.), *The New Nation*, 5/ net. A survey of the Condition and Prospects of South Africa.

Heritage (Lizzie), *Cassell's Household Cookery*, 3/6.

India Office List, 1909, 10/6.

Journal of the Royal Institution of Cornwall, Vol. XVII. Part III.

Mackenzie (A.), *The Prophecies of the Brahan Seer (Coinneach Odhar Fiosaiche)*. An account of a Highland seer, with introductory chapter by Andrew Lang.

Saints among the Animals, 6d. net. Text by Margaret W. Cole, pictures by Alphons P. Cole. Second Edition.

Pamphlets.

Clayton (Rev. H. J.), *The Church in Wales To-day*, 1d. No. 24 of the Churchman's Penny Library.

Cunningham (W.), *Socialism and Christianity*, 3d. The substance of a paper read before the Victoria Institute on February 1.

Neligan (Right Rev. M. R.), *Betting and Gambling*, 2d.

Newbolt (Canon W. C. E.), *The Athanasian Creed*, 1d. No. 23 of the Churchman's Penny Library.

Our National Flag, by an Old Naval Officer, 1d. Describes what it is and what it is not.

Ripon (Bishop of), *Shall the Race Perish?* 2d.

Smith (Jas. C.), *Legal Tender*, 3d. net. Correspondence with the editor of *The Bankers' Magazine*.

FOREIGN.

Poetry.

Praviel (A.) et Brousse (J. R. de), *L'Anthologie du Félibrige*, 3fr. 50.

Music and the Drama.

Bellaigue (C.), *Les Époques de la Musique*, 2 vols., 7fr.
Fauchois (R.), Beethoven, 3fr. 50. The piece recently acted at the Odéon.

History and Biography.

Beaunier (A.), *Éloges*, 3fr. 50. Appreciations of several leading men of letters in France.
Doutrepont (G.), *La Littérature française à la Cour des Ducs de Bourgogne*, 12fr.
Harry (G.), Maurice Maeterlinck, 2fr. 50. One of *Les Écrivains français de Belgique*.
Historiske Samlinger udgivne af den Norske Historiske Kildeskriftkommission, Vol. III. Parts I. and II.

Philology.

Jost (K.), *Beon und Wesan: eine syntaktische Untersuchung*, 3m. 60. Part 26 of the *Anglistische Forschungen*.
Voigt (E.), *Shakespeares Naturschilderungen*, 3m. 80. Part 28 of the same series.

Fiction.

Daudet (E.), *La Course à l'Abîme: un Roman sous la Terre*, 3fr. 50.

General Literature.

Revue germanique, mai-juin, 4fr.
Weiss (Gerolamo), *Elogio dei Libri*, 2 lire.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

IN *The Cornhill Magazine* for June Mr. Stanley Weyman introduces 'Leaves from the Diary of a Tramp,' a record of real experiences on the road and in the work-house by J. A. H. Mr. L. J. Brown, of the Consular Service in Morocco, writes on 'The Rise of Moulay Abd el Hafid,' the new Sultan. In 'A Forgotten Botanist of the Seventeenth Century' Canon Vaughan writes on John Goodyer. 'Wild-fowl and Parlakimedi' is a description of sport in a sequestered corner of India, by Mr. Edmund Candler. Mr. Andrew Lang writes on 'Anti-Jacobite Conspiracies.' 'Sarah Wilson,' by Mr. W. W. Gibson, is a record in verse of an old fisherwoman; and short stories are 'The Girl with only One Talent,' by Mr. W. E. Norris, and 'Old Sandy,' by Mr. Austin Philips.

Blackwood for June opens with an article by Mr. Charles Whibley on 'Characters,' a literary convention much in vogue in the seventeenth century. The number also contains 'A Day in a Game Reserve,' by Major Stevenson Hamilton, Warden of the Eastern Transvaal Game Reserve; 'A Sacred River Head,' by Prof. James Sully; and 'A Jaunt to Janina,' by Mr. Orlo Williams.

FOR some time Mr. J. A. Hammerton has been preparing 'George Meredith in Anecdote and Criticism,' a companion volume to his 'Stevensoniana,' and the manuscript was delivered to the publisher, Mr. Grant Richards, last week. The book, which will appear early in June, was begun six or seven years ago, and was originally intended as a souvenir of Meredith's eightieth birthday; but it was only last week that the author was able to give it the final touches. An important feature will be the illustrations.

A CORRESPONDENT writes:—

"George Meredith's breezy fortitude, as well as his unfailing kindness, is illustrated in the following letter, which the veteran novelist sent to a young author, perplexed by the attitude of reviewers:—

"My practice with regard to reviews is to look for none and to read all that may come in my way. It is like expecting a windy day in our climate when we go out of doors and face the air: an author must master sensitiveness when he publishes. He knows what he intended, and should be able to estimate the degree of his attainment. Criticism will then brace him. We have not much of it, and there will be indifference to wear through, and sometimes brutality to encounter. Tell yourself that such is our climate. I began sensitively, but soon got braced. Here and there a hostile review is instructive, if only that it throws us back on the consciousness of our latent strength."

If Meredith had to wait long for general critical recognition, he secured from the beginning the applause of good judges, George Eliot in 1856 writing of 'The Shaving of Shagpat' as "a work of genius." Swinburne's generous defence of his poetry will be recalled by many.

AMONG the chief articles in the June *International* will be the following: 'Mr. Lloyd-George's First Budget,' by Mr. L. G. Chiozza-Money, M.P.; 'The Influence of Aerial Navigation on Civilization,' by the editor, Dr. Rodolphe Broda; 'The Problem of the Overgrown Cities,' by M. Émile Vandervelde; 'The International Situation,' by M. Francis de Pressensé; 'The Future of Parliamentary Life in Turkey,' by Mustapha Bey; and 'The Austrian Administration of Bosnia-Herzegovina,' by M. Y. Marhula.

MR. FISHER UNWIN will publish on June 7th a work entitled 'Christ and the Eastern Soul,' by Dr. Charles Cuthbert Hall, late President of the Union Theological Seminary, New York. It contains a course of lectures delivered in India, Ceylon, and Japan, and is intended to indicate the points of contact between Christianity and the religions of the East, and to show how the latter call for Christianity as their complement and crown.

MR. HERBERT RICHARDS is about to publish through Mr. Grant Richards another collection of papers on Greek authors, of which some have appeared in *The Classical Review*, and some are new. They deal largely with Aristophanes, the comic fragments, and the Attic orators; and they include a new study of the diction of comedy, and a large number of miscellaneous emendations in Greek authors.

'GROWLS FROM UGANDA' is the title of a new work to be published by Mr. Elliot Stock. In it the anonymous author, writing from his grass hut in Uganda, reviews and records his recollections of commercial life in England, and also devotes a chapter to a search for gold in British Columbia.

'THE HISTORY OF PEMBROKESHIRE,' by the Rev. James Phillips, is announced for immediate publication by the same firm, also a volume of stories by the Rev. Zachary Mather, descriptive of Welsh life and character, entitled 'Tales from the Welsh Hills.'

MR. FRANCIS COUTTS, of 440, Strand, W.C., asks for the sight of letters and papers connected with his great-grandfather Thomas Coutts the banker, as his life is being written.

MR. PERCY WHITE, the popular author of 'The West End,' has completed a novel for Messrs. Hurst & Blackett, which they will publish next Tuesday under the title of 'The House of Intrigue.'

'THE CIVIL WAR IN DORSET, 1642-1660,' by Mr. A. R. Bayley, is being published by subscription. Many transcripts from the Clarendon and Tanner MSS. will be included, and Edward Drake's 'Diary of the Siege of Lyme' will be printed in full. Interesting matter is, in fact, abundant, and the volume is due to the suggestion of Prof. Firth, who has given assistance in the plan of it, and authorities to be consulted. Subscribers' names should be sent to Messrs. Barnicott & Pearce, the Wessex Press, Taunton, or Mr. B. H. Blackwell, Broad Street, Oxford.

THE BRITISH ACADEMY announce that the Schweich Lectures on Biblical Archaeology will be given by Prof. Kennett on May 28th, June 4th, and 11th. These lectures will be open to the public free, and the subject will be 'The Composition of the Book of Isaiah in the Light of Archaeology and History.'

THE June *Sunday at Home* will contain an article on 'New England and Boston,' by the Rev. J. Edgar Park; 'Studies in St. Paul's Prison Ministry,' by the Bishop of Sodor and Man; and the conclusion of the Rev. Dr. Hanson's discussion of the first chapter of Genesis. Mr. Oliver G. Pike writes on 'The Buzzard and its Home.'

The Oxford Magazine of last week says:

"All who are interested in Latin scholarship in Oxford must have been pleased, and no one, we are sure, can have been surprised, at the election of Mr. A. C. Clark to the re-established Latin Readership. We say re-established, for there has not been a Reader in Latin since 1893, when Prof. Nettleship died and Mr. Robinson Ellis was promoted from the Readership to the Corpus Chair."

MR. QUARITCH announces that Part I. is now ready of a carefully revised edition of the well-known 'Chinese-English Dictionary' published in 1892 by Prof. H. A. Giles. Many corrections have been made, and about twenty thousand entries have been added.

MR. CHARLES E. ROCHE writes:—

"May I point out that the author whose death you announce was Olive Logan, and not Morgan?"

MR. J. W. CLARK's life-long devotion to Cambridge is to be recognized by a *Festschrift* written by some of his many friends at home and abroad. The volume will contain thirty-one papers and a short bibliography, and will be presented to Mr. Clark in June on the occasion of his seventy-sixth birthday.

WE regret to notice the death at St. Andrews of Mr. H. C. S. Everard, a golfer and writer on golfing topics. The eldest son of Henry Everard of Gosberton, Lincolnshire, he graduated at Oxford, but lived for the greater part of his life at St. Andrews. He was author of 'The Theory and Practice of Golf' and an excellent 'History of the Royal and Ancient Golf Club.'

MR. ELLIOT STOCK announces a cheap edition of the Rev. H. T. Dixon's 'Have Miracles Happened?' which met with a good reception last year.

MR. STOCK will also publish immediately 'The Dawn of Christianity in Continental Europe and the Planting of the Order of Knights of the Hospital of St. John of Jerusalem in England.' The work, which is written by Miss S. F. A. Caulfeild (a "Lady of Grace" of the Order), will be illustrated from photographs.

UNDER the title 'Wind and Hill' Messrs. Smith & Elder will publish immediately a volume of poems inspired by the spirit of the mountains, and written by Mr. Geoffrey Young.

WE hear that a movement is on foot to establish a permanent memorial of Moncure D. Conway by "the endowment of periodical lectures by distinguished public men, to further the cause of social, political, and religious freedom, with which Dr. Conway's name must ever be associated." It is proposed that the lectures should be printed and widely circulated. A preliminary canvass among those known to be specially interested in Dr. Conway's work has produced a sum running into three figures, and the Committee are now making a wider appeal. The head-quarters of the movement are at Dr. Conway's old chapel in South Place, Finsbury, where the Treasurer may be addressed.

A REMARKABLE collection of Alpine and mountaineering books will be offered by Messrs. Hodgson on Wednesday next. It was formed by the late Sir Maurice Holzmann, K.C.B., who was for many years Librarian to the King (when Prince of Wales), and also held the position of Keeper of the Records of the Duchy of Cornwall. The collection, which contains upwards of 1,600 volumes, not to mention a number of pamphlets and maps, comprises the writings of all the best-known English climbers, as well as a large selection of German and French periodicals, and many early and curious works relating to Switzerland and the Alps.

MR. RALPH STRAUS, of 58, Bassett Road, North Kensington, W., is preparing for the press the life and letters of Robert Dodsley, and would be glad to hear of any letters and papers of, or relating to Dodsley in private collections.

WE are sorry to notice the death on Monday last, at the early age of forty, of the Rev. C. H. Thursfield Wood, who recently retired, owing to ill-health, from

the head-mastership of Sherborne School. Mr. Wood was the son of the head master of Harrow, was for five years an assistant master at Marlborough, and was only appointed last year to Sherborne.

WE hear from Paris that Madame Marcelle Tinayre is visiting Turkey for the *Revue des Deux Mondes* to study the effect of the Young Turk movement on Mohammedan women, and also that a novel from her pen, dealing with Western problems, is likely to appear in the *Revue de Paris* under the title of 'L'Ombre de l'Amour.' The first part is expected for one of the September numbers.

MADAME MARCELLE TINAYRE's story is understood to deal with the transformation human love is undergoing in a period of transition caused by the present growth of feminist opinion. It will complete a view of which the more obvious side was represented in 'La Rebelle' and the novels of other women writers we have noticed. The scene is laid in the mountains of the Department of La Corrèze, in which a part of Madame Tinayre's youth was spent.

At the last meeting of the Académie Française a number of annual prizes were awarded. The Prix de Poésie, of which the subject was 'Le Drapeau,' was divided into three, the largest share (2,000fr.) going to M. Maurice Couallier. The Prix François Coppée (1,000fr.) was taken by M. Gustave Zidler for his 'Terre divine.' The Prix Santour (3,000fr.) was divided equally among M. Théodore Rosset, M. Verier, and M. Onillon for their literary works. The Prix Langlois was divided between Prof. Legouis and M. Georges Duval for their translations of English works, and the Prix Archon-Despérouses, for the encouragement of young poets, was given to M. Abel Bonnard (1,500fr.), M. Jean Balde (800fr.), and Mlle. Jeanne Nels (800fr.).

DR. HERMANN OSTHOFF, whose death in his sixty-third year is announced from Heidelberg, was Professor of Indo-Germanic Philology and Sanskrit at the University of that town, and author of a number of valuable works, among them 'Die neueste Sprachforschung und die Erklärung des indogermanischen Ablauts,' 'Zur Geschichte des Perfekts im Indogermanischen mit besonderer Rücksicht auf Griechisch und Lateinisch,' and 'Etymologische Parerga.'

THE death at the age of sixty-two is reported from Zurich of the well-known popular writer Hans Nydegger, author of a number of stories, most of which were written in Swiss dialect and had an historical background.

WE note the appearance of the following Government Papers: Calendar of Patent Rolls, Richard II., 1396-9 (15s.); Education, Wales, Regulations as to Pupil Teachers, Bursary and Student-Teachers (3d.); Language Teaching in Secondary Schools (1d.); and Report on the Finances of the University of Aberdeen (4½d.).

SCIENCE

Native Life in East Africa. By Dr. Karl Weule. Translated by Alice Werner. (Pitman & Sons.)

THIS volume presents the results of an ethnological research expedition into the south-eastern portion of German East Africa undertaken by Prof. Weule, who is Director of the Leipsic Ethnographical Museum, and occupies the chair of "Völkerkunde und Urgeschichte" in the University of that city. His residence in Africa extended over the second half of 1906, and the present volume of 431 pages is good evidence of the thorough German industry with which he pursued and recorded his researches. He has been fortunate in his English translator, whose book on the native races of South Africa and contributions on the women of South and South-West Africa to the 'Women of All Nations,' showed her knowledge of African native races. Indeed, she may claim to have edited as well as translated Dr. Weule's work, inasmuch as she has furnished a critical Introduction; has omitted the personal addresses and allusions consequent upon the form of letters to wife and friends adopted by the author in the German work; has "handled the text freely," and "eliminated passages which added nothing important to the narrative, and fell intolerably flat in translation"; and has by foot-notes called attention to any statements in the text that appeared to her disputable or questionable. Whether the author approves of this or not, it is clearly an advantage to the reader, inasmuch as his attention is called to both sides of several questions, and he is warned against some of the dangers of hasty generalization.

Dr. Weule started on his mission with instructions from the Geographical Exploration Committee of the German Colonial Office to explore the northern part of German East Africa, from Mount Kilimanjaro to Lake Victoria Nyanza; but when he arrived at Dar es Salam, he found that the Iraku rising had left that part in a condition of disturbance which was not favourable to ethnographic research. He accordingly obtained leave of the authorities to change his plans, and went to Lindi by steamer, taking a circuit from that port through Nyangao, Masasi, Chingulungulu, and across the Makonde plateau. He did not attempt to do any anthropometric work, and the volume is therefore deficient in the tabular and statistical matter which now forms an important, though perhaps not very attractive, part of most records of anthropological observation. As an ethnographer, he considered that he had more urgent work to attend to, and that time was too precious for the use of measuring instruments, compasses, and poles. He also thought that the types of the various tribes were too much mixed, and that there was probably no distinction of race, for all alike belong to the great sub-group of the East African Bantu.

However, he had with him a cinematograph, a phonograph, and a dynamometer, and made good use of these. He obtained a great number of excellent photographs, and records of native songs, and induced some of his carriers and others to make original sketches, several of which illustrate the volume.

These native drawings are interesting. Some of them were made by Barnabas, an educated Makua, from a distant part of the interior, who has passed all the examinations in the Government school at Lindi, is now engaged in the Post Office, and is an occasional contributor to a Swahili newspaper. Only one specimen of his art is given here: a sketch of a herd of elephants. It certainly shows some technical skill, but as an accurate and life-like representation of the animal depicted it is far behind the famous prehistoric mammoth on a tusk found in Perigord. The other specimens are produced by persons, whether carriers, soldiers, or savages from the interior, who have never had pencil and paper in hand before. Some of the drawings are spirited, as, for example, a portrait of Dr. Weule himself, "Bwana Pufesa" (professor), and a picture of a chain gang; but their execution is much like that of the early artistic efforts of children.

The fashions for women include the insertion of a large plug of wood in the upper lip (distorting it out of all shape) of a metal pin or peg in the lower lip, and of plugs in the lobes of the ears, as well as the decoration of the skin by scars, forming keloids arranged in various patterns. The distortion of the lips gives rise to a wonderful display of teeth in the act of laughter. The women wear garments of calico, gaily coloured. The phonograph appears to have greatly delighted them:—

"When the full-voiced melody poured forth from the mysterious funnel in exactly the same time and with the precise timbre which had been sung into it....all the more unsophisticated souls joined in the chorus....Two women, who had previously attracted my notice by their tremendous vocal power, as well as by the elegance of their attire, came forward again....first one and then the other approached the apparatus, dropped a curtsy in the finest court style, and waving her hand towards the mouthpiece said 'Good-bye, my voice.' They had not lost their voices in the least, yet because they had heard them coming out of the phonograph, they solemnly took leave of them."

One object of great interest is figured at p. 114, a shutter with inlaid swastika in Nakaam's house at Mwiti, neatly worked in ivory. The only explanation the owner gave of it was that it was a star. Dr. Weule infers that it was introduced by the builder of the house from the coast as a mere matter of ornamentation.

He found his stay at Masasi, which lasted a little less than a fortnight, a disappointment as regards the customs, habits, and ideas of the natives; and he commented on the difficulty at Chingulungulu of obtaining information as to the more intimate customs, habits, and opinions

of the people, and thus penetrating into their intellectual and moral life. His translator suggests that this was to some extent his own fault, since the natives do not readily respond to direct leading questions, and his methods were not always conciliatory. He acknowledges himself that he was somewhat free in the use of the whip. Whether his carriers and other attendants shared the proverbial characters of "a spaniel, a wife, and a walnut tree," or not, they do not seem to have harboured any resentment of his treatment, and kept on good terms with him throughout the expedition. If we may judge by the pleasant style in which he writes and by many other indications, Dr. Weule has the faculty of making himself popular, even among native surroundings. He found his dynamometer of service in amusing his men and their friends. The whole troop in turn took the steel oval and pressed it, and would go on for hours without tiring. Fortunately, the Professor himself always obtained better results than his men, indeed, he suggests that, so far as a spontaneous exhibition of strength goes, Europeans are as giants compared with the African.

The book is of interest throughout, as the record of the impressions of a sympathetic and fortunate observer, possessing scientific appliances, eminence in the knowledge of ethnology, and the habit of original thinking.

ANTHROPOLOGICAL NOTES.

MR. F. G. PARSONS, Lecturer on Anatomy at St. Thomas's Hospital and at the London School of Medicine for Women, has made a careful study of the famous ossuary at Hythe, and has presented a report of it to the Royal Anthropological Institute for their *Journal*. It is now admitted that the bones are the result of ordinary interments, brought together and stacked up. Mr. Parsons counted the thighbones of 4,000 individuals, men, women, and children. He measured 590 skulls. He attributes them mainly to the fourteenth and fifteenth centuries.

Mr. A. L. Lewis has reported to the same *Journal* his observations on three tomb-chambers near Autun, and on the remains of the buried group of menhirs at St. Pantaléon.

Prof. Ridgeway holds that the crescent form is the result of placing two claws of animals, base to base, as an amulet, and that the connexion of the crescent with the moon is a later development. The Mohammedan, therefore, in adopting the crescent as a badge, used a symbol of pre-existing primitive peoples. The discussion on this question is reported in the *Journal*.

Mr. Mark Sykes's paper on the Kurdish tribes of the Ottoman Empire is "the result of about 7,500 miles of riding, and innumerable conversations with policemen, muleteers, mullahs, chieftains, sheepdrovers, horse-dealers, carriers, and other people capable of giving one first-hand information."

The report of Mr. H. A. Rose, local correspondent of the Institute on Hindu betrothal observances in the Punjab, is prefaced by a general statement of orthodox Shastric ideas on the subject of betrothal, which is interesting, as it specifies the conditions in boy and girl which are believed to be eugenic.

Mrs. Brenda Z. Seligmann's description of a devil-dance performed to cure sickness at Gonagolla, a remote jungle village in the Eastern province of Ceylon, is illustrated by seventeen photographs. A collection of photographs of the Veddas of Ceylon and of their ceremonial dances was exhibited by Dr. C. G. Seligmann at the conversazione of the Royal Society described in last week's *Athenæum*. The dances are performed to obtain the assistance of the spirits of the dead.

A correspondent of *Man* sends to that periodical for May some observations by Mr. E. H. Man on the marriage customs of the Nicobar Islanders, which appear to be regulated only by consanguinity, the marriage of first cousins or nearer relatives being prohibited, but not by any rule of exogamy or division into castes, as was suggested by Nicolas Fontana, who visited the islands in 1778.

Mr. A. E. Lawrence, Assistant Resident of Mukah, and Mr. John Hewitt, Curator of the Museum of Sarawak, have collected much information on some aspects of spirit worship among the Milano (a tribe engaged in the working of sago on the coastal regions of North-West Borneo), and contributed it, with many illustrations, to the *Journal* of the Royal Anthropological Institute.

Mr. T. A. Joyce, in *Man*, adds to his previous observations on steatite figures from Sierra Leone drawings and descriptions of similar figures since acquired by the British Museum, with some observations by the Rev. A. E. Greensmith on those objects called "nomoli," or soapstone persons, and, when accompanied by metallic rings, "mahai-yafei," i.e., king spirit or king devil, and used in the courts of the chiefs for witnesses to be sworn upon.

The *Law Quarterly Review* for April contains an article by Mr. W. Morris Carter, Judge of His Majesty's High Court at Uganda, on the clan system, land tenure, and succession among the Baganda, which may usefully be consulted by anthropologists.

Dr. F. C. Shrubbsall, in *Man*, gives measurements and photographs of two crania and some long bones in the Natural History Department of the British Museum that are referred to by Mr. Hall in his work on Rhodesia as having been found in the neighbourhood of the ruins. The contribution they offer to the controversy as to the antiquity of those ruins is that, in Dr. Shrubbsall's opinion, they are those of negroes of a similar type to those now found in Rhodesia.

SOCIETIES.

LINNEAN.—May 6.—Dr. D. H. Scott, President, in the chair.—Mr. J. Pearson, Mr. E. J. Salisbury, and Mr. F. Hicks were admitted Fellows.—Dr. W. H. Lang and Mr. M. H. Foquet Sutton were elected Fellows; and Prof. Yves Delage and Prof. Magnus Gustaf Retzius were elected Foreign Members.—The following Auditors were elected: For the Council, Sir Frank Crisp and Prof. J. F. Hill; for the Fellows, Mr. G. S. Saunders and Mr. H. Groves.—Mr. E. A. Newell Arber explained by lantern slides the ecology of two alpine species of *Sempervivum*, namely, *S. arachnoideum* and *S. montanum*.—Dr. Otto Stapf made some additional remarks.—Mr. J. Buckland exhibited a series of sixty lantern-slides received from the United States and Australia, in illustration of various species of birds in imminent danger of extinction in consequence of the commercial demand for their plumage as means of adornment. He pointed out the urgency of prohibitive legislation in order to save a multitude of birds, now rare, owing to the reckless slaughter by the plume-hunters.—Prof. A. Dendy spoke of the remarkable interest of the exhibition, and trusted that the devotion of Mr. Buckland to the cause he had so much at heart would be crowned with success. He referred to the fact that the Council of the Society had done what it could, by supporting the proposed Bill for the restriction of the importa-

tion of plumage into this country.—The first paper, by Mrs. Leonora J. Wilsmore, 'On some Zoanthæ from Queensland and the New Hebrides,' was read in title by the Zoological Secretary.—The second paper, 'On Two New Genera of Thysanoptera from Venezuela,' by Mr. Richard S. Bagnall, was also formally read.

ENTOMOLOGICAL.—May 5.—Dr. F. A. Dixey, President, in the chair.—Mr. S. A. Neave exhibited three specimens of a remarkable Cæstrid fly belonging to the genus *Spathicera*, Corti, captured on the carcase of a rhinoceros shot by him near Fort Jameson, N.E. Rhodesia, in February, 1908. He pointed out the extreme rarity of individuals of this genus in the imago state, though the Cæstrid larvæ had long been known and frequently recorded in the intestinal canal of *Rhinoceros bicornis*, and recently Prof. Sjöstedt had succeeded in rearing one individual from a larva described by him under the name *Meruensis*. Mr. Neave remarked that this seemed to be the first recorded occasion on which the adult insect had actually been observed to be following the rhinoceros.—Mr. H. St. J. Donisthorpe brought for exhibition the following new and rare British ants: *Formica exsecta*, Nyl., and *Dinarda hagensi*, Wasm., from Parkhurst, I.W., the latter hitherto only observed at Bournemouth; *Tetramoeria donisthorpei*, Kieffer, n.sp., and *T. femoralis*, Kieffer, n.sp., taken by himself with *Tetramorium cæspitum*, L., at Whitsand Bay, Cornwall, on April 15th last; *Paracletes cimiciformis*, taken with *T. cæspitum* at Barnes Head, Cornwall; and *Antenormorphus pubescens*, Wasm., a species new to Britain, taken on *Lasius flavus* at Whitsand Bay.—Mr. W. E. Sharpe exhibited examples of Coleoptera from the West of Ireland to illustrate the prevalence of colour-variation in that region.—Mr. H. St. J. Donisthorpe showed three melanic forms of *Carabus nitens*, *C. arvensis*, and *Pterostichus dimidiatus* from the New Forest, all quite black.—Mr. Sharpe, explaining his exhibit, said that in his opinion these dark forms were racial, and represented the survival of an older race, and that the melanism was not due to protective necessities, derived from the environment of the localities in which the several species existed.—Mr. H. Rowland-Brown exhibited a series of *Picris manni*, Mayer, lately described as a separate species of "white," from le Vernet, Pyrénées-Orientales, and called attention to the superficial differences which presented themselves when compared with images of *P. rapa*.—Mr. E. C. Bedwell exhibited a series of *Cassida fastuosa* taken by him on Boxhill, Surrey (a new locality) mostly from the leaves of young foxgloves.—Dr. G. B. Longstaff exhibited a series of 33 specimens of *Danaïda chrysippus* taken by him in Egypt and the Sudan during January and February, 1909.—Mr. T. Bainbridge Fletcher exhibited two mimics of *D. chrysippus*: the females of *Elymnias undularis* and of *Argynnis hyperliis* (*niphæ*), whose males in both cases show the ordinary coloration of the genera to which they belong. He also exhibited specimens of a large and conspicuous Mydæid fly, *Mydas ruficornis*, Wied., which shows a striking resemblance when on the wing to the large and powerfully armed Scoliid wasps so common throughout Ceylon; a red spider (taken at Calle on October 26th, 1908) found on a "bilimbi" tree (*Arenhoa bilimbi*), up the trunk of which members of the common leaf-nesting red ant, *Ecophylla smaragdina*—a model for several different insects and spiders—were running; some newly hatched Mantids from tea-bushes, whereon they closely mimicked the common leaf-nest ant; examples of a small Pyralid moth (*Syngamia floridalis*), when flying, exactly like a Coccinellid beetle; and a yellow-spotted Reduviid bug, *Acanthaspis quinquispinosa*, Fab., an interesting case of warning coloration common to various Carabid beetles found in the same locality and situations (under logs, &c.).

SOCIETY OF BIBLICAL ARCHAEOLOGY.—May 12.—Mr. H. R. Hall in the chair.—Mr. F. Legge read a paper on 'The Carved Slates and this Season's Discoveries,' in which he said that Mr. Ayrton's discovery of a prehistoric cemetery at Mahasna during the winter of 1908-9 had thrown great light on the scenes depicted on the carved slates from Hieraconpolis and elsewhere. They had shown in the first place the existence of a tribe in predynastic times having as their totem or symbol the lion, and the slates seemed to show that this tribe fought alternately for and against the great confederation of the followers of Horus, or the Hawks. A statuette discovered by Mr. Ayrton also argued, according to the author, the existence of a large servile or subject population, distinguished by the wearing of the *karnata* or cincture and sheath (traces of which, he thought, might be found in Crete and Greece), who were

subdued by the kilt-wearing tribes who gave their names to the nomes. Dr. Platt and the Chairman also spoke, the latter doubting the existence of the *karnata* in Europe, or elsewhere than in Africa.

MATHEMATICAL.—May 13.—Sir W. D. Niven, President, in the chair.—Vicomte Robert de Montessus de Ballore was elected a Member.—Mr. H. B. Heywood was admitted into the Society.—The following papers were communicated: 'Ternary Quadratic Types,' by Mr. H. W. Turnbull; 'On Gauss's Theorem, and on the Semi-Convergence of Certain Force Integrals in the Theory of Attractions,' by Dr. J. G. Leathem; and 'On the Continuity or Discontinuity of a Function defined by an Infinite Product,' by Mr. J. E. Littlewood.

HELLENIC.—May 11.—Prof. Percy Gardner, President, in the chair.—Dr. L. R. Farnell read an illustrated paper on 'The Megala Dionysia and the Origin of Tragedy,' in which he contended that the origin of tragedy partly turned on the question about the date of the introduction of the cult of Dionysus 'Ελευθερεύς from Eleutherai. Vollgraff's view was that this was only introduced shortly before the peace of Nicias; if so, the legend and cult of Eleutherai would not necessarily throw light on the origin of tragedy. But there were strong reasons against Vollgraff's view, and for supposing that the cult and cult-legends of Eleutherai reached Athens as early as the middle of the sixth century B.C., and that a new "cathartic" festival in spring was instituted to provide for the god of this new cult. Scholars had long felt the difficulty in the Aristotelian dogma that "tragedy" arose somehow from the dithyramb and was primarily "satyric": a new theory had been put forward by Prof. Ridgeway that tragedy arose not from Dionysiac ritual, but from a mimetic service performed at the graves of heroes. But whatever advantages attached to this theory, it did not account, any more than the older theory accounted, for the name τραγῳδία. No explanation of this word of any probability had ever been put forth other than the obvious one, that it meant "goat-song"; that is, according to the most likely analogies, the song of men dressed in goat-skins. The mistake hitherto made was to suppose that men so dressed were satyrs. The original performers in the τραγῳδία were worshippers of Dionysus Μελάναιγς, a god of the black goat-skin; and their mimetic dance was solemn, sad, always tragic, probably originally a winter rite. The true meaning of the primitive service was indicated partly by the legend concerning Dionysus Μελάναιγς and the duel between Melanthus and Xanthus, in which Black-man killed Fair-man; partly by the story of the Minyan φολῳίς of Orchomenus, who had to do with a ritual in which the young god was killed; partly by the discovery by Mr. R. M. Dawkins of a Dionysiac mummers' play in modern Thrace, of which pictures taken on the spot were exhibited, in which goat-men appeared and a goat-man was slain and lamented. They must look for the origin of Attic tragedy in an ancient European mummery, which was a winter-drama of the seasons, in which the Black personage Dionysus Μελάναιγς or Μελάνθος, or ὁ φολῳίς, killed Xanthus the Fair One. The actors wore the black goat-skin of their god. Such a peasant mummery-play spreading through the North-Greek villages would often attract the local dramatic legend of some priest like Icarus, who was slain in the service of the god: this would bring in the "heroic" element, the death of the Dionysiac "hero": the heroic element triumphed, all heroes were admitted, and the black goat-skin was discarded. Finally the religious intention of the festival explained the Aristotelian theory of "Katharsis."

Prof. W. Ridgeway discussed the paper at some length, contending that in the Adrasteia we had a clear instance of the funerary origin of tragedy; that the myth of the Black-man killing Fair-man was merely a primitive nature myth; and that the Thracian mummery-play witnessed by Mr. Dawkins could not fairly be described as solemn, sad, and tragic, as it contained elements distinctly Dionysiac.

MEETINGS NEXT WEEK.

- Mon. Geographical, 3.—Annual Meeting.
- Linnean, 3.—Annual Meeting.
- Surveyors' Institution, 5.—Annual Meeting.
- Tues. Royal Institution, 3.—The Ilittites: (2) Recent Discoveries in Asia Minor and Northern Syria, Prof. J. Garstang.
- Zoological, 8.30.—Description of a New Species of the Genus *Alpheus*, Fabr., from the Bay of Batavia, Dr. J. G. De Man; 'On the Skull of a Black Bear from Eastern Tibet,' Mr. R. Lydekker; 'The Anatomy of the Olfactory Organ of Teleostean Fishes,' Mr. R. H. Burne.

- Wed. British Numismatic, 8.
- Geological, 8.—'The Cauldron Subsidence of Glencoe, and the Associated Igneous Phenomena,' Messrs. C. T. Clough, H. B. Muff, and E. B. Bailey; 'The Pitting of Flint-Surfaces,' Mr. C. Carus-Wilson.
- Society of Arts, 8.—'The Manufacture of Nitrate of Lime from Atmospheric Nitrogen,' Mr. S. Eyde.
- Thurs. Royal Institution, 3.—'Newfoundland,' Lecture III., Mr. J. G. Millais.
- Royal, 4.30.
- Society of Arts, 4.30.—'The Function of Schools of Art in India,' Mr. C. L. Burns. (Indian Section.)
- Society of Antiquaries, 8.30.—'On some Late Celtic Remains at Broadstairs, Kent,' Mr. Howard Hurd; 'Notes on Lead-stones and Eaglestones,' Mr. Albert Hartshorne; 'Carved Achievement of Robert Dudley, Earl of Leicester,' Mr. Seymour Lucas.
- Fri. Royal Institution, 9.—'Advances in our Knowledge of Silicon as an Organic Element,' Mr. J. E. Reynolds.
- Sat. Royal Institution, 3.—'The Secret Societies of the Banks Islands,' Lecture II., Dr. W. H. R. Rivers.

Science Gossip.

DR. G. A. GIBSON writes from 3, Drums-hugh Gardens, Edinburgh:—

"In response to the wishes of Lady Gairdner and her family, I have undertaken to edit the medical and scientific papers and articles of the late Sir William Tennant Gairdner, and to preface the collection with a biography. In order to render the work as worthy as possible of the memory of the late Professor, I am desirous of enlisting the sympathy and help of his friends. I venture, therefore, to request, through your columns, that any one who has in his possession any letters or other literary remains of Sir William Gairdner will be so kind as to communicate with me."

WITH regard to our remark last week in speaking of the 'Connaissance des Temps' for 1911 and the solar eclipse on the 28th of April that year, that the central line will nowhere cross land, the Superintendent of 'The Nautical Almanac' (Dr. Downing) writes to point out that, though it will not actually cross land, it will pass very near the Tonga Islands, and that at Vavau, one of that group, the totality will last somewhat more than 3½ minutes. The island is 9½ miles long by 6½ miles wide, and Neiafu on its south-western coast (longitude 173° 59' west, latitude 18° 39' south) is a port of call for mails from Sydney every fourth week. The local time of totality will be about 21 minutes before 9 in the morning, and no doubt astronomers will make a strenuous effort to observe the eclipse.

THE ADMIRALTY have decided to restore Halley's tomb in the churchyard of St. Margaret's, Lee. So far as is known, not any of his descendants are living. The same grave holds the remains of another Astronomer Royal, John Pond, who resigned in 1835, and was succeeded by Sir George Airy.

THE death at the age of seventy-nine is announced from Munich of the distinguished physician Dr. Heinrich von Ranke, nephew of the historian. He studied at Erlangen, Berlin, Leipsic, and Tübingen, and after taking his degree came to England as house surgeon to the German Hospital in London. He was sent to the Crimea by the English Government, and was present at the siege of Sebastopol. Returning to Germany in 1859, he soon won for himself a reputation as one of the foremost children's doctors, and was in 1874 appointed Professor at the University of Munich. He was greatly interested in questions relating to public hygiene and agricultural improvements. In addition to his numerous scientific publications, he wrote on archæology.

RECENT Parliamentary Papers of Scientific interest include Report of H.M.'s Astronomer at the Cape (1d.); and Report on Admiralty Surveys for 1908 (2d.).

Two new variable stars are announced, both in the constellation Lacerta, detected by Madame Ceraski whilst examining photographic plates taken by M. Blazko at the Moscow Observatory. The first (var. 15, 1909, Lacertæ) changes from the tenth to the eleventh magnitude, the period being

short or irregular. The second (var. 16, 1909, Lacertæ) is also of the tenth magnitude at its maximum, but sinks below the twelfth at minimum; the period is probably some months in length.

ANOTHER number of the *Memorie della Società degli Spettroscopisti Italiani* has appeared. Prof. Riccò gives the statistics of the solar spots and faculae observed at Catania during the first half of 1908; and there are papers by Prof. Bemporad and others, besides diagrams of the images of the sun's limb observed at Catania, Kalocsa, Madrid, Odessa, Rome, Zô-sè, and Zurich from the 30th of May to the 9th of September, 1906.

MR. HEINEMANN writes:—

"Various contributions have been published in different periodicals in connexion with Lieut. Shackleton's Antarctic discoveries, generally illustrated with pictures taken from prior Antarctic expeditions. May I, in order to avoid any confusion or misunderstanding, be allowed to say that I control the exclusive copyright in Lieut. Shackleton's writings on the expedition of the *Nimrod*, and that Lieut. Shackleton's articles will be published in England in *Pearson's Magazine*, and in America in *McClure's Magazine*? These will be the only articles published by Lieut. Shackleton, or any of his colleagues, prior to the publication of his book."

FINE ARTS

OUR LIBRARY TABLE.

A Short History of Engraving and Etching. By A. M. Hind. (Constable & Co.)—This is an exceedingly serious book, and by no means a 'Short History' of a phase of art which has suffered a good deal from superfluous histories, English and otherwise. It is not a picture book, with text hastily thrown together for the purpose of accompanying a quantity of cheaply acquired process blocks. Mr. Hind set himself to produce a history of engraving and etching "for the use of collectors and students," and his 'History' exactly fills that want. Most previous efforts, in English and French at all events, have been "popular" in character, written with inadequate knowledge, and repeating the blunders of earlier writers.

In the scientific investigation of engravers and engraving the Germans are far ahead of us, and Mr. Hind fully acknowledges his debt to such works as Lippmann's 'Kupferstich' and Kristeller's 'Kupferstich und Holzschnitt in vier Jahrhunderten.' It is almost as difficult to expect a satisfactory treatise on the comprehensive subject of engraving from a private collector as from a novice. The limitations of the one are almost as serious as the ignorance of the other. The ruling passion of the collector is to collect, and the great knowledge which he often possesses after a lifelong study at first hand nearly always dies with him. One of the few exceptions was John Chaloner Smith, whose 'Mezzotinto Portraits' is a monument of labour, knowledge, and accuracy. Without coming into daily contact with engravings of all periods, and studying them as Robert Proctor studied *incunabula*, a man cannot write accurately and exhaustively; and it is to the custodians of great national collections such as those of the British Museum, Berlin, and the Bibliothèque Nationale that we look for help and guidance. Although Mr. Hind's book is in no sense an official publication, it possesses the admirable qualities which we are now accustomed to associate with Mr. Sidney Colvin and his assistants—thoroughness, accuracy, sobriety, and absence of flowery language. We confess to a liking for Chatto's 'Treatise on Wood Engraving,'

which, in spite of its shortcomings, is, so far as we remember, the only acceptable history of the subject published in this country. Chatto wrote his book just seventy years ago, and so laboured under manifest disadvantages compared with Mr. Hind, whose book now supersedes all others, and must remain for a long time a standard authority.

Starting with a short chapter on processes and materials Mr. Hind takes us in stages through the earliest engravers of the fifteenth century; the great masters of engraving, 1495–1550; the beginnings of etching and its progress during the sixteenth century; the decline of original engraving; the first century of engraving in England; the great portrait engravers; the masters of etching, 1590–1700; and the later development and decay of line engraving, down to modern etching. Any one of the ten chapters into which Mr. Hind has divided his book could be easily elaborated into a substantial volume. His earlier chapters constitute an array of condensed facts and theories at which a reviewer may tilt in vain. We think that Barthel Beham (p. 83) was a "more talented artist" than his elder and more famous brother Hans Sebald Beham. We have recently seen a companion pair of portraits, each dated 1534, on panel, which, if the ascription is correct, reveal Barthel as one of the great portrait painters of his time, and suggest that many portraits by him are in existence to which his name is not attached.

In the portion which deals with the etchers of the Rubens School (p. 165), we find a reference in a foot-note to Schneevogt's 'Catalogue des Estampes grav. d'après Rubens,' p. 153, where is cited "a picture in the coll. of a Mr. Hastings Elevyn [*sic*] as being the original." Schneevogt is in this instance nearer the truth than Mr. Hind. The owner referred to was Mr. Hastings Elwin, of Booton, Norfolk, some of whose pictures (but not the Rubens, which had long before changed hands) were sold at Messrs. Christie's on February 1st, 1902. Mr. Hind will find all about the picture and its variants in Smith's 'Catalogue Raisonné,' part. ii. No. 770.

Nearly a third of Mr. Hind's book is occupied with appendixes. The first of these consists of a classified list of engravers, who again are arranged according to a geographical distribution—those of Germany, Austria-Hungary, and German Switzerland forming one group, those of the Netherlands another, and so forth. These lists are of great value for reference, for they show at a glance not only the period of the leading engraver, but also those who were more or less influenced by his work; for instance, opposite the name of William Faithorne we have the names of D. Loggan, R. White, P. Lombart, A. Blooteling, and P. van der Bank.

The second Appendix consists of a general bibliography of engraving, the fullest of its kind hitherto drawn up in this country. This section, full as it is, affords ample opportunity for comment. We will take a few of the entries in Mr. Hind's order. Vinet's 'Bibliographie méthodique et raisonnée des Beaux-Arts' (p. 393) was, we believe, never finished. It was to have been in four parts. The first appeared in 1874, the second in 1877; but Vinet died whilst the third was in preparation. A notice of the publishers printed in the second part stated that the work would be continued and finished on Vinet's system by Messrs. A. Choisy, E. Müntz, and G. Pawlowski; but, so far as we can find, these two parts are still unpublished. With regard to Bartsch, 'Le Peintre-graveur' (p. 396), it

would have been a great advantage to a print-collector forming a library to have references to sources wherein Bartsch is amplified or supplemented; for instance, in 1857 the well-known firm of print-dealers A. E. Evans & Sons published 'A Descriptive Catalogue of Nearly Four Hundred Engravings unknown to Bartsch.' This is a substantial pamphlet of 50 pages, each print is fully described and the measurements given, and so this 'Descriptive Catalogue' is essential to possessors of Bartsch's great work. In this section also we should have included Evans's 'Fine-Art Catalogue and Print Collector's Manual,' which enumerates nearly 6,000 etchings and engravings by "artists of every school and period." It was published circa 1857, and although a tradesman's catalogue, is in many respects a most useful book. It is distinct from Evans's two catalogues of portraits cited by Mr. Hind on p. 405. Under 'Fans and Fan-Leaves' (p. 403) mention should have been made of Robert Walker's 'Cabinet of Old Fans,' catalogued for sale at Messrs. Sotheby's on June 8th, 1882, and two following days (462 lots): the illustrated edition of the catalogue contains 52 fine autotype plates. Under the heading 'Portraits' Mr. Hind has slighted woman by ignoring the 'Manuel de Bibliographie biographique et d'Iconographie des Femmes célèbres,' by "un Vieux Bibliophile," of which the second and last supplement was issued in 1905. W. F. Tiffin (p. 405) also wrote an amusing little book, 'Gossip about Portraits, principally Engraved Portraits,' 1866, which was published by Bohn, and is full of discursive anecdotes.

The section 'Bibliographies of Sales and other Catalogues' (p. 409) is capable of extension and revision. Of Dr. Mireur's 'Dictionnaire de Ventes' only two volumes have appeared, or are likely to appear.

The History of Engraving from its Inception to the Time of Thomas Bewick. By Stanley Austin. (Werner Laurie.)—It is unfortunate for Mr. Austin that his 'History' should have appeared almost simultaneously with that of Mr. Hind, for no two volumes on the same topic could afford a more striking contrast. This book contains some 30,000 words, and no 'History' can properly deal with the rise and progress of engraving 'From its Inception to the Time of Bewick' in this space. It is made up of a series of articles which the author contributed to *The Print-seller and Collector* in 1903–4. Of the many illustrations which, in serial form, gave some small amount of interest to the text, only eighteen are here republished. A 'History of Engraving' with eighteen illustrations! "Standard works on this subject," says the author in his Preface, "are costly and scantily illustrated, and I have found reason to traverse many opinions which have been before expressed." Illustrations, as Mr. Austin ought to know, form an expensive item in book-production. "Costly," too, is a relative term. Popular and cheap work on any subject is seldom worth its price. We make a few comments on details. The 'Speculum Humanæ Salvationis' (p. 43) has long since ceased to be "Lord Spencer's copy"; and "Grainger" (*passim*) is not the correct form of that worthy's name. Henry "Moorland" (p. 136) and "Delattre" (p. 172) are also slips. Mr. Austin says: "Unscrupulous persons have not hesitated to engrave the name of Bartolozzi on plates which were never touched by him" (pp. 172–173). The author's hero was himself guilty of conniving at this sort of thing: Charles Knight's engraving of Miss Farren (Countess of Derby) was published as by Bartolozzi, who probably did not make half a score

dots on the plate. No one denies Bewick's share in the revival of wood engraving, but to declare that he was "to Art what Shakespeare was to Letters" seems to us a hopeless overstatement.

The Engraved Work of J. M. W. Turner, R.A. By W. G. Rawlinson. Vol. I. (Macmillan & Co.)—Mr. Rawlinson is recognized as the first authority on engravings after Turner, and his catalogue of the 'Liber Studiorum' enjoys so high a reputation that the sequel, of which this volume is the first instalment, has been awaited by collectors with lively interest and confident anticipation of a notable performance. Such anticipation is amply justified by the event. The book has been written, not only with scholarly accuracy and at least a near approximation to completeness, but also with a fine taste and sense of proportion. The author's critical remarks are sober and well grounded, his quotations apt, and restrained within sensible limits: he does not load the book with every impulsive utterance of Ruskin. Mrs. Alfred Hunt's notes, largely quoted for the 'History of Richmondshire,' supply a valuable and illuminating commentary on the plates.

The catalogue is confined to the engravings, mezzotints, aquatints, and lithographs issued during Turner's life or by engravers who had worked under his supervision. That is a wise restriction, for Turner, an exacting taskmaster, established by his personal influence a very high standard of reproductive work, especially in line engraving, and a tradition which grew weaker as soon as death had removed the stimulus and inspiration of its founder. A brief outline list of the whole of the prints is given first, to the number of 863; then follows the detailed catalogue, extending to No. 312, the end of the line engravings on copper. The information is always full and practically arranged. The only quarrel we have with Mr. Rawlinson's method is that he departs from the usual—nay, almost invariable—practice of cataloguers by quoting width before height. The fact that most of Turner's landscapes are oblong is, surely, an inadequate excuse for this irregularity. An oblong subject is just as naturally measured first by its height as an upright one. The only instance in which we have noticed any lapse from the generally impeccable finish of execution is that under Nos. 66 and 79 a collection, "M.," appears which is not explained on p. lxxxiii. The long Introduction, placing the various series of publications of Turner's pictures in the right perspective with regard to their chronology and relative importance, is exceedingly interesting. In discussing the relative merits of the several processes for translating painted landscape into black and white, Mr. Rawlinson comes forward as the stalwart champion of line engraving. His advocacy of that unjustly neglected art deserves attention at a time when tone processes, mezzotint and its mechanical rival photogravure, are preferred by the public to the vastly more difficult, but, as Mr. Rawlinson claims, more "luminous" work of the line engraver.

PICTURES BY JAN STEEN.

THE loan collection organized by Messrs. Dowdeswell in aid of the National Hospital for the Paralyzed and Epileptic is an excellent idea from the artistic as well as the charitable point of view, for the work of Jan Steen has had something less than the study it deserves. More than any other of the so-called "Little Masters" of Holland, he belies the term—strange flashes of great-

ness constantly emerging from his curiously unequal work. The men with whom he is usually ranked—Teniers, Terborch, De Hoogh, even the matchless Vermeer—are craftsmen who have carried to perfection a speciality, and within its limits maintain an astonishingly high level of practice. Jan Steen showed himself again and again capable of a like proficiency, but as a rule is not so much careful to maintain the level of his past work as eager to transcend it in some one direction. For all the apparent monotony of his subject-matter, his invention is Shakespearian in its fertility, and he is for ever exploring new fields. In spite of certain repetitions of figures and types, which look like marks of the manufacturer, he was at bottom less of a practitioner than a *chercheur*, and hence the imperfection of much of his work. He is restless and unsettled for all his tremendous technical skill—as experimental as if he were a painter of the twentieth instead of the seventeenth century.

Biographers remind us that his position had something in common with that of many modern painters. With him, as with them, art did not quite pay its way, and he was obliged to give a large slice of his life to work which interested him less. To a considerable proportion of penniless painters to-day the same sacrifice is inevitable, and we are able to observe the natural result—the tendency first to crabbed criticism of the work of other artists more favourably situated; the recognition afterwards of the obligation to try their own painting by standards as exacting. This develops the "divine discontent" of the artist to an abnormal pitch, causing him to strain at tasks beyond his strength—or at least his opportunities—and making his work nervous, spasmodic, and unquiet.

To such men we would offer some comfort by pointing out that they are "poor relations" of Jan Steen, in whom are to be remarked the advantages of such a position. His execution has an extraordinary and vivid directness: it has rarely the imitative look which betrays the presence of the model, but still less has it the aloofness of painting done from drawings. It is the product of a mind habitually exercised in a kind of technical imagination. We can imagine Jan Steen occupied with his unexact duties as an innkeeper—duties which prevented him from wielding the brush—but did not prevent him from trying over and over again in his head the combination of processes by which he would render this or that structure. Thus while many painted more than he did, few thought more about painting, for, alas! the former act is often soporific in its effect and precludes the latter. It is conceivable that, had Jan Steen been able, like his rivals, to spend his whole time in painting, he would, like them, have got into that perfect practice which makes only too perfect. Endowed with the advantages of an onlooker, he escaped the snare of soothing habit; and the most typical Jan Steens are not those which, like 'The Music Master' in the National Gallery or the fine *Spendthrift* in the present collection (24), achieve the delicate finish and sustained perfection of Terborch, but the more dynamic creations in which the touch is scornful of the otiose in paint.

When we come, however, to distil from his work the essential Jan Steen, we are baffled by his variety. Reynolds discerned in him affinities with Raphael, and every visitor to Messrs. Dowdeswell's galleries will establish fresh parentage and new descendants for the shifting, dissatisfied artist on whom Fortune showered many artistic gifts, and none perhaps more valu-

able than the inability to strike a line so popular as to tempt him to go on repeating it. There is the large *Wedding* (8), lent by the Duke of Wellington, with its amazingly vital figure in the foreground; and there is *The Physician's Visit* (12), wherein the painter anticipates Hogarth's zest in exploring the sinister corners of modern life. The grim intensity of the weird old lady in this picture is unsurpassable. How different from such lurid characterization is the delicate charm of *The Marriage at Cana* (5), reminiscent of Memlinc on the one hand, while at the same time it forecasts Watteau. The coarsely daubed *Drunken Woman* (39) has an elemental quality which makes us think of Daumier and Goya. It is summary rather than careless—the work of a man who realizes that high finish is not always the mark of exacting artistry.

PICTURES BY HOPPNER.

FOR a like charitable purpose (King Edward's Hospital Fund) Messrs. Colnaghi are showing a collection of portraits of varied degrees of merit. Three of them (Nos. 1, 6, and 8) show Hoppner at an unusual pitch of technical brilliancy. *Miss Elizabeth Beresford* (1) is flimsy as a portrait, but its light, loose handling of paint is full of charm. *Mrs. Granville* (6) has this in combination with an extreme cleverness in modelling a face conventionally pretty rather than interesting. It compares with Mr. Sargent's 'Mrs. Astor' at the Royal Academy in this respect, but is more mysterious in texture, quieter, and more complete pictorially. Still better is *Miss Papendiek* (8), which represents about the high-water mark of Hoppner's talent. Here is a personal and very creditable portrait, a head solidly and precisely modelled in deliciously liquid paint—a colour-scheme as brilliant as that of Mr. Steer, but without his reliance on excessive impasto. It is above all for this picture that the show demands to be seen.

THE WORK OF THE LATE ALEXANDER MANN.

A MEMORIAL exhibition at the Baillie Gallery contains upwards of a hundred and seventy works of a painter typical of one side of artistic activity in the last quarter of a century. He was trained in a Paris school, the besetting danger of which was obvious realism, and, like most of his contemporaries in that school, did his best work before he had achieved complete confidence to carry its teachings to their logical conclusion. Thus an early work, *Mentone* (62), is beautiful and delicate in texture like a rather objective Corot; and another picture of the same period, *Firs and Furze* (123), if not quite justifying its larger scale, has yet a quietness and refinement which confess as among the responsibilities of picture-making the creation of an atmosphere of reserve and nobility. The pupils of Carolus Duran have rarely been content to remain long within the irksome bondage of these aristocratic traditions of art, and though Mr. Mann escaped degradation through the practice of sensational portraiture which has ruined most of the others, yet the temptations of the travelling sketch of obvious attractiveness seduced him no less surely. He attained in the making of these forcibly brilliant notes great cleverness—witness Nos. 66, 92, 154, 160, or 172 (No. 146, *The Wet Sands*, being a more refined and individual colour study); but when he endeavoured to enlarge these into pictures he seems to have lacked objective, the recording of a colour-scheme in the most violent terms possible having come to be an end in itself.

A few larger pictures of figure subjects painted in Berkshire show a similar impersonal outlook, but considerable capacity. *Sheep-washing* (118) is the best, recalling the work of Mr. A. S. Hartrick, though with more generous and more confident use of paint than that artist usually offers.

PICTURES BY MR. THEODORE ROUSSEL.

THE painting of Mr. Theodore Roussel as shown at the Chenil Gallery is sincere and personal, but has not, perhaps, the definite accomplishment of his etched work. The majority of the exhibits are landscape, and we are of opinion that Mr. Roussel is mistaken in thinking that for him landscape painting should be a literal transcript of the thing seen. Working on this assumption, he discerns a colour-scheme often of some subtlety, and there are signs that the form also has been conceived broadly at some time in the process of painting the picture. He is too impressionable, however, to hold fast this initial conception amid the varying suggestions of the moving scene, and his excited hand goes on registering minor accidents till the design is lost in untidiness. *The Little Fauness* (20), *May Morning*, *Hurlingham* (17), and *Grave Evening* (16) would all, in our opinion, have gained by more formal treatment, which might have kept in check the slipperiness of oil paint, which tends in these works to look formless when brought into contact with a picture frame. A design of more arbitrary character, moreover, more consciously occupied with the precise subject-matter which interested the artist, would probably have given greater emotional intensity to *Green Lace* (8). Here the shimmer of hanging boughs is daintily wrought, but loses some of its effect by reason of the predominant part played in the design by the rather insistently black tree-trunks, which either by cutting or deliberate fantasy of treatment, should have been reduced to less than their objective importance. The tiny *Rose in the Evening* (18), glimmering like a Chinese lantern in the gloom, shows Mr. Roussel tentatively essaying the path of fantasy which we exhort him to follow even without the authorization of fact, here still secure. His taste and sense of style would make it safer for him than exposure to the too copious suggestiveness of nature.

Mr. Roussel's figure painting is more successful, *A Profile* (21) being sensitive and strong in modelling, and the figure seen reflected in the mirror in No. 10 being severe and fine in form. The back view in the same picture, on the other hand, and the *Portrait of the Artist's Daughter* (3) show a slight want of variety and resource in brushwork—an excess of the formality of which we note the lack in the landscapes.

Upstairs are some characteristic drawings by Mr. Augustus John and a small painting which shows him as a modest, but charming landscape painter. Mr. Nicholson has a clever study of a vast interior hung with glass candelabra.

THE SIR JOHN DAY SALE.

THE pictures, drawings, and engravings of the late Sir John Charles Day, sold by Messrs. Christie on the 13th, 14th, 17th, and 18th inst., realized the enormous total of over 103,000*l.*, several of the prices being the highest on record.

The honours of the first day fell to J. F. Millet: 'The Goose-Maiden,' 5,000 guineas; 'The Village of Greville,' 330 *gs.*; 'Les Nageurs,' 600 *gs.* J. B. C. Corot, 'The Ferry,' 2,800 *gs.*; 'The Woodcutters,' 1,450 *gs.*; 'Entrée au Village de Coubron,' 1,800 *gs.*; 'Souvenir d'Italie,' 950 *gs.*; 'La Chaumière des Dunes,' 1,350 *gs.*; 'Saintry,' 850 *gs.*; 'River Scene,' with a peasant woman and two cows on the right,

820 *gs.* C. F. Daubigny, 'Les Bords de l'Oise,' 1,800 *gs.*; 'The Harvest Moon,' 1,000 *gs.*; 'Le Petit Port,' 550 *gs.*; 'Bords de Rivière,' 850 *gs.*; 'Seaweed Harvest,' 360 *gs.*; 'View on the Seine, looking across the river, houseboat against the left bank,' 430 *gs.* N. Diaz, 'Evening,' 850 *gs.*; 'Autumn in the Woods,' 460 *gs.*; 'Herd of Cattle, sunset,' 360 *gs.* Jules Dupré, 'Woody Landscape, with a peasant woman on a path leading to a cottage,' 520 *gs.*; 'River Scene, with a man in a punt,' 520 *gs.* H. Harpignies, 'Solitude,' 1,800 *gs.* 'Bords de la Cance aux Loups,' 900 *gs.*; 'La Vieille Route de Fargiau à St. Privé,' 620 *gs.*; 'Coucher de Soleil,' 550 *gs.*; 'Returning Home, Sunset,' 520 *gs.*; 'Ruins of a Castle, evening,' 600 *gs.* Ch. Jacque, 'The Shepherdess,' 1,680 *gs.* Th. Rousseau, 'River Scene, with a man fishing from a punt,' 520 *gs.*; C. Troyon, 'The Return of the Flock, sunset,' 420 *gs.* F. Ziem, 'The Port of Marseilles,' 420 *gs.* Matthew Maris, 'The Four Mills,' 3,300 *gs.*; 'Feeding Chickens,' 3,000 *gs.* Jacob Maris, 'View near Dordrecht, buildings and windmill on the bank of a river,' 1,600 *gs.*; 'Ploughing,' 950 *gs.*; 'Old Delft,' 1,100 *gs.*; 'Dordrecht,' 1,270 *gs.*; 'At the Well,' 630 *gs.*; 'Les Brouetteries de Sable,' 720 *gs.*; 'Amsterdam from the River,' 740 *gs.*; 'A Stormy Day,' 820 *gs.*; 'Chemin de Halage,' 580 *gs.*; 'Washerwomen by a Stream,' 900 *gs.*; 'Amsterdam,' 850 *gs.*; 'The Return of the Fishing-Boats,' 600 *gs.*; 'Canal at Amsterdam, with steamer and barges,' 600 *gs.* Willem Maris, 'Milking-Time,' 460 *gs.* A. Mauve, 'Troupeau de Moutons sous Bois,' 2,700 *gs.*; 'Lisière de Bois,' 2,020 *gs.*; 'Marshlands, evening,' 650 *gs.*; 'The Wood Cart,' 600 *gs.*; 'Shepherd and his Flock,' 720 *gs.* Josef Israëls, 'Bonheur Maternel,' 1,080 *gs.* E. van Mareke, 'Cattle resting in a Pasture,' 700 *gs.*

The second day's sale included: Jacob Maris, 'The Old Mill,' 420 *gs.*; 'Delft,' 340 *gs.*; 'Ploughing,' 370 *gs.*; 'The Plough,' 560 *gs.*; 'Town on a River,' 440 *gs.*; 'On the Towing-Path,' 370 *gs.*; 'A Rainy Day,' 400 *gs.* Willem Maris, 'Springtime,' 300 *gs.*; 'Milking-Time,' 260 *gs.* Anton Mauve, 'Returning to the Fold,' 1,350 *gs.*; 'The Return of the Flock,' 900 *gs.*; 'Opening the Gate,' 740 *gs.*; 'Leaving the Fold,' 610 *gs.* Josef Israëls, 'The Angler,' 500 *gs.*; 'Mending the Nets,' 420 *gs.*; 'The Young Fishwife,' 285 *gs.* A. Neuhuys, 'Hide and Seek,' 360 *gs.*; 'Minding Baby,' 270 *gs.* J. Weissenbruch, 'Haarlem 240 *gs.* H. Harpignies, 'Le Loing Debordé près St. Privé,' 210 *gs.*; 'Une Route de Village, Oisème,' 150 *gs.*; 'Olive Trees, Beaulieu,' 100 *gs.* J. Bosboom, 'Interior of a Church, with a peasant woman and child,' 460 *gs.*; 'Interior of a Church, with figures,' 370 *gs.*

On Monday high prices were obtained, particularly for the Rembrandts, including 'The Three Trees,' 360 *gs.*; 'The Three Cottages,' 300 *gs.*; 'Landscape, with cottage and haybarn,' 125 *gs.*; 'Landscape, with a flock of sheep,' 80 *gs.*; 'Landscape, with a square tower,' 90 *gs.*; 'View of Omval,' 85 *gs.*; 'Rembrandt's Mill,' 88 *gs.*; 'View of Amsterdam,' 70 *gs.* Sir F. Seymour Haden, 'A River in Ireland,' 100 *gs.* C. Méryon, 'La Morgue,' 80 *gs.*; 'La Tour de l'Horloge,' 80 *gs.*; 'St. Etienne du Mont,' 72 *gs.*; 'Le Pont Neuf,' 80 *gs.*; 'Le Pont au Change,' 120 *gs.* Albrecht Dürer, 'Adam and Eve,' 180 *gs.*; 'Virgin and Child with Long Hair,' 150 *gs.*; 'St. Hubert,' 245 *gs.*; 'St. Jerome in his Cell,' 100 *gs.*; 'Melancholia 70 *gs.*; 'The Great Fortune,' 78 *gs.*; 'The Knight and Death,' 160 *gs.*

Tuesday's sale included: D. Y. Cameron, 'The Palace, Stirling Castle, and Rosslyn Castle,' 48 *gs.*; 'A Venetian Palace,' 38 *gs.*; 'St. Laumer, Blois,' 38 *gs.* A. H. Haig, 'Mont St. Michel,' 42 *gs.*; 'Interior of Burgos Cathedral,' 54 *gs.*; 'another impression of the same,' 55 *gs.* S. Cousins, 'Master Lambton, after Lawrence,' 102 *gs.* Constable's English Landscape, a series of 23 engravings by D. Lucas, 125 *gs.* A set of the published plates of Turner's *Liber Studiorum* (wanting 'River Wye'), 90 *gs.*

Fine-Art Gossip.

UNDER the National Galleries (Scotland) Act, 1906, arrangements have been made for the rehousing of the Royal Scottish Academy, in the adjoining building known as the Royal Institution, which has been vacated by the Royal Society and School of Art. It is expected that the alterations will be completed so that the Royal Academy exhibition may be held there in 1911.

THE death is reported, at the age of fifty-eight, of M. Henri P. Dillon, the President of the Société des Peintres-Lithographes, and for many years an exhibitor at the Salon. Born in San Francisco, the

son of French parents, M. Dillon studied art under M. Carolus Duran, and obtained medals at the Salons of 1892 and 1900 for his lithographic work.

M. LÉONCE BÉNÉDITE, the Keeper of the Luxembourg Museum in Paris, is publishing through M. Ernest Flammarion an exhaustive history of 'La Peinture au dix-neuvième Siècle.' The work will be completed in twelve parts, each of which is to contain a plate in colours, whilst the whole will include about 400 illustrations from photographs.

THE death at the age of eighty-four is announced from Munich of the distinguished historical painter Prof. Ludwig Thiersch. He studied art at the Munich Academy, and, after spending some years in Rome, was appointed Professor of Painting at the Art School of Athens. In addition to his historical pictures, he painted many religious subjects, especially in the service of the Greek Church, in which he endeavoured to improve on the traditional Byzantine style, without detriment to its typical character. The Greek Church in London contains works from his hand.

THE death of Prof. Franz Wickhoff, which took place at Venice last month, at the comparatively early age of fifty-six, is a serious loss to art criticism and history. Born at Steyr in Upper Austria, he was for many years Keeper of the Museum of Industrial Art at Vienna, and in 1891 was appointed Professor at the University in that city. His contributions to the history of art covered a wide field, and are of the utmost value for their profound learning, closely reasoned arguments, and scholarly method. Among them may be mentioned the catalogue of the Italian drawings in the Albertina (1891); 'The Library of Julius II.' (1893); the 'Wiener Genesis' (1895), perhaps his most important work, of which an English translation appeared in 1900 under the title of 'Roman Art'; numerous contributions to the history of Venetian Art, including dissertations on the relation between literature and art, and an interpretation of the subjects of certain pictures by Giorgione and Titian. At the time of his death he was engaged in editing a great descriptive catalogue of the illuminated MSS. in the libraries of Austria, three volumes of which have already appeared.

EXHIBITIONS.

- SAT. (May 22).—Artificers' Guild, Exhibition of Craftwork, 9, Maddox Street, W.
- Mr. G. Clausen's Paintings and Drawings, Leicester Galleries.
 - The late Ina Clogston's Water-Colours, 'Italian Spring and English Summer,' Private View, Fine-Art Society's Gallery.
 - Fair Children, Messrs. Speaight's Galleries.
 - French and Dutch Masters of the Nineteenth Century, Messrs. Obach's Gallery.
 - Count Fritz Hochberg's Sketches of Kashmir, Japan, and Egypt, New Dudley Gallery.
 - Mr. Francis E. James's Water-Colours of Flowers, Leicester Galleries.
 - Japanese Colour-Prints, Fine-Art Society's Gallery.
 - The late Earl of Leven and Melville's Water-Colours, Fine-Art Society's Gallery.
 - Mr. John MacWhirter's Water-Colours, Messrs. Frost & Reed's Gallery.
 - New English Art Club, Forty-First Exhibition, Royal Society of British Artists.
 - Replicas of Tanagra and Antique and Modern Statuettes, New Dudley Gallery.
- MON. Mr. Paul Cohen's Pictures of Cities and Cathedrals and Pen and Pencil Drawings, Private View, Modern Gallery.
- TUES. English Miniatures from the Sixteenth to the Eighteenth Centuries, Press View, Mr. E. M. Hodgkins's Gallery.

MUSIC

THE WEEK.

COVENT GARDEN.—*Armide*. *Rigoletto*. *Samson et Dalila*.

GLUCK'S 'Armide' was given on Monday, the 10th inst. Mlle. Bérat, a new singer, appeared in the title-rôle, and created a favourable, if not very strong impression. M. Fontaine, the Rinaldo, was more

successful in his acting than in his singing. Madame Kirkby Lunn's impersonation of Hate was, as usual, very fine. The piece was beautifully presented, and scenic effects are of importance in the work. It was given under the intelligent direction of Mr. Percy Pitt. Gluck's 'Armide,' like Mozart's 'Don Juan,' is a surviving masterpiece. Both are in letter and spirit more characteristic and refreshing than many later works which have achieved popularity.

Of 'Rigoletto,' performed on Friday in last week, we have only to say that Madame Tétrazini, though not in her best voice, sang successfully; also that Mlle. Bérat was a satisfactory Giovanna, while Mr. John McCormack, up to a certain point, was a good Duke.

M. Affre, who has a pleasing, if not sufficiently strong voice, appeared in the part of Samson at the fourth performance, on Tuesday last, of M. Saint-Saëns's opera. The work pleased us at first, and certainly gains on further hearing.

BECHSTEIN HALL.—Herr Max Reger's Concerts.

HERR MAX REGER, though only thirty-six years old, has produced over a hundred works, including orchestral and chamber music, many pieces for organ and pianoforte, and songs. "Back to Bach" is said to be his motto, and this is no idle report, for not only has he written many fugues, including one on the name Bach, but he has also made constant use of that composer's phraseology. These fugues, however, are not bald imitations, for there are harmonies, figures, and developments in them which tell of a much later period. There is probably no living musician who could write a cleverer fugue than Herr Reger.

He gave two chamber concerts at Bechstein Hall on the 10th and 14th inst. We were unfortunately unable to attend the first, which seems to have offered a more general idea of the composer's concerted music. The second opened with a suite for violin and pianoforte, Op. 93, the Largo of which was broad and expressive, while the following movement, a fugue, revealed in light and pleasing fashion his skill as a contrapuntist. There was also a Pianoforte Trio, Op. 102, the four sections displaying skill rather than inspiration; but the delicate Allegretto and the spirited Allegro con moto created a most favourable impression. At the end of the programme came the clever Variations and Fugue on a Theme of Beethoven for two pianofortes, of which a brilliant rendering was offered by the concert-giver and Mr. Richard Buhlig. In the Suite and Trio Herr Reger was assisted by Mr. William Ackroyd and Mr. Percy Such.

QUEEN'S HALL.—Philharmonic Concert.

SIR EDWARD ELGAR's Symphony in A flat has been performed in London under Dr. Hans Richter, Mr. Henry J. Wood, and Mr. Landon Ronald, also under the com-

poser's direction; and last Thursday week at the final Philharmonic Concert it was heard under Herr Arthur Nikisch. They were all able renderings of the work, and the last was of special interest, in that the conductor was not only the first to produce the symphony in Germany, namely, at Leipsic, but had also expressed his great desire to conduct it here. His reading of the music was strong and vivid, though the subjective character of it was not sufficiently emphasized; this, to our thinking, was particularly noticeable in the Adagio.

The programme opened with a brilliant performance of the Vorspiel to 'Die Meistersinger.' Mr. John Coates sang the two "forge songs" from 'Siegfried' with full understanding of their dramatic significance.

The dates of the ninety-eighth season of the Philharmonic Society are November 11th and 25th, December 8th, February 10th and 24th, 1910, March 9th, and April 21st. Sir Edward Elgar will conduct the first concert.

IMPRESSIONS OF STRAUSS'S 'ELECTRA' AT BERLIN.

I MAKE no pretence to write a deliberate criticism of this the latest effort of Dr. Strauss's genius. To do so with any fairness at the present time would be difficult, if not impossible. I seek rather to put on record the impressions which a hearing of the work in Berlin, combined with some study of the piano score, has made upon my mind.

It is always well to take a familiar subject for an opera "book," but, as a matter of fact, 'Electra' is no adaptation from Sophocles. The words are taken from the play written by Hermann von Hofmannsthal, and beyond the fact that Clytemnestra and Ægisthus are killed by Orestes in both, there is little in common between the plays. They are entirely different in language, manner, and construction. Hofmannsthal's play is a most gruesome piece of modern naturalism—powerful and in places poetical beyond a doubt, but for sheer ingenuity of horror not to be paralleled outside Webster's 'Duchess of Malfi.' Whether such a play is suitable for music at all, whether any setting could be made possible, are questions which naturally occur to one on reading the libretto.

But at the performance such doubts were speedily set at rest. From beginning to end it was clear that Strauss's genius could rise to the demands made upon it; also that his score, although colossally difficult, was possible, at least as far as one could judge from a single performance; while as to the suitability of the words, it was certain that the text was in complete accordance with the music to which it was set.

But then the opera was no lyrical drama, as we have hitherto accepted the term. Strauss has no intention of bringing melody to the illustration of his subject; his object is rather to invent and combine sounds to impose upon the imagination. His effects are vertical rather than horizontal. He uses motives, of course, mostly of his own extraordinary type, and chiefly harmonic in character; but what we usually term melody is conspicuously wanting. So are the great lyrical scenes which are the chief charm of Wagner's operas from the point

of view of the public. Perhaps not entirely: there is one scene, Electra's recognition of Orestes, which would be found of interest even out of its context, on the concert platform; but I think no other.

But are we to imagine, therefore, that this new work fails to hold the imagination? By no means; on the contrary, both text and players become forgotten at times in the thunderous roll of the music which surges on that desolate and horror-haunted shore. Were the play longer (it is in one act only, and lasts less than two hours), human endurance would be strained to breaking-point. Not human patience, for Richard Strauss never becomes dull or inconspicuous; but human endurance, the power to abide the stress of such an intensity of passion.

And this is the composer's object; so his disciples assure us. He can find no place for the homage of intellectual appreciation. He would not have hearers who look for interpretation of the text, or view music merely as a background or atmosphere for the drama. Still less would he accept those who sit as Billroth, the friend of the Brahms, confesses that once he sat listening to 'Rheingold' for the sake only of its ingenious orchestration. He must have your whole heart. His music must affect your emotions so strongly that for the time being you live in the forms of his characters. Their passions are your passions; their hates your hates; and their miseries rend your own heartstrings. You dare not pity them; to do so would be to patronize their griefs; you must suffer with them, and in so doing escape from your own trifling, everyday existence into the larger open air of human nature in its primitive form, no longer fettered and confined by the stale conventions of social laws and social morality!

And is this result realized? I think so, to a certain extent, by every one who surrenders himself to the spell put upon his ears. It is useless listening for music such as we are in the habit of hearing. From that point of view all the harmonies are far-fetched, and most of them incongruous; at moments of stress and strain the sound of the orchestra rises to indescribable cacophonies. But we have the idea that Strauss could, if he wished, give a sense to every note he employs. As long as law exists, whatever it be, in the composer's mind, it will be possible eventually for others as well as himself to realize the meaning and reasonableness of what he chooses to do.

To take the drama in detail; it is simple enough, and the characters are few. The three leading parts are all in the hands of women, a technical defect which in anybody else's works would probably have resulted in monotony; but Electra, Chrysothemis, and Clytemnestra represent passion incarnate in such widely varying forms that there is no danger of such a result. The men, Orestes and Ægisthus, are but slightly sketched, and play only a very subordinate part in the drama. The opera consists of one act only, played in the forecourt of Agamemnon's palace. There is no overture, and the curtain rises on the chatter of the castle maids about the well. As Electra enters, they gibe and mock at the fallen princess, whose untameable spirit has reduced her to crouch in the kennel, and eat broken meat with the dogs. One maiden alone raises voice in her defence—"For all her misery, she is of royal blood: none of you all are fit to breathe the air she breathes"—but she is driven forth, and the orchestra, with Strauss's usual ingenuity, echoes the sound of blows from within. Indeed, so tricky is his manufacture of these physical sounds by musical means, that a door

cannot creak, or a movement make itself heard among the audience, without falling under suspicion of being an orchestral effect.

On the departure of the maids, Electra, who has hitherto remained motionless, breaks into passionate wailing. In her monologue she recalls with horrible detail Agamemnon's murder, and exults in the thought of the vengeance to come. The gruesome realism of the "slipping in blood" motive and the devilish dance of triumphant revenge with which the scene closes must be heard to be imagined.

Chrysothemis, her sister, now enters in wild affright, and tries to drag her sister away from this house of horror. She longs for life. "I cannot sit and stare into the darkness as you do." "If you will not flee, at least keep out of Clytemnestra's way. She is dangerous; she has been dreaming, dreaming of Orestes." But Electra has no fear: "I have a desire to speak with my mother as never before"; so Chrysothemis alone disappears as the Queen approaches, sleepless, horrible in strange barbaric state, preceded by the daily tale of victims. Past the dim-lighted windows (I quote the book of the text) clatters and scurries a hurrying train. There is a sound of worrying and driving, mingled with subdued curses and quickly choked cries; whips crack as beasts are forced up, and stagger blindly on.

The tumult of the orchestra becomes indescribable; it loses all resemblance to music. In this, as also in the last section of the terrible scene which ensues when Electra prophesies to Clytemnestra her fate, it reminds the hearer of that awful imagination of the Russian novelist where the boy awakes to find his uncle baying at the moon in the extremity of his anguish and despair. Of the colossal technique displayed in such passages there can be no question, nor of the gruesome effect they have upon the hearer's imagination; whether or not they have a place in the art of music must be left to future generations.

But at the close of the scene it is Clytemnestra's turn to triumph. It is whispered through the Court that Orestes is dead. Chrysothemis brings the news to her sister, while Clytemnestra in haste sends messengers to Ægisthus in the field.

Electra will not believe. "It is not true; it is not true," she repeats with rising disdain; but as conviction comes in spite of herself, she whispers, "Then we must do it ourselves, you and I." "No! no!" cries Chrysothemis in horror; but Electra insists, and seeks to effect her purpose with grim flattery: "Such strong arms, such dainty limbs! From now on will I be to thee true sister; help thee to home and husband; see thee some day happy mother; only this must first be done."

But her pleadings are of no avail, and at last Electra turns, curses her for a coward, and sets to work digging silently, like an animal, with her hands, to find the axe which she has hidden close by.

Here again the music is terrible in its hideous intensity, and is pursued at some length before the theme changes, and Orestes stands behind her.

He is there as messenger with tidings of his own death, and it is long before Electra comes to recognize him. It is only when Orestes learns who she is that he can no longer restrain himself, and acknowledges, in a scene of wild excitement, that he is indeed her brother.

Then follows the lyrical scene above mentioned. It is unfortunate that the

leading theme has a strong resemblance to a well-known passage in 'Tristram and Isolde,' but that is a small matter in a musical scene of such genuine beauty.

But the horrors recommence. Orestes goes into the house, while Electra keeps the door, pacing at intervals up and down like a wild beast. The orchestra in stealthily hurrying scales depicts the increasing tension of expectation, till at last Clytemnestra's awful scream rings out. "Strike still again!" cries Electra, mad with excitement. Another scream follows, echoed by the orchestra in a combination consisting of three consecutive semi-tones, played double forte together; lights begin to be seen, and maids run hither and thither in alarm. The sight of Ægisthus approaching, however, scatters them. "He will kill us," they cry, "if he find us here"; so Electra is left alone to meet him. She answers his question with courtesy and dutiful submission, proceeding in front of him, torch in hand, with the fantastic movement of a grim dance. "Take care of the step," she says at last, bows deeply, and he goes in. The same scene of horror is repeated; blows are heard; an agonized face appears at the window; more blows succeed. The merciless realism into which the art of music is deliberately compelled becomes in the end loathsome.

It is with relief that we feel the end approaching, for now the victims have both met their appointed doom. Chrysothemis joins Electra in a wild song of triumph, which ends in the weird dance rhythm of her prophecy. To this measure Electra dances her death dance of triumphant revenge, and falls dead as the curtain descends.

The "motive" method, as developed by Wagner, is employed throughout the work. There is always a multiplicity of such phrases to be found in the orchestration. The difference is that whereas Wagner's motives are chiefly lyrical, and characteristic, Strauss's are so grotesque for the most part that the ear cannot retain them, and the music resulting from their combination is frankly ugly. Nothing will convince me that it would not be better that they should contain melodious material, but in default Strauss's strong originality has driven him to the curious instead. Another proof of the weakness of the composer's melodic invention is that the motives which are intended to be expressive are the least characteristic. At the same time I have no intention of saying that the work as a whole is poor art. Without pretending to decide whether the music will live, or whether its vitality is too heavily weighted by some of the doctrines it embodies to survive, I still feel the irresistible power of the work. It is not in its orchestration alone, it is not in its dramatic conceptions or musical fitness, but in all of these combined, that its real greatness makes itself felt. Fault might be found with the mannerisms of a style which makes so continual a use of a forced effect like muted trumpets, and similar criticism would be easy in all matters of detail; but the original personality of the great artist is never absent, and welds the whole into a form which shows that it came red hot from the fires of genius. This music is not the kind of music to which we are accustomed, it offends our ears in every conceivable way; but still we feel that as an expression of emotion it is consistent with itself, and true to its own objects. However little the music be to our taste, or the objects seem desirable, these qualities are sufficient to give it place among the highest rank of modern masterpieces.

E. D. R.

Musical Gossip.

OWING to the success of the performances of the Castellano company at the Coronet Theatre, the season has been extended until Saturday, the 29th inst.

HAYDN's oratorio 'Il Ritorno di Tobia' will be performed, for the first time in England, at the forthcoming Newcastle-upon-Tyne Musical Festival. The work was produced at Esterházy during the winter of 1774-5, and was afterwards performed twice in Vienna under the composer's direction.

THE thirteenth Feis Ceoil was opened on Monday last in Dublin. This institution, which holds a similar place in Ireland to the Eisteddfod in Wales, has grown in importance during the past few years, and the entries for the various competitions show an increase of nearly a hundred over those of last year. A choral and orchestral concert was held on Tuesday evening, at which two important prize works—an Irish symphony by Signor Benedetto Palmieri, and a cantata, 'The Abbot of Innisfallen,' by Mr. G. Molyneux Palmer—were produced under the conductorship of Dr. Esposito.

THE HAYDN FESTIVAL at Vienna opens on Tuesday next with a performance of one of his Masses. During the week 'The Seasons' will be given, also orchestral and chamber concerts. On Saturday evening, at the Hofoper, Haydn will be represented by his "Dramma eroicomico" 'L'Isola disabitata,' composed in 1777, described by Haydn as an "operetta," and the earlier 'Lo Speciale' (1768).

THE eighty-fifth Lower Rhenish Festival will take place at Aix-la-Chapelle from May 30th to June 1st, under the direction of Richard Strauss, Max Schillings, and E. Schwickerath. The programmes include Haydn's 'Seasons,' Beethoven's Violin Concerto, and the 'Salome' Dance, the 'Sinfonia Domestica,' and *Lieder* by Strauss.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 3.30, Royal Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.—SAT.	Royal Opera, Covent Garden.
MON.—SAT.	Italian Opera, 8, Coronet Theatre.
	(Wed. and Sat. Matinees, 2.30).
MON.	Empire Day Concert, 3, Queen's Hall.
—	Signor Paolo Martucci's Pianoforte Recital, 3.15, Bechstein Hall.
—	Herr Reinhold v. Warlich's Song Recital, 3.15, Æolian Hall.
—	Lucas String Quartet, 8.30, Bechstein Hall.
TUES.	Herr Kreisler's Violin Recital, 3, Queen's Hall.
—	Madame Elena Gerhardt's Vocal Recital, 3.15, Bechstein Hall.
—	Miss Helen Blain's Vocal Recital, 8.15, Bechstein Hall.
—	Sergei Kusnezsky's Symphony Concert, 8.15, Queen's Hall.
WED.	Mr. Herbert Fryer's Pianoforte Recital, 3, Steinway Hall.
—	Miss Irene Gorainoff's Pianoforte Recital, 3, Bechstein Hall.
—	Miss Jolanda Mero's Pianoforte Recital, 8.15, Queen's Hall.
THURS.	Miss Emma Banks's Pianoforte Recital, 3.15, Æolian Hall.
—	Solly String Quartet, 3.30, Bechstein Hall.
—	Misses Bessie Cox and Lily West's Vocal and Pianoforte Recital, 8, Bechstein Hall.
—	Miss Florence Macnaughton's Vocal Recital, 8.30, Æolian Hall.
—	Musical and Dramatic Association Concert, 8.30, Queen's Hall.
—	Herr Hans Neumann's Violin Recital, 8.30, Steinway Hall.
FRI.	Miss Irene Gorainoff's Second Pianoforte Recital, 3, Bechstein Hall.
SAT.	Master Maurice Reeve's Pianoforte Recital, 3, Bechstein Hall.

DRAMA

THE WEEK.

HIS MAJESTY'S (AFTERNOON THEATRE).—*Light o' Love*. Translated by G. Valentine Williams from Arthur Schnitzler's 'Liebelei.'

THE AFTERNOON THEATRE's latest production is a love-tragedy curiously Viennese in setting, and perhaps rather exuberant in sentiment. But to such playgoers as can recognize that there are other types, other manners, and ways of

love-making than those of the English, the picture of the lighter side of life in Vienna must have seemed most interesting, and its story of a romance cut short by fate more than ordinarily affecting. The atmosphere of the gay city and its delight in "woman, wine, and song" are happily realized in Herr Schnitzler's first act, and young love, with its absorption in the moment, its levity, recklessness, and aftermath of sorrow, furnishes all the material needed for the simple drama.

Two sets of lovers are neatly contrasted. There is Fritz, a fervent and rather moody lad, who is only half in love with his gentle and equally romantic Christine. And there is his frivolous friend Theodor, who does not mean to let women disturb his peace of mind, and exacts liveliness and meekness in turn from his Mizi. Both girls belong to a lower social grade than their sweethearts, and both readily submit to the behests of these lordly youngsters in the way of preparing a meal, jesting and dancing with them, or accepting their caresses.

It is at a banquet at which there is more kissing than eating, and more noise than sensible talk, that we make the acquaintance of this quartet, and neatly are their moods of alternate joviality and sentiment used as prelude to the grimmer side of the play. There is a loud knock at the street-door, the girls scuttle into another room, and there enters a sinister figure for whose intrusion we have been in a way prepared. This is the husband of a lady whom Fritz has compromised, and he brings back the lover's letters and demands satisfaction. The hero accepts his challenge and imposes secrecy on his friend.

The next act carries us to Christine's rooms, and we watch her restlessness when she returns from an appointment which Fritz has failed to keep. But he appears at last to pay his farewell visit before the duel. Too late he has learnt to value and respond to Christine's affection, and as he glances round the girl's apartments to stamp as it were their features on his memory, and clings to her as if he could not tear himself from her presence, both she and the audience surmise disaster. The foreboding is justified. For the last act is one long scene of agony during which the girl learns that her lover is already dead, and buried, having met his doom for the sake of a woman other than herself. Wildly she rushes from the arms of her kindly but weak old father, telling him he will never see her again.

The Christine at His Majesty's was Miss Margaret Halstan, an actress of rather too much natural refinement for the part; nevertheless her acting was marked by no less emotional intensity than intelligence. In the final scene she earned from her audience the sufficient tribute of tears. Mr. Ainley was scarcely impulsive enough as Fritz, but otherwise gave a thoroughly picturesque and agreeable performance. Mr. Hearn had an impressive moment as the husband; and Mr. Charles Maude and Miss Margaret Bussé were sprightly as the more frivolous lovers.

Dramatic Gossip.

THE first production of the English Play Society, 'A Servant of the Public,' dramatized by Mr. David Kimball from Anthony Hope's novel, and produced at a matinée at Terry's Theatre, suggests that Anthony Hope knew better than the adapter of his novel the medium which suited his subject. His story, it may be remembered, is an elaborate study of an actress's temperament. Ora Pinsent, the actress in question, is an exasperating, yet fascinating creature, at once a child, and a woman of infinite guile; pathetically affectionate, and cruel with the cruelty that only the reckless egoist can show; exacting and selfish, yet wholly dependent for her happiness on other persons' sympathy and devotion. In the novel the author is able to realize the type as the result of meticulous analysis. Mr. Kimball gets but a suggestion of the woman across the footlights; and her changes of mood, her maddening helplessness before any situation demanding decisive action, her tendency to make even of her lover in *tête-à-tête* talk an audience before which she can act, are almost the only material on which the playwright is able to work. Such drama as the story contains—and little enough it is—is all concerned with Ora's resolve, in order to free herself from a love-entanglement with a young barrister, to send from America for her drunken reprobate of a husband. When he arrives, she leaves the task of meeting him to the barrister, and characteristically takes to flight.

If Mr. Kimball scarcely makes a play out of the novel, it cannot be said that the leading actress expressed the novelist's idea. Miss Isobel Merson has a certain amount of personality. She piques curiosity by her lethargic smiles and languorous airs; but her methods are too monotonous to maintain interest during four long acts. In agreeable contrast were the sterling acting of Mr. Ben Webster as the lover and the clever performance of Mr. Saintsbury, who hit off in realistic style the demoralization of Ora's drink-sodden husband.

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LITERATURE

Richard Savage. By Stanley V. Makower. Illustrated. (Hutchinson & Co.)

THE impiety of the present age, believing neither in gods nor men—that, and the steady impoverishment of our vocabulary which keeps pace with the ostentatious enrichment of our dictionaries—has lately put out of fashion the once-respected term “providential.” We regret the fact, since it forbids us to say that it was a providential chance (or, in a more privileged tongue, *θεία τυχή*) which brought Samuel Johnson up from Lichfield in time to make the acquaintance of Mr. Richard Savage. Certainly chance—mere chance—could have begotten no stranger conjuncture than this companionship of a wastrel and a moralist under the midnight sky of London; nor could careful providence have arranged any event, required by poetic justice, more precisely in the nick of time. In 1737 Savage's turbulent and contested career was already in its ominous penultimate stage, the doom of banishment even then preparing in the minds of well-wishers who, above all else, wished themselves well rid of him. In a little while the man would have been gone, and his story forgotten; or (since there were some poor shreds of biography, and certain of his writings had the merit of scandal) would have received their portion of recollected oblivion among the curiosities of literature. It was this final ignominy that Johnson's timely arrival averted from his strange, disreputable, and defeated friend. ‘The Life of Savage’ caught a perishing interest and a disappearing name in the very act of decease, and placed them high and safe in the firmament of letters. Henceforth

every challenger of Savage's claims had to deal not only with the man as he lived, but also with his life as it was written.

The first challenger of any note, curiously enough, was Boswell—partly influenced, we may suppose, by jealousy, and partly by his curious vein of propriety. Happily, though he so far ventured as to have his doubts, he shrank from the extreme misbehaviour of reversing the judgment of Johnson. “The world,” says he evasively, “must vibrate in uncertainty as to what was the truth.” The next challenger was better prepared, and came to a bolder conclusion. In Mr. Moy Thomas's articles (*Notes and Queries*, 1858) every available record was ransacked, and either there was no evidence, or it told against the claimant. The effect of the investigation was seen in the investigator himself: who wrote his first two articles with an open mind, but closed the last with the words, “I have not, I confess, any doubt that Richard Savage was an impostor.”

The impeachment has never been answered. Perhaps the sentence (who knows?) was just. Enough that the shade of Johnson barred and still bars the execution. We cannot discharge from our minds the prepossessions which the ‘Life of Savage’ placed there. We cannot bring ourselves to believe that Johnson was deluded; that his manly faith was no better than another's raw credulity, and that his fearless championing was wasted on a rogue. So the matter stands much as it did, only more a mystery now by the addition of a curious brief. The romance has become a riddle as well as a pity and a wonder; and, as a riddle, will provoke attempts to read it.

Before we speak of the extremely interesting attempt now under review, it may be worth while to formulate what seem the reasonable grounds for a refusal to regard the articles of 1858 as having settled the question, especially for a refusal to accept the damnatory final dictum. Broadly, the investigation established two things: that all trace of the Countess of Macclesfield's illegitimate son was lost soon after birth; and that Savage's account of himself was vague, contradictory, and sometimes at variance with known truth. As to the latter point first. The justice of his cause is separable from his veracity in detail. The mythopoetic faculty which, in the poet and the child, is frequently exercised in filling the blanks of biography, is likely enough to have sometimes had its own way with poor Savage. Living with a sense of wrongs which he was powerless to get righted—baffled and in the gutter—he was almost committed, for consolation, to the process of imagining supplementary wrongs: attempts to kidnap him, legacies malevolently turned aside, and so forth. How much, or precisely what, was due to this source we may not pretend to say; but a good deal may be credited to such reverie in one who, nevertheless, was honestly convinced that he was the missing son of the Countess of Macclesfield and Earl Rivers. And the disappearance of that child (to revert to

the other point) is no proof of death. Here is the weak point in the chain of Mr. Thomas's argument. He does not claim that the “Richard Portlock” who died in 1698 was the child who was “fetched” by the Portlocks from Hampstead some months earlier on the pretence that it was theirs. He inclines to hold that the Portlocks were only momentarily implicated, that they were made use of merely to break the scent, and that the child was passed swiftly from them back to the Ousleys, those reputable associates and aids of the guilty parents. But grant this, and nothing forbids us to assume that the child who was whisked from point to point so mysteriously was with as much mystery safely placed out by those useful confederates. How long they kept him in sight we do not know, any more than we know when or whether he died. One thing is fairly clear: that from a very early stage his mother was well content to lose sight of him. Nor is that fact so difficult to explain or believe as Mr. Thomas seemed to find it. All the adroit spiriting of the forbidden babe from stranger to stranger had failed of its purpose. Her husband had brought his petition, the extreme exposure had ensued, she was a divorced woman—probably now cured of her liking for Earl Rivers, and resenting the existence of the fruit of that mistake. Add the fact that within two years she was married and, as Mrs. Brett and at last a lawful mother, had good reason (was perhaps compelled) to sink every relationship that would have perpetuated the unlucky past. All this is as fair surmise as anything adduced in the whole case. If it be granted, then the subsequent fortunes of the child may be easily guessed. They would involve such an upbringing, at once watched and neglected, as seems to lie behind Richard Savage.

This suggests a very pertinent question which, so far as we know, has never yet been raised. If Savage was not the missing child, who was he? Had he been the regularly begotten and normally reared son of ordinary folk, these folk would have been somewhere. They might have been kept in the background for a time; but sooner or later some rumour of them would have appeared. Yet they are traceless: Richard Savage appears upon the scene as suddenly as Melchizedek. Again, had he been brought up in a normal way, a number of people would have been able to vouch for his antecedents. He was a topic; and there was doubtless money to be made by exploding his claims. But nobody ever pointed to his past: nobody ever said that this Sir Roger Tichborne was that Arthur Orton. The more one considers this fact, the more remarkable it appears. The reasons adduced for Mrs. Brett's silence are valid solely on the assumption that her defence could only have taken the form of a protestation that *this* man was not her illegitimate son, because that child had died. But it might surely have taken the form of pointing out whose child he was or what were his known antecedents.

There should have been those at hand who could supply that information, and it should have been precious to her in the day of obloquy: especially after Savage was dead and the story of his wrongs was immortalized in a book which everybody was reading, a book by that new star of literature, the author of 'London.'

But apparently the information which would have served her turn was forthcoming from no quarter. When we bear in mind that she survived him nearly ten years, and then died, as she had lived, with sealed lips, we have warrant for assuming that the whilom Countess more than half believed that Savage was her son: a son whom she may for a time have believed to be dead, and whose reappearance brought turmoil into a life that had outlived the attachments and relationships to which he belonged. In support of this view is the fact of Lord Tyrconnel's acceptance of Savage on the vague footing of a kinsman, which was the relation of Harry Esmond to Lord Castlewood. Indeed, we incline to the view that it may have been at the instance of his aunt (not, as Mr. Makower opines, in contempt of her) that Tyrconnel took the remarkable step of admitting Savage as an inmate of his house.

Savage, therefore, was certainly a child of mystery, whether he mistook his parents or no. Everything points to his having been a "by-blow" (be it of Earl Rivers or another rake) brought up under conditions that were not those of family life. His faults and his virtues alike support the idea. With imperfect education and imperfectly realized powers, he has a singular independence of mind, as of a unitary being. He was as void of meanness as he was destitute of forethought, like one who had escaped the evil and the good of domestic discipline. He wasted his life like one who had had no preparation for the adventure of living, because nobody had been interested in forming him for success. On the other hand, his virtues lay close to his faults, and may have been equally the issue of an upbringing which while making him solitary, left him free. In what we consider the best and truest of his poems—that in which for once the man amid the chaos of qualities speaks out clear—he says:—

Say I knew well, while in a state obscure,
Without the being base the being poor.

It was a just claim. His avoidance of the many ways of baseness which were then open to a man who could write—and which must have appealed eloquently to one who was sometimes poor even to hunger and homelessness—is the declaration of a spirit to which the term "impostor" does not readily adhere. We recognize it as the spirit which Johnson communed with in their walks together, and which to him, when all faults had been allowed for, was yet the real Savage. So the world is likely to vibrate in uncertainty still: admitting in the last resort nothing more sinister than a disastrous misprision—how originated we know not—and con-

cluding with no comment less charitable than the words of Henley:—

Since it was his to call until the end
Our greatest, wisest Englishman his friend,
'Twere all-too fatuous if we cursed and scorned
The strange, wild creature Johnson loved and mourned.

Mr. Makower's striking study sets an example which we should be sorry to see become a fashion. The making of biographies is a burden of to-day; but it is doubtful whether exhausted nature would be able to survive a deluge of works in which the biographer took over, as part of his professional apparatus, the subjective intimacy, not to say omniscience, of the modern novelist. The author's aim, and the success achieved, justify the experiment in this case, as they also justify his method of dealing with his sources. He would have done well, however, to explain in a brief preface what his aim was, and what his method. This would have given point to attention and obviated misunderstanding. For want of such a cue, the critical reader has a sense of unreality, if not of displeasure, when he first finds himself reading what he recognizes as a paragraph of Johnson's marmorean and decisive diction transmuted into the friable plausibility of modern style.

But there was no other way for it, if the thing was to be done at all. Every scrap of record had to be turned to account to form the first text for a study, or "reconstitution," executed without argument, citation of sources, or quotation marks. On the other hand, Mr. Makower has not permitted himself to invent an incident or impute a line of dialogue. He has drawn upon his knowledge of the time just sufficiently to suggest the visible scene and the historic hour, and to characterize, without any indulgence in elaborate portraiture, the secondary personalities whose characters are known. He has also drawn (though only the closer student will detect this) deeply and skilfully upon the poet's own writings for probable hints as to his thought or feeling in various crises. Finally, our author has drawn, for the means of interpretation, very largely upon himself: upon his own equipment of imagination, judgment, and sympathy. This, after all, is only what the conventional biographer does whenever he tries to interpret his subject instead of transcribing its records. He seldom does it so profitably for his subject or for literature as Mr. Makower has here done.

With his general view we are in agreement. Here and there we should differ, especially in some places where the accent of modernity, not only in the literary, but also the mental idiom of the writer, is perhaps too pronounced. He sometimes, but rarely, refines too much, and plausibly enough resolves where it would have been better to leave things uncertain. Upon the whole, however, Mr. Makower is to be thanked for an achievement which gives to the strange life and character of Richard Savage a new and ample visual presentment and a new soul of imaginative and sympathetic inter-

pretation. The book has been wrought with love and knowledge, and contains many impressive passages in which the sense is as deeply thought and felt as it is admirably phrased. The portraits are unusually well produced, but unfortunately no portrait of Savage has yet revealed itself.

Semitic Magic: its Origins and Development. By R. Campbell Thompson. (Luzac & Co.)

THIS interesting book does not deal with Semitic magic as a whole, but treats only of certain aspects of it illustrated by the cuneiform texts, derived for the most part from Assurbanipal's library at Nineveh, as compared with certain parallel beliefs implied rather than fully described in the Bible. Starting with an introduction in which he deals with such sources as the well-known *Shurpu*, *Maklu*, and *Utukki Limnuti* series of tablets, and quotes many similar documents from the magical literature of Greeks, Jews, Malays, and especially the Arabs of the present day, Prof. Campbell Thompson goes on to describe in succession Semitic ideas as to Demons and Ghosts, Demoniac Possession and Tabu, Sympathetic Magic, the Atonement Sacrifice, and the Redemption of the First-born. We are not sure that he has preserved in his own mind any rigid divisions between these overlapping subjects, and it is significant that the first chapter (that on Demons and Ghosts) far exceeds in length and fullness the other four. But when all is said, he has got together a large mass of facts which can—and probably will—be used by hundreds of scholars who are unable personally to consult the rather recondite sources from which they are drawn.

The manner in which he treats the first division of his subject appears from his own summary, in which he puts forward the proposition that "the Semitic idea of spirits differs hardly, if at all, from the superstitions of all other peoples." A priori this might be conceded, and it would certainly be curious if the Semitic race—the least original or most assimilative of all the varieties of mankind yet discovered—had succeeded in forming a different idea of the invisible world from that conceived by their contemporaries. Yet the author gives us some curious and unexpected lights upon this resemblance when he points out that the Seven Evil Spirits of Assyrian legend may be considered as the souls of the dead, who, not finding anything whereon to subsist in the next world, have come back to the earth to plague the living. We are not sure that the texts quoted are equal to the weight here laid upon them; but Prof. Campbell Thompson has earned the right to speak with authority on the subject, and his former work on 'The Devils and Evil Spirits of Babylonia' (see *The Athenæum*, Nos. 3969 and 4004) shows that the contention is not lightly advanced. If its correctness be admitted, his conclusion would seem to follow

that the desire for posterity common to all Semites—which surpasses, it would appear, that of other peoples—is to be attributed in the first instance to the wish for the due celebration of the rites which will allow the dead to rest quietly in their graves. Another point which he makes in this connexion is the constant association in the Semitic mind of this idea with the accompanying of spirits of either kind with human beings of the opposite sex, as shown by the supposed nocturnal visits of Lilith, and by the plain references to the subject in the Legend of Tobit. That it was this idea, first coming into the beliefs of Christendom from the free circulation of the Scriptures after the German Reformation, which caused the most terrible excesses of the witch mania, those versed in the subject can hardly doubt. It is curious, however, to learn from Prof. Campbell Thompson that religious prostitution existed “down to quite modern times” among the Moslems in Egypt and Palestine, and that the Dragon of the Apocalypse who stands before the woman in travail “for to devour her child as soon as it was born” is to be attributed to the Lilith belief, as are the phylacteries which the modern Jews suspend in the birth-chamber to preserve the new-born child from the assaults of jealous spirits. Sometimes, indeed, he seems inclined to push his theory too far, as when he states without qualification that Yahweh was the real parent of Isaac and perhaps of Samson, as well as of the mythical Aholah and Aholibah of Ezekiel. In all three cases the texts are open to another interpretation. Passing on to the question of Demoniac Possession, the author states his conviction that the origin of disease was by all Semites attributed to the possession by evil spirits, whom primitive man represents to himself as always lying in ambush for the unwary, and that the tabu came in the first instance from the contagion arising from the taking possession by the survivor of the bedding or clothing of the dead. Some curious survivals of this are shown. For example, the Palestinian Jew, when he is being treated for epilepsy or madness, may not pray or mention holy words, while all holy books are removed from his chamber, no doubt for fear of unnecessarily offending the evil spirit whom it is sought to conjure. Most of the evidence on which the author relies is, however, drawn from the cuneiform texts which he speaks of as “comparatively unedited,” and as to which he says, with some reason, that the translations available at the present day are, owing to the rapid progress of Assyriology, far more trustworthy than was the case some years ago. He is certainly right when he tells us that these are a great deal nearer to the foundations of Semitic beliefs or their subjects than any other evidence at our disposal; but perhaps he is a little inclined to push this theme also too far, as when he compares the use of the Host in Roman Catholic exorcisms to that of water and flour in an Assyrian charm. It seems plain that the use of the Host has here

no connexion with Assyria or Babylonia, but is due to the conviction that the Real Presence must naturally be most terrible to the infesting demon.

On the question of Sympathetic Magic, Prof. Campbell Thompson has not much that is new to offer, unless it be that the use of the net in Assyrian magic may be due to the “affluence”—as he puts it—of knots with which it is decorated. The use of the knot in magic is universal, and readily explicable when we consider how extraordinary it must seem to primitive man that a cord twisted in one way should hold fast, while another twisted in what seems to him at first sight an exactly similar way should not. Here again, too, the very ancient use of the wax figure as a means of destroying an enemy is abundantly illustrated from cuneiform sources, and the Babylonian practice of thus “bewitching” an enemy of the State before battle finds some curious parallels in the Syriac and Ethiopic legends of Alexander the Great and the drawing “on a tile” of a city and its siege-works inculcated in Ezekiel.

The chapters on the Atonement Sacrifice and the Redemption of the First-born we consider together, because it is here that the overlapping alluded to above becomes most evident. The author’s theory seems to be that all “piacular offerings had their origin in the custom of providing a substitute to absorb the evil action of supernatural agency,” and that the ideas summed up in the Hebrew word *Kipper* or atonement were derived from a common source with those of the Assyrians, who used a similar word in the same sense. Thus he explains the sins “unwittingly committed,” which find frequent reference in both Assyrian and Hebrew religious texts, as a breach of the tabu imposed on certain acts; and he is probably right when he says that in pre-exilic days the Hebrew worship knew nothing of the Day of Atonement, although a similar custom is common to several primitive peoples. The notion that disease is caused by a breach of tabu is well worked out, and he supports M. Fossey in the convincing attack which he has lately made on Prof. Prince’s theory of the scapegoat. He will have nothing to do with Dr. Jeremias’s notion of a secret human sacrifice among the Babylonians, who, as he sensibly remarks, had no reason to be “secret” on such a subject; and he inclines to the theory that

“the sacrifice of children was in primitive times as much a sharing of a meal with the deity as any other sacrifice, which, traced to its logical conclusion, would show the primitive Semitic savage to be a cannibal.”

He shows from Mr. Doughty with effect that the Arabian nomads suffer constantly from hunger during a great part of the year, and thinks that this was the original cause of cannibalism. There is a good deal to be said both for and against this proposition, but to deal with it effectually would take us outside the limits of this review.

Generally, it may be said that Prof. Campbell Thompson might have done

better had he spread his net wider. He speaks of the geomancy practised by modern Arabs without noting that this was one of the favourite practices of the Byzantine “wise men,” from whom the Arabs may well have learnt it. So, too, he does not seem to be aware that the story of the Devil being deceived by bargaining for crops that grow alternately above and under the soil, which he gives as peculiar to the folk-lore of Mosul, is told, among others, by Rabelais in his legends of Papefiguière. The “Hermes Abootat” who builds treasuries in the Sahid according to Ibn Abubekr is clearly the Egyptian god Thoth; and the use of the words “Anuk Adonai” (“I am the Lord”) in the Græco-Egyptian magical papyri must be attributed to the habit, described by Porphyry as special to the Egyptian sorcerers of his time, of pretending to be some deity of greater power than the demon they were conjuring. So, too, the reason why the Levitical law prescribed a treatment for the firstling of an ass different from that assigned to the first-born of any other animal, may be that the ass was, as many think, the totem or sacred animal of the Hebrews.

There are occasional infelicities of diction which rather surprise us in what is evidently a well-thought-out book; but there are extremely few misprints, that in which “Nature” is put for “water” being the only one of any consequence that we have detected. Such blemishes are, therefore, fairly negligible, and should not seriously diminish our appreciation of a very honest as well as a very ably-written book.

Yün-nan, the Link between India and the Yangtze. By Major H. R. Davies. (Cambridge, University Press.)

THE Chinese province of Yün-nan is likely to be much talked of in the coming years, for railway schemes that have been under consideration for more than a generation are now entering the phase of practical realization. On one side, the French railway has actually crossed the borders of the province; on another, the Indian Government has at last decided to make a forward move, also in accordance with its treaty rights. Yün-nan for the sake of its mineral deposits, and still more, perhaps, as the portal to richer provinces beyond, such as Ssu-chuan, must fill a considerable place in the story yet to be recorded of the pacific development of China’s resources. The opening-up of China will probably be effected piecemeal, and the practical measures for making a beginning in Yün-nan are now far advanced. In these circumstances the details accumulated by Major H. R. Davies during several visits to South-West China possess a direct value which makes this volume indispensable for all who wish to watch and follow the development of the district.

Major Davies devotes his three opening chapters to the question of the best railway routes, and many of the chapters that immediately follow relate to tours in the

border districts between Burma and China. The most striking feature noted in the Shan and Kachin districts was the caution shown by the chiefs and headmen in having any relations with the English travellers, notwithstanding that they came armed with a Chinese passport in good form issued at Peking. This fear of the Chinese authorities is very reasonable, for sometimes the local officials have suffered severely through having been too hospitable to foreigners. Perhaps the most fruitful cause of apprehension was due to the fact that the advent of even a single traveller was magnified by local rumour into the approach of an invading army. Major Davies gives a striking description of one of these Shan chiefs dwelling on the Chinese side of the frontier :—

“The first of these chiefs is a very remarkable figure to meet with in this part of the world—a man of about 40 with a bald head, a red complexion, and a beard of enormous length. Dressed as he was in a long robe tied round the waist by a cord, one would most certainly take him for a French priest. It would not enter one’s head that he was a Shan. He had a most genial manner, always spoke at the top of his voice, and was the greatest friend with every one. Of his beard he was immensely proud, and in the early morning he would thrust it into a black silk bag to protect it from the dew. It cost him very dear a few years ago. He told us the story himself of how Ting, a Chinese general who had risen from a very low station of life, was consumed with jealousy when he saw the sawbwa’s beard. He asked him how he, a mere aboriginal chief, dared to come into the presence of a Chinese general with a beard of such length, and ordered him to shave it off or pay a fine of two thousand taels. The money was paid without hesitation.”

We have quoted this passage because it is one of the few lighter “asides” in which the author indulges. He is too engrossed in the serious matter of supplying useful information for his successors, whether they are mere explorers or railway contractors, to give any of his space to the amusing or interesting experiences that most travellers in strange lands meet with. He therefore supplies ample particulars of the chief towns of the province—Yün-nan-fu, the capital; Tali-fu, the former Mohammedan capital; and Yung-chang-fu, a commercial centre in the Mekong valley with a future before it—in preference to giving his reader some of those delightful sketches of Chinese life which abound in Mr. R. F. Johnston’s work travelling over much of the same ground. At the present time Yün-nan is not very prosperous, and its population is estimated at not more than nine millions; but evidence is adduced to show that its mineral resources have not been exaggerated, whilst, despite very primitive methods, several gold mines are reported to be paying handsomely.

As is well known, Yün-nan is the centre of much French activity, both official and missionary. French missionaries claim and possess official rank which enables them to sit in court on an equal footing with Chinese functionaries, and

to look after the interests of their converts. The Protestant missionaries refrain from meddling in any way with the secular affairs of the State in which they carry on their work. Major Davies discusses the two systems, and concludes that while the French plan makes their missionaries more feared, it may also make them more hated. To some extent this was proved in the Boxer rising; but when there is a great anti-foreign movement such as that, it may be doubted if a Chinese mob will ever be self-restrained enough to differentiate between Europeans. Major Davies’s journey ended just after the outbreak of the Boxers, and he describes the alarm among Europeans at Chung-king, the river port of Ssu-chuan, when news arrived of Admiral Seymour’s retreat to Tientsin. He pays a well-merited compliment to the three Viceroys who preserved tranquillity throughout the Yang-tze valley during the summer of 1900. There is also a tribute to Capt. Watts-Jones, the able and successful explorer, who fell a victim to the Boxers in Shansi.

The second half of the volume relates to a tour in Northern Yün-nan and Western Ssu-chuan, when Major Davies, who had been joined at Batang by Capt. C. H. D. Ryder and Major C. C. Manifold, made an attempt to get back to India through Assam. In this undertaking opposition came not from the Chinese officials, but from the Tibetans, who at that moment under imperative orders from Lhasa were most hostile to everything English. They were wholly indifferent to Chinese requests or orders, and showed in the most unequivocal manner that they would resort to force in barring the travellers’ way. The first and final collision occurred at the Da-chu rope bridge across the Mekong. Here the Tibetans on the west bank refused to throw over the slings required to traverse the bridge. By a device, Major Manifold succeeded in securing some, and the greater number of the party, which included some Goorkha sepoy, got over; but it was found impossible to convey the mules across. The expedition was thus divided into two parties, but no overt opposition was anticipated. However, the Tibetans were bent on mischief, cut the rope of the bridge, and began stone-throwing. In the scuffle that ensued one sepoy was severely injured, and Major Manifold, who had captured the leading lama, was forced to release him. Still Major Davies did not give up the hope of getting his mules across the next day; but during the morning two hundred Tibetans crowned the hills and began firing. It became clear that there was no prudent alternative except to abandon the attempt. As soon as this intention was made evident, the Tibetans came down from their heights and assisted the encroaching party to recross the bridge into China. In circumstances of considerable provocation and great personal disappointment Major Davies seems to have shown much self-control, but, as he puts it, he did not like “to begin the killing.” Since that

date the whole situation has changed. The Chinese asserted their power in 1904, and punished the lamas of the border districts; and it is the Viceroy of Ssu-chuan, and not the Dalai Lama, whose orders these turbulent and muscular priests have now to obey.

Major Davies has added to his clear and carefully written narrative a set of brief chapters and tabular statements dealing with the commercial, industrial, and ethnical aspects of the Yün-nan province. There are also details of the proposed routes for the railways. The volume is illustrated by numerous photographs taken on the spot, and in the cover there is the best map of the province that has yet been prepared.

The Springs of Helicon: a Study in the Progress of English Poetry from Chaucer to Milton. By J. W. Mackail. (Longmans & Co.)

THE subject of Mr. Mackail’s volume as well as his treatment of it raises a good many interesting questions. What are we to take an idea such as that of the progress of poetry to mean? Mr. Mackail refers us to Gray’s Ode for an answer. The meaning Gray attached to the idea is clear enough; and no one who follows it in broad outline will quarrel with it. The Muse visits Greece, Italy, England, in succession. In the majesty of her advance, we willingly forget how different is the Italy she forsakes for England from that for which she forsook Greece; yet for the purposes of criticism it seems relevant to ask whether a sequence obtained by ignoring the interval between Virgil and Dante is likely to be particularly illuminating. However, Mr. Mackail is thinking of the progress of poetry in a different context; his attention is confined to England, and the period from Chaucer to Milton. In what sense, then, can poetry be said to have progressed within that period? Mr. Mackail’s book provides no clear answer to this question; and, if he really wished to answer it, would he be right in singling out, as he has done, three great names and concentrating his attention on the vital quality of their work? If poetry is to be conceived as progressing from age to age—a doubtful contention, at the best—is its progress to be followed, as Mr. Mackail implies, by gauging the heights of successive mountain peaks? Or, granted this is to be the method, is it best pursued by omitting to notice the topmost peak of all? Gray’s larger, vaguer scheme included Shakespeare; Mr. Mackail’s, for reasons unexplained, does not.

Perhaps he intended no more by his title than to introduce us to the idea of a pageant or procession, in which the spirit of poetry was to be seen embodied in successive figures—Chaucer, Spenser, Milton. But to attack the matter thus would, surely, be to confuse criticism with poetry. For unless, in a critical work, the whole weight of exposition were thrown upon the order in which the

figures passed before us and the principles on which they were grouped or chosen, the idea of a progress must be irrelevant. So, frankly, in Mr. Mackail's treatment, it seems to us to be. He speaks of the vital energy of the poet as the theme he is mainly interested to pursue: this vital energy is the quality of all others which enables the poet to transcend his age, which makes him timeless and individual, which most dissociates him from this idea of progress. It forms, naturally, a more alluring theme than the problems of external tendency, relativity, development, which criticism connects with the progress of the Muse. So far as these points are concerned, Mr. Mackail's volume contains little, if anything, that is not familiar; but we can only be glad that he has allowed himself to be guided by his taste and refused to let his title run away with him.

His gift is for detailed appreciation; it is because his book is not concerned with the progress of poetry that it is worth reading. We could not sincerely say that we find Mr. Mackail's discrimination or his sense of tone impeccable (he quotes Browning's "he who paints a fresco steals a hair-brush" to illustrate a remark on Spenser's 'Epithalamium'), but it is here that by his refinement of scholarship and delicacy of feeling he naturally enlists our sympathies. The praise of 'Troilus and Creseide,' the treatment of the Spenserian stanza, the root idea governing the essay on Milton—that pursuit of perfection which, as Mr. Mackail points out, separated him entirely from the poetic movement of his age—are all given in memorable passages, in the lucid, accomplished style which, when it does not overreach itself in simplicity or betray its accomplishment by some slight touch of pedantry or waywardness, belongs to the best products of humaner letters as they are cultivated to-day.

NEW NOVELS.

Barbary Sheep. By Robert Hichens. (Methuen & Co.)

MR. HICHENS has once more chosen the desert for the scene of his story; but, unlike 'The Garden of Allah,' this book is short, and comparatively simple in treatment, nor is it overloaded with a superfluity of descriptive matter. The main issue that he sets out to elucidate is, in effect, the foregone conclusion that "East is East, and West is West"; and this he illustrates with his usual deftness and ability. Nevertheless, we cannot but find the whole situation, together with the characters involved, rather unreal. The folly and frivolity of the conventional young Society woman who deceives an adoring husband by indulging in a surreptitious flirtation with an Arab (an officer in the Spahis) are almost incredible, especially as the husband's only foible appears to be an extravagant love of sport. All, however, falls out for the best. Sir Claude's suspicions are awakened in time; the lady's saner instincts assert themselves at the critical moment; while

the Arab, who is the most ably drawn character in the book, is opportunely dispatched by a mad Marabout.

The Quest. By Justus M. Forman. Illustrated by W. Hatherell. (Ward, Lock & Co.)

MR. FORMAN is a story-teller, and a very skilled and pleasant story-teller. He is content to be that when he might perhaps be something more. He began, if we remember aright, as a deft follower of Anthony Hope, and he has kept on similar lines ever since. This story is written with ease; it flows along without any effort on the part of the reader, and seemingly little on the part of the narrator. It has incident enough, but its canvas is not too crowded; it contains fair women and one or more brave men. Finally, it is sympathetic, and has the trick of persuading the reader that it might have happened, or that he would like it to have happened. So Mr. Forman's latest tale will probably prove as popular as its predecessors, and with justice.

Davina. By Frances G. Burmester. (Smith, Elder & Co.)

THE plot of this story is mainly concerned with the motives which lead to the marriage of the hero Joe Lawson with a deaf girl whom he does not love, but for whose infirmity he is, through an accident, held responsible, and with the results of this marriage upon a small group of people. The development of the story is thoughtful and interesting, but accomplished with the least possible amount of action. So laudably anxious is the author to avoid exaggeration that her character-drawing errs by being too neutral in tint. Joe, a strong, upright, generous character, lacks the touch of humanity which should arouse the keenest sympathies of the reader for the victim of an unscrupulous plot; whilst a full measure of charm is denied to Davina, the youthful heroine, whose nature is even stronger than that of Joe. For Joe's wife, with all her faults and secretiveness, it is difficult to feel any other sentiment than compassion, but the book finds an eminently suitable conclusion in the ultimate happiness of Joe and Davina.

A Queen of Hearts. By Evelyn Everett-Green. (F. V. White & Co.)

WHEN we first make acquaintance with the heroine of this story, we are inclined to pronounce her a dear little girl, and her adventure with an escaped prisoner—on far different lines from the similar incident in 'Great Expectations'—is mildly interesting. But when the "Queen of Hearts" develops into a full-grown young lady with a beautiful soul and conscientious objections to motor-cars, bridge, and cigarettes, she ceases to attract us, and we are not much excited by the subsequent proceedings of the ex-convict, who returns, of course, to claim her love and prove himself the innocent victim of a conspiracy.

We have no doubt that the story will appeal to girls in their teens, the class of readers for whom the author specially writes, and we therefore regret certain defects of style which we do not remember in her former works.

The Bargain. By T. Wilson Wilson. (Hutchinson & Co.)

THOSE who recall the vivid characterization of 'Bess of Hardendale' will read Miss Wilson Wilson's latest story with a sense of disappointment. 'The Bargain,' in which Bess reappears as a minor figure, is not nearly so attractive a book. The plot depends upon a misunderstanding which in real life could not divide two rational beings more than a quarter of an hour. Ara de Montfort believes that her father entered into a death-bed arrangement by which she was to marry her guardian, a kind-hearted, middle-aged Indian judge. The only basis for her belief is the not uncommon fact that an uncle and nephew have the same name. Ara makes rather a pleasing picture of girlish sensitiveness and vivacity, and the guardian has some nice touches of humour; but none of the character-drawing is intimate or strong enough to atone for the lack of movement in the story.

A Sense of Humour. By Beryl Faber and Cosmo Hamilton. (Hutchinson & Co.)

THIS is an excellent piece of fun, all the more enjoyable because the authors themselves have evidently enjoyed the making of it. The rapidly told tale—all the incidents take place within twelve hours—relates the jealousy-inspired manoeuvres of two married couples in a country house. Mrs. Hay, with the object of arousing her husband from the state of matrimonial apathy into which he has degenerated, pretends to flirt with Sir William Hutton; Lady Hutton, watching her friend's stratagem with "a sense of humour," enters into a retaliatory compact with Mr. Hay. An ingenious game of cross-purposes is merrily kept up until a rather daring situation ends it suddenly. The story, if uncommonly hard to believe, is delightfully easy to read, and has been dramatized.

Joan of the Hills. By T. B. Clegg. (John Lane.)

MR. CLEGG takes his hero, a barrister, from Gray's Inn to Australia, and enlists a good deal of sympathy and interest before the curtain falls on an uneven tale. The most romantic character is the barrister's son by an unfaithful woman who, after deserting him, leaves their child, when he has blossomed into a thief, at her husband's door. The reformation of this child constitutes a pleasing study in parental wisdom—a wisdom which, for the enrichment of the plot, is lacking in the hero's protracted abstention from proceedings in the divorce court. Peter Honey, an Australian storekeeper with

whose daughter the hero falls in love, is comparable, not disadvantageously, with the David Harum of American fiction. The Australian incidents include a bush-fire which is treated with pathos and power.

Cloister to Court. Frances M. Cotton-Walker. (Longmans & Co.)

PRINCESS CHARLOTTE OF BOURBON, who became the third wife of William the Silent, is a romantic figure, and this careful historical novel has at least done justice to the monastic part of her life. The author is gushingly pious, but contrives to invest her description of life in the nunnery of Jouarre with deep interest. Ermentrude the abbess, who accepts the heresy of her deceased lover, is a genuine creation. The Duc de Montpensier appears in an unlovely light, but the Princess Charlotte's married sister is depicted in ideal wedlock. It is difficult to idealize a lover who married four times before he was fifty, and the author contents herself with a slight treatment of the courtship of Charlotte by William the Silent.

THE SCHOOL OF METTERNICH.

IN this country we keep State secrets some hundred-and-ten years or so, and, when history has gone wrong for good and all, we publish the missing facts. By the Dropmore volumes the policy of 1800 is now revealed. The Record Office bundles of 1815 papers have also become usable, with some reserve, and some precautions—borrowed from Russia, but forgotten there in similar cases. Search for truth in Foreign Office papers is, however, less hampered by the rules than by the sequestration, if not destruction in the past, of similar documents to those revealed in the Grenville papers.

In France we get the secrets "hot and hot." Those which came to us recently in telegrams, based on M. Mévil's new book, concern our own hidden policy of 1904 and 1905, and bear on our policy of 1908. Published, however, with a purpose, they do not command the complete credence given to the results of wide comparisons of foreign archives by real students of historic facts.

To which of the Great Powers leagued against Napoleon—"the Four," as they were styled during the Congress of Vienna—should his descent from Elba on the France of the Restoration be ascribed? Was Lord William Bentinck's United "Italy friendly to us" the policy of Castlereagh at the moment when it was denounced by his colleagues and publicly censured by himself? These questions upset history; but the Dropmore volumes have already given Pitt's private view of his Austrian allies, and in 1815 Metternich had better grounds than historians think for suspecting Castlereagh of a policy as double as was his own.

In reviewing on the 19th of December last the first volume of Commandant Weil's *Joachim Murat, Roi de Naples: La dernière Année de Règne* (of which we now have the second), and that author's 'Le Revirement de la Politique autrichienne...et les Négociations secrètes,' we called attention to the extraordinary interest of the revelation of a policy concealed at the time from Talleyrand himself. Explaining that, in the days of Bonaparte, Metternich and Castle-

reagh had imitated their enemy in carrying on diametrically different policies at the same time, and writing letters intended to be seized, and others intended to be copied before receipt, we drew a parallel between the European statesmen of 1814 and those of the Italian Renaissance. M. Mévil supplies another.

It was in the case of Italy that Austria and Great Britain were both of them most tortuous; and at Elba Napoleon was connected in the minds of all men rather with Italy than with France. Whether, as we believe, he had all along intended to land in France, or whether the general opinion of the time was sounder—that he originally meant in the first place to complete what seemed the easier task of raising Italy by the help of Murat, with the crown of France as a more distant hope—no one foresaw the actual course of events. Metternich, and perhaps Castlereagh, stood to win in any event. Napoleon might be killed. If he partially succeeded, Austria held his Empress and his son. The interest of Austria was to keep Italy in fragments, but was not opposed to the destruction of the Bourbon throne, regarded at the moment by Metternich as a more dangerous embarrassment than that of Murat. The revelations of the archives of Turin, where, more than in any other capital, the truth is stored, have been utilized by Commandant Weil sufficiently to upset all settled views, and to open all possible conjecture. It may be that there exist elsewhere the essential documents to complete the story. Those whose curiosity is awakened will find how poor is all other material previously in their hands. The memoirs of Lord Castlereagh and the papers laid before our Parliament to defend his policy against Whig attacks are now seen to make clear, not the real policy either of Castlereagh or of Metternich, but that which the virtual, though not the nominal ambassador of Austria in Paris called "la politique ostensible." Gentz, the secretary of the Congress at Vienna, was, as Commandant Weil points out, not in the secrets of Metternich at the time, but found out enough to sum up the whole matter in the presence of the better-informed Saint-Marsan: "That he should be able to write three histories of the Congress—one of its avowed results, one of the secret negotiations known to few, and one which would destroy all the ideas presented by the two others,—*dévoilant la turpitude de la politique*."

Lord William Bentinck was the central figure in the struggle between Castlereagh and Metternich for Italy. Of that Viceroy's rule in India at the end of his strange life, as of Bentinck's administration of Sicily, and military campaigns in Spain, Lucca, and elsewhere, we have full accounts. Of the most important period of his political activity, namely, between his departure from Sicily and the return from Elba, we know next to nothing except mere external facts. A dispatch from Castlereagh to Bentinck asking him to explain his policy of the winter of 1814-15 was written for Parliament, and Bentinck's public answer was doubtless the subject of other correspondence between these statesmen, not given in either the State Papers or the Castlereagh Memoirs, and not in the Record Office. Bentinck's so-called private letter of January 15th, 1815, was no more personal than the dispatch. Is it, indeed, the case, as stated by Sir Alexander Arbuthnot in his sketch of Bentinck's life that the collected papers of that statesman have "disappeared"—so far as 1815 is concerned?

The second volume of the work of Commandant Weil, of which the most important

passages are not by any means all anticipated by his Turin pamphlet, is published, as was the first, by Albert Fontemoing of Paris. We heartily congratulate him on a considerable achievement, and have heard with satisfaction that important papers in Rome and Naples have now been placed at his command. This learned and painstaking author does not attempt to write history in the grand manner. He knows the importance of the documents sufficiently to print the right ones, and generally leaves them to answer for themselves. In matters so full of doubt we believe this to be at present the best method, even though it should lead to others coming later to reap the fruit of his labours in material reward.

The book of secrets concerning the present time, bracketed by us with Commandant Weil's dealing with a date earlier by ninety years, suffers from a bad title, *De la Paix de Francfort à la Conférence d'Algésiras*. M. Mévil defends, with information evidently official and generally correct, the policy of M. Delcassé against both the policy and the history of M. Hanotaux. The matters dealt with are of far greater interest to ourselves than would be gathered from the title-page. The volume constitutes an indictment of recent German policy, and its author explains the work of M. Delcassé at the French Foreign Office as that of a plain honest man, thwarting a resuscitation of the ways of Metternich by Bismarck and Count Bülow. Next to the German, M. Rouvier is "the enemy." With that French Minister, thrust into the first place on account of his supposed mastery of finance, we are not concerned. It is the incidental allusions to British policy that are important, if true, and are beyond all doubt new to most men. In the main we are inclined to trust this exponent of the Delcassé *entente*. Parting company with most journalists of all countries, he accepts the view constantly maintained in our columns as the only sound opinion upon known facts, namely, that Germany has never seriously intended war. Why should she, if by prudent violence she wins on each occasion at a cheaper price? The moments have been so well chosen that there was not even risk.

Mr. Lee, M.P., will be astonished to find that one of the most important events in modern history is hung upon his speech of the 2nd (called "the 3rd") of February, 1905, at Eastleigh. M. Mévil suggests that our friends of the French Government of the time thought it imprudent for a member of the Board of Admiralty to state that we were watching the North Sea with a fleet "redistributed" to face a danger on that side, and to suggest that we should "strike first, before the other side had time to read that war had been declared." It was the opinion of the French Government that the announcement of the German Admiralty, on the 15th of February, of a rapid increase of the German fleet was a direct consequence of the speech of Mr. Lee. The development of Wilhelmshaven is dated by M. Mévil from three days later (February 18th), and the sudden action of Germany in Morocco had been taken on the 11th, while the German Emperor's intended journey to Morocco became public on the 4th of March. The promise of England to see France through her trouble is given with some reserve, but always with the profound belief that there was no risk of war and no need why France should have dismissed M. Delcassé, inasmuch as Germany was determined not to fight, and her Kaiser a great politician, but a "hesitating, sometimes timid" warrior.

Among the secondary points made clear by M. Mévil is the German, rather than Italian,

origin of the intervention of Austria at the Conclave against "the candidature of Cardinal Rampolla, whose Francophile opinions were notorious." It now appears that Austria had given France a formal assurance that she would not oppose the Cardinal's election, and the intervention of Austria "on the request of the Government at Berlin" becomes "a new proof of German perfidy." Another important matter dealt with concerns the explanation of the policies of the French ambassador at Rome, and of the Quirinal.

There is only one other point we need pick out for notice: the assurance twice given by the Emperor of Russia to France that "in no circumstances would Russia declare war upon Japan." First offered in September, 1901, to M. Loubet at Compiègne, this pledge was renewed after the French agents in Japan had pointed out the danger of delay in the Russian reply to the statement of the Japanese terms leading to violent action by Japan. The explanation of the facts which concern the Emperor of Russia is to be found in the volumes of General Kuropatkin, and was named in our review.

The weak point in M. Mévil's defence of M. Delcassé is exposed by passages intended to show that this statesman would have prevented the creation of "German hegemony in Europe." There is a good deal to say for the opposite opinion widely entertained in France, that the action of the Foreign Offices of France and Great Britain, based as it was on the weight of Russia in Europe, was certain to break down on a revelation of Russia's weakness. The articles in a French provincial newspaper of high authority in which the Delcassé policy was defended at the time are attributed by M. Mévil to the pen of the present Prime Minister of France, M. Clemenceau. Our criticism of the policy does not affect the evidence given by the author of a diplomacy at Berlin as tortuous as that of Metternich.

CLASSICAL BOOKS AND TRANSLATIONS.

Homericæ: Emendations and Elucidations of the Odyssey. By Thomas L. Agar. (Oxford, Clarendon Press.)—Scholars are already familiar with many of the emendations proposed in Mr. Agar's pages, but the book contains a great many new ones, and a unity of idea is now seen to run through them. The author is able to state some general principles which he detects in the corruptions assumed. He holds, for instance, that the palæographical errors in Homer are few; that the chief sources of corruption are "the assimilation of antique forms and obsolete words to later Greek usage, and the intrusion of later metrical rules and grammatical canons, and to some extent also of new ideas of what is right and proper." The instance he gives of the last, when he assumes that *κακή γλήνη* meant the evil eye, is not happy; but the principle is one not to be forgotten, since it has caused, if not corruptions, at least modifications of statement even in the Synoptic Gospels. He also holds that all cases of hiatus ought to be emended; he will admit none. And then, bold man, he claims to be a conservative critic! He is bold also in the very first words of his preface, when he says that the Homeric dialect is not an artificial poetical medley, but that it "fairly represents the speech of the Achæan people." As to its essentially spoken character we think there should be no doubt: one who has heard the whole of Homer twice read through aloud will never doubt that. But

we think that Mr. Agar goes too far if he means that the poems changed step by step with the speech of the Achæan people. The modern Greek ballads are proof enough that this need not be so. Many of these ballads are extremely ancient; they can always be understood, yet they often contain what is archaic in words or forms.

Mr. Agar's own style is racy and pleasant to read, not in the least like the wooden style of the commentator. Thus, although the book is not by any means light reading, the reader is always meeting with a pretty quip or turn that enlivens his task. In this Mr. Agar reminds us of Mr. Rogers and the inimitable Henry. His knowledge of the text is exhaustive, and to our mind the most valuable of his notes are those that collect and examine the uses of this or that expression. Take, for example, the discussion of the verb *ῥαίω* (p. 14), in the criticism of i. 403, *κτῆματ' ἀπορραΐσειε*. In all instances of *ῥαίω* and *διαρραίω* the sense of "break" is as clear as it is impossible in this passage, and unlikely in xvi. 428. Mr. Agar suggests *ἀπορρήσειε*, which would later be pronounced *ἀπουρήσειε*. He traces other parts of the verb under various disguises, and certainly makes out a good case for it in i. 403, even if we attach less weight than he does to a supposed sense of delicacy, the audience being assumed to be offended by association with *οὐρεῖν*. We do not think the offence likely to have been so great as he does: it is clear that in these matters the ancients were less prudish than we are. On the base of a marble pillar in the agora of Ephesus is carved, in fine large letters, *ἐνθάδε μηδεὶς οὐρεῖτω· εἰ δὲ μὴ, αὐτὸν αἰτιάσεται*, where the real delicacy is shown in the threat, the most delicate and gentlemanly of threats, so different from "Eine Mark Strafe" for walking on the grass at Dresden. Another instance in which Mr. Agar's thorough method throws light on forms is the discussion of *λούω*, earlier *λόφω*, Lat. *lavo* (iv. 252, vi. 210). In the aorist it occurs at least 39 times in the active, and 16 in the middle; of these only three do not admit of *λοε-* for *λου-*, and these three may be emended with more or less of ingenuity. The later form must have gradually ousted the earlier when the earlier ceased to be spoken; the wonder is that it did so little damage. Take again *ἀλέξω* (xvii. 364) *ἄνωγεν* (xx. 139), and many others: whatever one may think of the writer's theories, much may be learnt from such discussions as these.

We cannot consider the question of the hiatus as settled by this book; too many alterations are made necessary by the denial of *hiatus licitus* to render it likely that scholars will at once renounce the traditional licence. Time is necessary, that we may ponder the evidence at large, and accept or reject according as reason leads us. But no one can fail to be glad that the question has been raised, and in so confident a tone. Mr. Agar is convinced: many scholars would be glad to be convinced also.

The consideration of other points must be left to journals specially devoted to classical scholarship: these points being so many that it would be out of place to go into detail here. Each must be weighed and criticized by itself; but it must be admitted that the cumulative impression of the book is strong. Mr. Agar has brought together a body of evidence which must advance the knowledge of Homer, and we should not be at all surprised to see opinion coming round to his side.

Herodoti Historiæ. Recognovit brevique adnotatione critica instruxit Carolus Hude, Ph.D. Scriptorum Classicorum Bibliotheca

Oxonienis. 2 vols. (Oxford, Clarendon Press.)—A new text of Herodotus has been much wanted, and this, which is cheap, handy, well printed, and the work of a competent scholar, is as good as could be wished on conservative lines. Mr. Hude has been precluded by the rules of the series from any reconstruction of the traditional text; his business has been to restore the tradition as nearly as possible to the earliest stage that is testified by the MSS. He has therefore not altered it consistently in correspondence with inscriptions, although he has done something in this direction. We do not know how far Herodotus followed a spoken dialect, and how far his style was artificial: this question meets us with all the Greek literary dialects except the choicest Attic, in which the artificial or bookish element was very small, if indeed there were any. Herodotus approaches more closely to the style of the Ionic poets than to any dialect known from inscriptions; and it is fair to assume that he did not write exactly as he spoke, as far as the forms of accident were concerned. His literary style is another thing; that echoes the living voice in every phrase, and is the most perfect example of the Greek story-teller. But the manuscript tradition leaves many points uncertain: one is the ending of the genitive plural of feminine participles, pronouns, and the like; another the decision between *εο* and *ευ*. Spellings like *δν' δν* probably do not denote a difference of pronunciation from the Attic *δφ' δν*, but are only a fashion of writing; and perhaps the same may be said of *εο-ευ*.

The critical notes contain "nearly all" (*pæne omnes*) the variations of A B R, with a selection of the others. It is obvious that there must be selection in such a book, whilst it is equally obvious that nothing less than a complete collation will do for the critic who has to construct a text. Mr. Hude has examined most of the MSS. himself, and doubtless has his collations. Some readings of C hitherto unknown have been printed for the later books. The spelling has been improved in some instances, as *μεικτοί* for *μικτοί*, against the MSS. Other alterations are such forms as *τρηχέαν* for *τρηχέην*, *ἀνδρηώτερον* for *ἀνδρείότερον*, *ἀποθανεῖν* for *ἀποθανεῖν*, *θωμάζω* for *θουμάζω*, *διδούσι* for *διδόασι*, and *χρᾶσθαι* for *χρέσθαι*. All these and many others are against the authority of all the chief MSS., but the editor does not indicate where the forms are given, if anywhere. We do not know what to make of *ἀμαθέα* (i. 33).

Cæsar's Commentaries on the Gallic War. Translated by T. Rice Holmes. (Macmillan & Co.)—The volume before us is a kind of companion volume to the translator's 'Cæsar's Conquest of Gaul' and 'Ancient Britain and the Invasions of Julius Cæsar'; the three volumes mutually supplement one another, and it is frankly and naturally assumed that the reader of the translation possesses the other two. We have tested the translation thoroughly, and find it adequate in every sense of the word. It is good reading, clear, direct, terse, as we should expect a version of Cæsar's vigorous original to be. We agree with the translator that "it is a mistake to try to modernize the antique by translating words denoting concepts that are no longer real by familiar terms that are not equivalent." Who would not admit that, in the reverse process of putting modern concepts into Latin prose, it is a mistake to translate such concepts by familiar Latin phrases that are not really equivalent? At the end of his preface Dr. Rice Holmes justly pleads once more for the adoption of the 'Commentaries'—Gallic,

or Civil War—as a set book for candidates for Woolwich and Sandhurst. As his remarks have an important bearing on the present position of classical studies, we venture to quote somewhat at length:—

“Many years ago this suggestion was made on my behalf to a Royal Commission; and one of the members, a distinguished classical scholar, sarcastically asked whether a knowledge of Cæsar was likely to benefit a British officer in South Africa. But might it not be worth while to consider the opinions of Turenne, Napoleon, and Lord Wolseley? Would it not be better to read Cæsar than to read about Publius Syrus, better to study the one writer of the first rank who is a really original authority for Roman military history, and whose work boys of ordinary ability, if they are properly taught, will read with keen interest, than to be crammed with cut-and-dried criticisms of Plautus, Statius, Florus, Manilius, and the rest,—writers whom the pupil has no time to read, and of whom a lad who is going into the army can afford to remain ignorant? Since he has only time to read a little Latin, let him read the best and read it thoroughly.”

This last word “thoroughly” is a word in season. If the Public Schools are to continue to justify themselves, they must keep clearly before them in the present bewilderment of curricula the idea that examinations which penalize thoroughness ought to be forthwith reformed. One subject really apprehended, the sarcastic scholar should have been reminded, is a prolific source of inspiration and suggestion; but reading about writers and cramming up second- or third-hand criticisms is the sort of training that makes sophists and humbugs. There is no doubt that the mention of Cæsar is enough to elicit sarcasm from many a teacher in secondary schools. They have probably been badly taught, and have not found the opportunity of starting *de novo* with the ‘Gallic War,’ and appreciating for themselves the interest of the great general’s narrative. When a few more teachers have followed Dr. Rice Holmes’s lead and attempted to put reality into the study of the ‘Gallic War’ by means of diagrams, maps, plans of battles, photographs, travel, taking pains, and enlisting the co-operation of pupils, authorities will be more ready to encourage the thorough study of first-class work. Let any teacher who has known Cæsar only in fragments, and as a sordid drill-ground for analysis of Latin sentences, read this translation from cover to cover and confess that such a perusal is bound “to knock windows into the mind in all directions.”

To Mr. D. A. Slater belongs the honour of producing the first English translation of *The Silvæ of Statius* (Oxford, Clarendon Press). Why have we had to wait so long for a translator? Mr. Slater himself supplies two good reasons. Until recently the text has been perpetually changing; but now the appearance of Vollmer’s commentary (1898) and of three fresh recensions—the Teubner, the new ‘Corpus,’ and the Oxford text—marks a distinct epoch in the literary history of the volume. We may reasonably suppose that the Oxford text, which is followed in the present translation (with a few indicated divergences), is in the main the text that will serve for at least two or three generations. The other reason for the diffidence of translators is the style of Statius, which is essentially artificial: “His meaning [is] at times so hard to grasp, that it is usually difficult, and often impossible, to produce a rendering that shall be at once idiomatic and faithful to the original.” Mr. Slater is to be congratulated alike on his courage in facing the task and on his success in his undertaking. He has now done for Englishmen what French, German, and Italian scholars have done for their countrymen. In earlier days English scholars con-

tributed not unworthily to the study of Statius. Thomas Stephens produced at Cambridge in 1651 a commentary which still has to be reckoned with alongside of Vollmer; and Markland’s work, chiefly on the text, appeared in 1728. In the pages before us are frequent quotations from the suggestive and animated study of Statius by M. Nisard. Possibly English scholars, including the younger generation at Public Schools and Universities, will now be tempted to give to Statius some of the attention he undoubtedly deserves. If only from the point of view of his metrical technique, closely modelled on that of Virgil, Statius should be read by students.

But Statius has other qualities to recommend him. He has a brilliant and finished style; he has an almost Christian piety and religious devotion, which at times shine through his pagan conventions; he has a devout enthusiasm for Virgil; he has imagination and nobility; and even M. Nisard is inclined to concede that, given liberty, he would have had genius. No doubt his limitations are obvious. As was the case with his brilliant contemporary Martial, originality was absolutely precluded by the tyranny of his time. One tires of his endless conceits and exaggerations; and the appearance of gods and goddesses on the slightest provocation is apt to jar on our nerves. Says M. Nisard justly enough: “Stace mêle des dieux à tout: il n’y a pas d’action si insignifiante, pas de personnage si petit, qui ne puisse faire sortir un dieu de l’Olympe.” The ‘*Silvæ*’ are professedly light, fugitive pieces: for their inspiration what need to call in the aid of Apollo, when the help of local Naiad-queens or river nymphs will amply avail? Some of them, like the short poem on sleep, are masterpieces, full of the charming thoughts and words with which the poet has skill to dress out even a commonplace theme. His muse is descriptive, pure, refined. And if these things are not ample compensation for the frigid mythology imposed upon Statius by the literary conventions of his age, we have his style, which is the style of a master, able to wield the metre of Virgil with a vigour and tunefulness second only to those of Virgil himself. The ‘*Silvæ*’ are the characteristic work of Statius. Mr. Slater quotes a whole-hearted appreciation of them by Politian in the fifteenth century, and ably rebukes Prof. Tyrrell for writing contemptuously and casually on the subject.

OUR LIBRARY TABLE.

We have received from Messrs. Blackwood a readable and pleasant volume entitled *Some Memories of my Spare Time*, by Sir Henry Brackenbury, the well-known general and writer. It appears that it was in 1904 that he began to set down his recollections, entertaining chapters from which have appeared in *Blackwood’s* and perhaps elsewhere. There is an account of Sir Henry’s contributions to *The Athenæum* and of a rule as to inserting “General” or “Mr.” as the case might be, before the names of living men, resented by our author, who attributes to Norman Maccoll what was more probably a printers’ practice to which editors do well on the whole to yield. It is honourable to a writer who thought “the rhythm of all” his “sentences destroyed” that the correspondence between him and the “new editor, a very young man”—in 1870—was courteous to the last. A sweet courtesy, indeed, runs through the book, and forms one of its chief attractions. There are many literary allusions in it, as, for example, those to Col. Henderson containing

an extract from a letter on military books in which it is explained by Henderson that soldiers with a turn for writing history do not receive much encouragement from the military or general public. “The volunteers, however, are noble creatures: they actually buy military books, and spend their money freely in educating themselves.” Sir Henry Brackenbury shows his sympathy with this doctrine, and pays tribute to the abilities of his brother General Charles Brackenbury, who was perhaps the favourite among military writers with the amateur soldiers, if not with all the real ones. The account of the work of Sir Henry Brackenbury in France during the war is familiar to us; but his chapter on adventures during the Commune of Paris is less well known. We doubt whether it is the case that “the one and only offensive effort by the Communists had been made on Sunday, April 2nd.” There was fighting on April 3rd and April 4th between Clamart station and Meudon heights, where the operations of the Paris troops involved an attempt to storm the heights and march upon Versailles more strictly “offensive” in form than the attempted *coup de main* of the 2nd.

General Brackenbury mentions the presentation to him in 1872, with a dedication in the hand of Napoleon III., of a pamphlet published under the name “Comte de la Chapelle.” This curious tract was written by the Emperor himself, and constitutes the heaviest charge against him for neglect to inform himself before the war of the real facts as they became known to him too late. Sir Henry Brackenbury describes a book which he wrote during the war, and refrained from publishing on account of Bazaine being put on his trial. The whereabouts of the few copies spared when the volume was suppressed may set book-hunters searching for a rare treasure. Nothing could be more honourable than the manner in which the author paid his money to avoid interference with the fate of a foreign general whose guilt he had established by conclusive proof.

The distinguished French Senator Richard Waddington is well remembered as an officer in our Royal Horse Artillery. It is a less well-known fact that at the worst moment of the war M. Waddington (now dealing with the French army for the Senate in reports of the highest value) raised a corps of artillery, with which he served himself in a campaign in the North of France.

Among incidental matters the War Office nickname of Sir Henry Campbell-Bannerman—“Gallio”—is explained; and a difficulty regarding the Geneva Convention, sometimes raised in the columns of *The Athenæum*, is illustrated by Sir Henry Brackenbury’s refusal to place English stores under the control of the Prussian Knights of St. John. It is shown that their stores were sometimes used by “Prussian troops who were neither sick nor wounded.” The facts, however, bear a wider application than that here given. All hospital comforts marked with the Geneva Cross, and treated as neutral under the Convention, are liable at times to be seized for non-neutral use; and the provisions of the Convention can be evaded, without obvious violation, by a hint that the stores may be looted by the men.

BARON PIERRE DE COUBERTIN publishes under the title *Pages d’Histoire contemporaine*, through MM. Plon-Nourrit, a reprint of his short articles from the *Figaro* on foreign affairs. The author is courageous in leaving them as they stand, especially in cases where the humiliation of Russia in the unexpected war against Japan, and the dismissal of M. Delcassé and final triumph of

the policy of the Central Powers, have vitiated prophecies first printed before these events occurred. Nevertheless, while it is easy to point out contradictions, we cannot but read these careful studies with admiration for the largeness of view and the eloquence with which M. de Coubertin champions good causes, some of them not popular in his country. The finest passages are, perhaps, those which deal with the hopes of the Greeks, shared by this French admirer of the Hellenic spirit—to him the same now as it was in the Greece of history. The pleasantest of M. de Coubertin's short chapters are those in which he triumphs over the prophets of the past who foretold the death of Great Britain. Our author quotes Mirabeau as having in the eighteenth century laughed at the forerunners of these prophets, without preventing constant repetition in France and elsewhere of their wishes, hopes, or fears. The article on the *entente cordiale*, while it recites many early *ententes*, denies alliances in terms far too strong. That they have existed, the secret treaty of January, 1815, and the Crimean War are enough to prove; and a suggestion that they have not been "thought of" leads us to recall Shakespeare in 'Henry V.'; Henry VIII. on two memorable occasions; and Pitt and Grenville in 1800.

"The Court of St. James" is a correct expression. Is our accomplished author right in his use of a Continental newspaper form—"the Cabinet of St. James"?

ONE of the nine stories in *Indian Dust*, by Otto Rothfeld (Alden & Co.)—which also contains a poem, a sketch, and an essay on Laurence Hope—is sufficiently strange and thrilling to be remembered longer than many charming novels of everyday life. We refer to 'On thy Head,' a story illustrative of the prestige attaching to the hereditary bards of Rajput chiefs. It relates how a headless boy, whose decapitation had been ordered by the Mogul Emperor to test the truth of an incredible report of the physical power of dead Rajputs, slew one Mohammedan noble after another, and was only prevented from slaying the Emperor by a bard's threat of suicide, which in essence, was a threat of damnation to the boy's soul. Two other stories deal effectively with the native usurer, and another ('Behind the Pardah') shows that, even under the shadow of Hinduism, a wife may murder her spouse. The essay on Laurence Hope includes the absurd claim that she gave "artistic expression" in English literature for "the first time" to the life of the East.

MANY admirers of Mr. Halliwell Sutcliffe's highwayman, *Willowdene Will* (Fisher Unwin) will welcome the inclusion of the book in "The Adelphi Library," this constituting the third edition.

De Quincey's Literary Criticism (Henry Frowde) is a useful compilation. The selections are fairly representative, including two complete essays—'Pope' and 'On the Knocking at the Gate'—and a third—'Rhetoric'—slightly condensed towards the beginning. Something might, however, have been given from the criticism on Coleridge, of which, when all errors and wild conjectures have been eliminated, there remains a residue both sound and astute. Room could have been made for this by the compression of Mr. Darbishire's Introduction (36 pp.) On the contrary, Prof. Raleigh's Prolegomena (14 pp.) to 'The Heroine' are so good that one is led to wish them half as long again, or even twice as long, as they are.

MESSRS. MACMILLAN have joined the pioneers who publish novels in cloth at

sevenpence. The little books they send us are attractively produced, and should have a wide success in view of the excellent quality of the writers represented. *Diana Tempest* has, we believe, rapidly gone out of print in more than one previous form: *The Forest Lovers*, *The First Violin*, *Misunderstood*, and *The Choir Invisible* have all long since attained the happy position of favourite books. The upper circles of New York and the lower circles of London are vividly depicted in Mrs. Wharton's *The House of Mirth* and Mr. Paterson's *John Glynn*.

Burdett's Hospitals and Charities, 1909 (Scientific Press), is a model book of reference which we are always glad to have. The statistical matter is very useful, and has been compiled with great care.

GEORGE MEREDITH.

GEORGE MEREDITH stands out in literature as a creator of characters complex, original, and fascinating, and as the inventor and vivifier of a new style. Novelist, poet, and philosopher, he combined the first and last characters as few have done; he accomplished miracles of expression and metrical harmony, yet he was not only a lord, but also a tyrant, over language. He was frequently compared with Browning, but the validity of the comparison rests mainly upon the abstruseness resulting from their complexity of style. Browning excelled in criminal portraiture, complex or simple, and had the curiosity which lingers musingly over the records of human error. Meredith was the pathologist, not of crime, but of sex in its modern evolutions, of half-meanings, of unspoken hints which say so much more than directness. Browning is a great actor whose real self and personal message elude us, and are revealed rather by instinct than science to the multitude of Christians and Theists who nourish themselves on his hopefulness and moral courage. Meredith, however, never forgets that he is personally humane and sensitive. He is not an actor, but deliberately and ostensibly an author, with a parental feeling for his best characters which impels him to surround them with the creatures and comforts of Victorian civilization. His congregation contains no memorable type of villainy. He finds inexhaustible amusement and instruction for thoughtful readers in the mental processes of egoists and sentimentalists, touching indeed, in the latter respect, with an unerring hand on one of the growing weaknesses of the English of to-day. In his mature work, e.g., 'Diana of the Crossways' and 'One of our Conquerors,' he touches physical pain with extraordinary delicacy and tenderness. It is noteworthy that in the last revision of 'The Ordeal of Richard Feverel' some chivalrous feeling for suffering induced him to excise the humorous passage in which the dyspepsy fancied that he ought to live with the "bulbous part" downwards, like a crocus. Physical malady, and even death, however, are relatively unimportant in Meredith's novels. His subject is the soul's encounter with ideas; he dramatizes psychic friction. His power and pen are at their greatest in visualizing and presenting the moments, "sure tho' seldom," when "the spirit's true endowments" are revealed, and "this or that poor impulse" seems the great thing in a life.

His heroines, like those of Shakespeare, transcend their age in bravery and wit, and a resoluteness worthy of their powers. They have the fine courage of Rosalind, not the tepid weakness of Early Victorian Amys. They are justly famous, and are to be

sought not only in his novels, but also in the rapture of 'Love in the Valley' and the piteous 'Modern Love.' By mere music and association the first of his memorable sequence of heroines becomes a visible personality:—

Heartless she is as the shadow in the meadows
Flying to the hills on a blue and breezy noon.
No, she is athirst and drinking up her wonder:
Earth to her is young as the slip of the new moon.
Deals she an unkindness, 'tis but her rapid measure,
Even as in a dance; and her smile can heal no less:
Like the swinging May-cloud that pelts the flowers
with hailstones
Off a sunny border, she was made to bruise and
bless.

But it is by their intellects that Meredith's women impress us. They include women whose faculties are not dulled by their prepossessions, and who can recognize the face of an enemy, even if it is also the face of an accepted lover. They may be far from the empyrean, but they are too near the sun to be caged by an abhorrent promise or shackled to their foe by a ring. Their sensations take the place of polemics, and one forgets all that they felt before their release. But one remembers that they help to populate several of their creator's works, and one perceives a philosophical purpose in the multiplication of shadows and portents of "the marriage tomb." And one does not forget two utterances of tragic women out of the gloom with which Meredith surrounds a marriage prolonged by bigotry, and a marriage effected by the passion for respectability. One is the voice of dying Mrs. Burman, terminating the hollow civilities of her last interview with her husband and his mistress with the words, "Victor, Natalia, we will pray." The other is the voice of Dahlia Fleming pricking the heart of her scrupulous sister with the questions, "You are not deceitful?... You are not inhuman?... Oh! what am I tied to? It's on me tight like teeth."

No man has drawn women with more appreciation of that charm which seems to escape the formalizing influence of reflection. Hence his female domestics are delightful. And for those of his own class he has the eye which observes them in moments of beauty when they are as natural as flowers, yet full of the subtlety which is the penalty of human intellect. Witness these passages:

"Her features had the soft irregularities which run to rarities of beauty as the ripple rocks the light; mouth, eyes, brows, nostrils and bloomy cheeks played into one another liquidly; thought flew, tongue followed, and the flash of meaning quivered over them like night-lightning" [of Renée in 'Beauchamp's Career'].

"She smiled for answer. That smile was not the common smile; it was one of an eager exultingness, producing as he gazed the twitch of an inquisitive reflection of it on his lips..... That is the very heart's language; the years are in a look, as mount and vale of the dark land spring up in lightning" [of Chloe].

Meredith's belief in laughter, the one element usually lacking in the modern philosopher, is apostolic in its solemnity. "The laughter of reason refreshed is floriferous like the magical great gale of the shifty Spring deciding for Summer," he says in 'The Egoist.' In that symbolic fantasy 'The Shaving of Shagpat' laughter is the prescription for disenchanting men who have been turned into birds. And in his vision of Demeter remitting the curse which sterilizes the earth and starves its tenantry he relates that

She laughed: since our first harvesting heard none
Like thunder of the song of heart: her face,
The dreadful darkness, shook to mounted sun,
And peal on peal across the hills held chase.
She laughed herself to water; laughed to fire;
Laughed the torrential laugh of dam and sire
Full of the marrowy race.
Her laughter, Gods! was flesh on skeleton.

The magnificence of a god's sense of humour is hardly imitable, but Meredith shows his inspiration to come from the earth goddess, by a versatility in humour which is astonishing. In 'Evan Harrington' and 'The Shaving of Shagpat' he produced books which were organically humorous—one the burlesque of secret shame, the other the burlesque of public dignity. Despite a curious parallel in 'Nicholas Nickleby' (there are reminiscences of Dickens also in 'Harry Richmond'), nothing English exceeds in comic effect the passage in which Evans's titled sister hysterically names, one after the other, the abhorred objects which assist in the production of clothes. Shagpat "season'd by celestial hail of thwacks" till he is equal to the task of robbing Excess or Property of its illusion, Shagpat, the annihilator of snobbery, seems to offer his vanity to Heaven as a plaything for the angels. Never weary is Meredith of the irony which decrees that the impotent shall wax proud; never weary of exhibiting the coxcombry which flourishes aloft transient, mortal gifts. The noble Empedocles cannot plunge into Etna without his observing the irrelevance of heels in air. His humorous eye misses the tail of primeval man; he needs it to express the conscious rectitude of the righteous.

His philosophy is implied in his laughter. Well he knows that man is predatory as the tiger and the shrike, and in his core he feels that he belongs to the earth.

That captain of the scorned;
The coveter of life in soul and shell,
The fratricide, the thief, the infidel,
The hoofed and horned;—

He singularly doomed
To what he execrates and writhes to shun;—
When fire has passed him vapour to the sun,
And sin relumed,
Then shall the horrid pall
Be lifted, and a spirit nigh divine,
"Live in thy offspring as I live in mine,"
Will hear her call.

'Earth and Man.'

Not till the fire is dying in the grate
Look we for any kinship with the stars.

is Meredith's assertion in 'Modern Love,' for he knows that the predatory and the alimentative aspire only in beggary.

Perhaps the masterpiece which most surely and inimitably embodies Meredith's artistic ideal in fiction is 'The Adventures of Harry Richmond.' Brilliant as are the wit and analysis of 'The Egoist,' lovable as are Clara Middleton and that magical wild cherry-tree which elicits vulgarity from the wonderful Willoughby and girlish poetry from her, the comedy slides at the end into extravaganza. The fact is that, with all his subtlety, Meredith was too romantic to sacrifice his heroine, and too loyal to his conception of a good man to diminish the moral altitude of the latter for her sake. Hence he trifled with an egoist's instinct for self-preservation, and might have expiated his offence by the substitution of the indefinite for the definite article in his title. 'Harry Richmond' has, however, no fundamental weakness. Its picture of a megalomaniac of genius, pompously advertising his bastardy, at enormous expense to a family whose head regards him with the bitterest contempt, is unmatched in ironic literature. The book seems peculiarly to satisfy one's thirst for wine in romance. In the German episode, where every movement towards success on the impostor's part is a funambulatory feat, the reader seems to live among the characters and submit his morality to the tests which the Englishmen undergo.

Meredith seems, by his scope and originality, his tropical richness and his irreverence to established modes of expression, to

display the power conferred by an early separation from one's native land and an early appropriation of a new linguistic idea. Richter might account for his agility in the discovery of metaphors suitable to his prose; the German language might account for his belief in the willingness of his countrymen to encounter difficulties in their mother tongue.

His mannerism is more than a mere strangeness of language which the reader has to face. It is such desperate brevity as the packing in one sentence of three metaphors which can each only be suggested by a word that makes Meredith difficult. Like Shakespeare, he is mastered by his "thick-coming fancies": they struggle for room, and lurk in corners. When the pen is in its full flow, we get a collection of similes of twenty-two lines with no full stop. The 'Essay on Comedy' speaks of "a corrective of a too-incrusted scholarly style, into which some great ones fall at times." Here Meredith was great and guilty. A student of Greek and Latin as well as German, he ventures on a larger vocabulary on the ornate side of our language, than any of his contemporaries. He speaks of "ephemerioe," of "infrigidating," of "super-terrestrializing." His fine command of the adjective has led to a reckless search after its use for paradox and surprise by his disciples. His wonderfully vivid and sensuous use of language is mainly a result of scholarship working on the quickest of wits. It is not exactly new in English. What can be more Meredithian than the description of "the sumptuous Dalila floating this way" by the greatest of our scholar poets?

A dose of philosophy in novels was, of course, a shock for the ordinary reading public, which demands, as ordinary critics do, according to the author in 'Sandra Belloni,' that a novel should "give us copious sugar and no cane." Meredith pretends in this same book to submit grudgingly to a Philosopher who peremptorily takes the pulpit, and talks of passion, and that variety of madness which is the Hippogriff:—

"And right loath am I to continue my partnership with a fellow who will not see things on the surface, and is, as a necessary consequence, blind to the fact that the public detest him. I mean, this garrulous, super-subtle, so-called Philosopher, who first set me upon the building of 'The Three Volumes,' it is true, but whose stipulation that he should occupy so large a portion of them has made them rock top-heavy, to the forfeit of their stability. He maintains that a story should not always flow, or, at least, not to a given measure. When we are knapsack on back, he says, we come to eminences where a survey of our journey past and in advance is desirable, as is a distinct pause in any business, here and there. He points proudly to the fact that our people in this comedy move themselves,—are moved from their own impulsion,—and that no arbitrary hand has posted them to bring about any event and heap the catastrophe. In vain I tell him that he is meanwhile making tatters of the puppets' golden robe—illusion: that he is sucking the blood of their warm humanity out of them. He promises that when Emilia is in Italy he will retire altogether; for there is a field of action, of battles and conspiracies, nerve and muscle, where life fights for plain issues, and he can but sum results. Let us, he entreats, be true to time and place. In our fat England, the gardener Time is playing all sorts of delicate freaks in the hues and traceries of the flower of life, and shall we not note them? If we are to understand our species, and mark the progress of civilization at all, we must. Thus the Philosopher."

With that Philosopher Meredith acknowledges himself to be in partnership, and has ever an eye to the

"acute and honourable minority which consents to be thwacked with aphorisms and sentences and a fantastical delivery of the verities."

Of the modern Englishman, his faults, limitations, and largely latent virtues, there is no such picture elsewhere as Meredith gives us. The literary artist and humorist

is generally on the side of the Conservatives, but Meredith is ever breaking new ground, the strongest ally of feminism before the word was respectable, the outspoken critic of sacred British institutions, of cant and humbug in the press as elsewhere. With the historic sense (which is present in every fine artist, and idealizes the past—old wines, old scholarship, graces and courtesies of a bygone day) he combines keen study of life as it is, and life as it should be here and now. But, as in Shakespeare, his ordinary creatures by virtue of their creator's transcending pen, take on wit which does not belong to them, while his professed epigrammatists adopt a language which seems deliberately to challenge the intellectual to labour.

Those who have achieved that labour know how well it was worth their while. As philosopher and novelist, poet and humorist, artist and optimist, Meredith combines a rich diversity of gifts which no rival possessor could boast among the great writers of his age.

It is chiefly in verse, in which he attempted virtuosity without constancy of inspiration, that Meredith may be fairly called obscure. Yet even in verse he was sometimes limpid and perfect. In that medium he uttered, as in his revolutionary odes, large and majestic harmonies, and compelled his reader, as in his poems of earth, to recognize in him the prophetic voice of which the very darkness is eloquent. He loved the earth, and believed that his future after death was in Demeter's hands. Therefore

Call to him, cry to him, wind and rain,
Breath of the clover, o'er him again
Pass, and tarry if he should wake;
Earth be moved for his sleeping sake.

32, Rosemont Road, Acton, W., May 24, 1909.

SOME reference has been made in the press as to the comparative scarcity of portraits of the late George Meredith. It may interest your readers if I quote from a letter he sent me twenty-three years ago on the subject. I had urged him to be photographed, and had sent him a portrait of Burne-Jones by my old friend Fredk. Hollyer, hoping it would interest him sufficiently to overcome his unwillingness to sit to the camera:—

Box Hill, March 16th, 1886.

DEAR SIR,—I return to you herewith Hollyer's photograph of Burne-Jones, which is admirable..... I will bear in mind your complimentary wish to have a copy, when the thing is done. For myself, I do not see the importance of it; and I have never shared the enthusiasm of certain acquaintances for a sight of themselves on the carte. The human waves roll like the seas, with a momentary difference in the features, and that small, and not distinctly significant. I like to see the portraits of our greatest, and of beautiful women. Not being the one or the other, I fancy it will require accident or the police to subject me to the operation.

Yours very truly,
GEORGE MEREDITH.

Fortunately something more potent than either police or accident apparently intervened, and the well-known Hollyer photograph resulted from my, I hope not too insistent, endeavours to own a portrait of our greatest writer of philosophic fiction.

FREDERICK H. EVANS.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Dawson (Joseph), Job and his New Theology, 6/ net.
Hardwich (Rev. J. M.) and Costley-White (Rev. H.), Old Testament History from the Creation to the Crossing of the Red Sea, 2 vols., 2/
Henderson (Rev. H. F.), Calvin in his Letters, 1/6 net.
Isaacson (C. S.), Records of Mercy: the Mercy of God illustrated by Narratives of Divine Grace, 3/6
Kane (Rev. R.), The Sermon of the Sea, and other Studies, 5/ net. Discourses written under the influence of nature.

Place of Jesus in Modern Religion, and other Essays, by R. A. Armstrong, Brooke Herford, and others, 2/ net. Previously issued as Unitarian tracts.
 Resurrectio Christi, 3/6 net. An apology written from a new standpoint, and supported by some new evidence.
 Smith (Goldwin), No Refuge but in Truth, 2/6 net. The letters collected in this volume appeared, with others, in *The New York Sun*.
 Stevens (G. Barker), The Teaching of Jesus, 4/6 net.

Laws.

Cockburn (J. H.), The Law of Private Railway Sidings and Private Traders' Traffic, 7/6
 Death Duties, with Notes by W. G. Dobson, 9/
 Statutes of Practical Utility passed in 1908 (Chitty's Statutes), by W. H. Aggs, 15/

Fine Art and Archaeology.

Anderson (W. J.), The Architecture of the Renaissance in Italy, 12/6 net. With 70 collotype and other plates, and 110 illustrations in the text. Fourth Edition, revised and enlarged.
 Bode (Wilhelm) and Marks (Murray), The Italian Bronze Statuettes of the Renaissance, 2 vols., 350/ net. With plates, illustrations, and text.
 Dalton (O. M.), Catalogue of the Ivory Carvings of the Christian Era, 42/. With examples of Mohammedan art and carving in bone.
 Inns of Court, described by Cecil Headlam, painted by Gordon Home, 7/6 net. Contains 20 illustrations in colour.
 Konody (P. G.), Brockwell (M. W.), and Lippmann (F. W.), The National Gallery, Part XII., 1/ net. With illustrations in colour.

Poetry and Drama.

Bradley (A. C.), Oxford Lectures on Poetry, 10/ net. Lectures delivered during the author's tenure of the Chair of Poetry at Oxford.
 Chittenden (Larry), Bermuda Verses, 6/
 Edwardes (Marian), A Pocket Lexicon and Concordance to the Temple Shakespeare, 2/6 net. Contains a glossarial index, and quotations from the chief authorities in interpretation of the more obscure passages.
 German Lyrics of To-day, 1/ net. A selection of lyrics from contemporary German poetry, done into English verse by Daisy Broicher.
 Gibb (E. J. W.), A History of Ottoman Poetry, Vol. VI., 21/ net. Contains the Turkish originals. Edited by Edward G. Browne.
 Grindrod (C. F.), Three Poems, 1/ net.
 Krehbiel (H. E.), Chapters of Opera, 14/ net. Historical and critical observations and records concerning the lyric drama in New York, with over 70 illustrations. Second Edition, revised.
 Lee (T. H.), Saint Katharine's Day, and A Spoiled Romance, 3/6. Two plays.
 Little Songs of Shade and Sunshine. By G. J., 2/6 net. Illustrated by Kwasson and Shoso.
 Moore (William), Galenstock, and other Poems, 3/6 net.
 Ram (Francis), Needy Science, 6d. A short versified appeal for the endowment of science.
 Stephen (James Kenneth), Lapsus Calami, and other Verses, 5/ net. A new edition.
 Sword and Blossom Poems from the Japanese, Vol. II., done into English Verse by Shotaro, Kimura, and Charlotte M. A. Peake, 3/6 net. Illustrated by Japanese artists.
 Thain (Leslie), Timotheus, and other Poems.
 Tudor Facsimile Texts: Heywood's John the Husband, Tyb his Wife, and Sir John the Priest, 1533; The Pardoner and the Frere, the Curate and Neybour Pratte, 1533; A Play of Love, 1534; and the Play of the Weather, 1533.
 Witherby (Gertrude H.), Phantasies, 1/ net.

Music.

Fellowship Hymn-Book, 2 vols., 2/6 net. With notes on the hymns and tunes. Designed for use by Adult Schools, Brotherhood, &c.
 Lorenz (Edmund S.), Practical Church Music, 5/ net. A discussion of purposes, methods, and plans.
 Scarlatti (Alessandro), Parts VI. and VII., 5/ net. Edited by J. S. Shedlock.

Bibliography.

Green (J. A.), Thomas De Quincey, 2/. A bibliography based upon the De Quincey collection in the Moss Side Library.
 Ricci (Seymour de), A Census of Caxtons.

Philosophy.

Jones (H.), Idealism as a Practical Creed, 6/ net. Lectures on philosophy and modern life delivered before the University of Sydney.
 McCabe (Joseph), Modern Rationalism, 1/ net. A sketch of the progress of the Rationalistic spirit in the nineteenth century. Revised Edition.

Political Economy.

Day (Russell), Co-Partnership, 6d. A paper read before the Chartered Institute of Secretaries on April 21.
 Gibson (A. H.), Human Economics: Books I. and II. Natural Economy and Cosmopolitan Economy, 10/6 net. The first portion of this book, Natural Economy, was published nine years ago, when the claims of his profession left the author little chance to complete the second.
 Seager (H. Rogers), Economics, 6/6 net. Briefer course based on the author's larger introduction to the subject.

History and Biography.

Annual Register for 1908, 18/
 Arthur (Capt. Sir George), The Story of the Household Cavalry, 2 vols., 73/6 net.
 D'Auvergne (Edmund B.), Lola Montez, 12/6 net. An adventuress of the forties, with 7 illustrations.
 Gonnard (Philippe), The Exile of St. Helena, 10/ net. Deals with the last phase of Napoleon in fact and fiction, with illustrations.
 Harper (G. McLean), Charles-Augustin Sainte-Beuve, 6/ net. In the French Men of Letters.

"Mannor and Court Baron" (Harleian MS. 6714). Edited by Nathaniel J. Hone, with preface by J. Samuel Green. One of the Manorial Society's Publications.
 Records of Elgin, 1234-1800, Vol. II. Compiled by William Cramond, and edited by Rev. Stephen Ree.
 Robinson (J. H.) and Beard (C. A.), Readings in Modern European History, Vol. II., 6/6. A collection of extracts chosen with the purpose of illustrating some of the chief phases of the development of Europe during the last two hundred years.
 Selfe (Lieut.-Col. Sydney), Notes on the Characters and Incidents depicted by Tom Hughes in 'Tom Brown's School-days,' 1/
 Thursfield (J. R.), Nelson, and other Naval Studies, 12/ net. All these essays except one have appeared during the last few years in serial publications.
 Youvatshev (I. P.), The Russian Bastille; or, The Schlus-selburg Fortress, 7/6 net. Translated by Dr. A. S. Rappoport, with 16 illustrations.

Geography and Travel.

Francis (A.), Americans, 6/ net. The earlier chapters of this book were written in America, the later in England.
 Garnett (Lucy M. J.), The Turkish People, 10/6 net. Describes their social and domestic life, religious beliefs and institutions, with 21 illustrations.
 Ordnance Survey: Sheet 16, Shrewsbury, 2/ net. With layers.
 Rawnsley (Rev. H. D.), Round the Lake Country, 5/ net. With 8 illustrations.
 Richings (Emily), Through the Malay Archipelago, 6/
 Stokes (A. G. Folliott), From Land's End to the Lizard, 1/ net. An account of the cliffs, coves, moorland, prehistoric monuments, and some of the birds and flowers, with map and a short glossary of Cornish words. Illustrated by J. C. Douglas, Alex. Begbie, and E. Lane.
 Tibbits (Mrs. Walter), The Voice of the Orient, 3/6 net. Studies in Indian life.

Sports and Pastimes.

Cook (T. A.), The Fourth Olympiad, 6/ net. The official report of last year's Olympic Games.
 Hunt's Universal Yacht List, 1909, 6/
 Tennant (Eleanor A.), Bridge Up-to-Date, including Auction Bridge and the Rules and Laws of the Game, 1/

Education.

Graham (J.), The Education (Scotland) Act, 1908, 7/6 net.

Philology.

Theophrasti Characteres, 3/. Edited by H. Diels. One of the Scriptorum Classicorum Bibliotheca Oxoniensis.
 Zachrisson (R. E.), A Contribution to the Study of Anglo-Norman Influence on English Place-Names. The author's object is to elucidate some questions concerning the influence with French, or rather Anglo-Norman, has exercised on English place-names.

School-Books.

Jessop (C. M.) and Havelock (T. H.), Elementary Mechanics, 4/6
 Lester (E. C.) and Tordoff (B.), A Public School Chemistry for Beginners, 3/6
 Stewart (R. W.), An Elementary Text-Book of Physics; Part II. Sound, 2/6 net.

Science.

Balfour (Andrew), Third Report of the Wellcome Research Laboratories at the Gordon Memorial College, Khartoum. With illustrations, plates, and maps.
 Besant (Annie) and Leadbeater (C. W.), Occult Chemistry, 5/ net. A series of clairvoyant observations on the chemical elements.
 Brauns (Dr. R.), The Mineral Kingdom, Part VI. 2/ net. Translated, with additions, by L. J. Spencer, with illustrations. For notice of Part I. see *Athen.*, May 1, p. 533.
 Eggeling (Otto) and Ehrenberg (F.), The Freshwater Aquarium and its Inhabitants, 8/ net. A guide for the amateur, with many illustrations from nature. In the American Nature Series.
 Finn (F.), Wild Beasts of the World, Part XV. 1/ net. With illustrations in colour by L. Sargent, C. E. Swan, and W. Austen.
 Gordon (H. Laing), The Modern Mother, 6/ net. A guide to girlhood, motherhood, and infancy.
 Hunt (Edmond J.), The Rise and Destiny of Man according to the Teachings of Science, 6d.
 Jones (Daniel), The Pronunciation of English Phonetics and Phonetic Transcriptions, 2/6 net.
 Journal of Morphology, April.
 Kaye (H. W.), The Climate of Strathpeffer, 2/6
 Lockyer (W. J. S.), A Discussion of Australian Meteorology, 5/. A study of the pressure, rainfall, and river changes, both seasonal and from year to year, and a comparison of the air-movements over Australia with those over South Africa and South America.
 Mathematical Questions and Solutions, New Series. Vol. XV., 6/6. Edited by C. I. Marks.
 Praeger (R. Lloyd), A Tourist's Flora of the West of Ireland, 3/6 net. Illustrated.
 Ram (Francis), Ether Islands, 6d. Scientific conjectures.
 Wright (H. J. and W. P.), Beautiful Flowers and How to Grow Them, Part XIV., 1/ net. With illustrations in colour.

Fiction.

Applin (Arthur), The Stage Door, 6/. Deals with the theatre from the point of view of the playwright and theatrical manager.
 Begbie (Harold), The Cage, 6/. A mystery of birth and an ill-assorted marriage.
 Conyers (Dorothea), The Conversion of Con Cregan, and other Stories, 6/. A volume of a humorous and sporting character.
 Courlander (Alphonse), Henry in Search of a Wife, 6/. A fantasy of sentiment.
 Crawford (F. Marion), A Lady of Rome, 3/6. New Edition—Arethusa, 3/6. With illustrations by Gertrude Demain Hammond. New Edition.
 Curtis (Marguerite), Marcia, 6/. A transcript from life, dealing with the development of a dual personality.

Francis (M. E.), Galatea of the Wheatfield, 6/. An idyll of the open air, though the heroine finds her way to London and is introduced in fashionable society.
 Glyn (Elinor), Elizabeth visits America, 6/. A series of letters, with illustrations by the author.
 Goring-Thomas (A. R.), Mrs. Gramercy-Park, 6/. An account of a rich American's introduction to English society.
 Harris (J. Henry), Penelope Ann, 6/. A Cornish romance, with photographs by C. F. Grindrod.
 Hours spent in Prison, by Gorky, Andreyeff, and Korolenko, 2/ net. Sketches translated from the Russian by Marya Galinska.
 Kinross (Albert), The Love-Brokers, 6/. Based on our marriage laws and our marriage lawyers, especially the latter. Has a frontispiece by P. B. Hickling.
 Macmillan's Sevenpenny Series: Allen's Choir Invisible, Broughton's Waifs Progress, Cholmondeley's Diana Tempest, Crawford's Roman Singer, Elizabeth and her German Garden, Fothergill's First Violin, Hewlett's Forest Lovers, Montgomery's Misunderstood, Pater-son's John Glynn, and Wharton's House of Mirth. See p. 645.
 Norris (W. E.), The Perjurer, 6/. The perjurer is an altruistic half-pay colonel.
 Peple (Edward), The Spitfire, 6/. Introduces a modern Petrucchio.
 Vogol (Harry B.), Gentleman Garnet, Bushranger, 1/ net. Popular Edition, with frontispiece.—The Tragedy of a Flirtation, 6/. The tragedy ends happily for the married pair.
 Wright (Peter), A Three-Foot Stool, 6/. Experiences of ranching, with stories told over the fire, and some verses.

General Literature.

Atkinson (W. Walker), Mental Fascination, 2/6 net.—The Secret of Mental Magic, 2/6 net. A course of seven lessons.
 Burns (Dr. Dawson), Local Option, 1/. New Standard Edition.
 Century Illustrated Monthly Magazine, Vol. LXXVII., 10/6
 Day (S. J.), Fresh Fields and Legends Old and New, 5/
 Douglas (James), Adventures in London, 6/ net. Articles on the varied life of London, sport, work, the stage, politics, &c.
 Kirmess (C. H.), The Australian Crisis, 6/. Deals with the dangers of overcrowding in Asia and thin population in Australia.
 Magnus (Laurie), English Literature in the Nineteenth Century, 7/6 net. An essay in criticism.
 Masternian (C. F. G.), The Condition of England, 6/. An attempt to estimate some of the "realities" in the life of contemporary England.
 Nevinson (Henry W.), Essays in Freedom, 6/ net.
 Northamptonshire Notes and Queries, Vol. II. No. 16, New Series. An illustrated quarterly, edited by Christopher A. Markham.
 Silburn (P. A.), The Colonies and Imperial Defence, 6/
 Twain (Mark), Is Shakespeare Dead? 3/6
 Yovanovitch (Vladimir), The Near-Eastern Problem and Pan-German Peril, 6d. net.

Pamphlets.

Hardie (J. Keir), My Confession of Faith in the Labour Alliance, 1d. One of the Independent Labour Party publications.
 Independent Labour Party, Report of the Seventeenth Annual Conference, Synod Hall, Edinburgh, 3d.
 Mowbrays' Guide to Oxford, 1d. With plan and illustrations.

*FOREIGN.**Theology.*

Egger (F.), Absolute od. relative Wahrheit der hl. Schrift? 8m.
 Mausbach (J.), Die Ethik des hl. Augustinus, 2 vols., 15m.
 Posselt (W.), Der Verfasser der Eliu-Reden, 3m. A section of the Biblische Studien.
 Schaefer (E.), Theozentrische Theologie, Part I., 4m.

Laws.

Binder (J.), Die Plebs: Studien zur röm. Rechtsgeschichte, 15m.
 Spiegel (L.), Die Verwaltungsrechtswissenschaft, 5m. 50.
 Swjatowski (W. v.), Grundbesitzwechsel in Russland (1861-1908), 3m.

Fine Art and Archaeology.

Chevillard (V.), Itinéraire artistique de Paris, 5fr.
 Mülinen (E. Graf von), Beiträge zur Kenntnis des Karmels. With 2 maps and 122 illustrations. Reprinted from the *Zeitschrift des Deutschen Palästina-Vereins*.

Poetry and the Drama.

Béranger (P. J. de), Œuvres inédites, 8fr. Contains three pieces written for the theatre by Béranger as a young man.

Philosophy.

Verweyen (J.), Das Problem der Willensfreiheit in der Scholastik, 6m. 80.

History and Biography.

André (C. S.), Madame du Barry, 5fr.
 Dejean (E.), Un Prêlat indépendant au XVII. Siècle: Nicolas Pavillon, 1637-77, 7fr. 50.

Philology.

Böhtlingk (A.), Shakespeare u. unsere Klassiker: Vol. I. Lessing u. Shakespeare, 3m.
 Leskien (A.), Grammatik der altbulgarischen Sprache, 5m. The first volume of the Sammlung slavischer Lehrbücher.
 Levy (E.), Petit Dictionnaire provençal-français, 7m. 40. In the Sammlung romanischer Elementarbücher.
 Rosenmeyer (L.), Questiones Tertullianæ ad Librum adversus Praxean pertinentes, 3m. One of a series of select Dissertationes Argentoratenses.
 Thurneysen (R.), Handbuch des Alt-Irischen, 15m. Part of the Indogermanische Bibliothek.
 Westermann (D.), Handbuch der Ful-Sprache, 8m.

Science.

Schiefferdecker (P.), Muskeln u. Muskelkerne, 10m.

Fiction.

Morane (Henry), *La Voix de l'Oiseau*, 3fr. 50. The idea of Wagner's 'Siegfried' adapted to modern days, in the love of a young American for a singer at the Opéra.
 Nicollaud (C.), *L'Expiatrice*, 3fr. 50.
 Seralo (Matilde), *Evviva la Vita!* 4 lire. In the Biblioteca della Nuova Antologia.
 Vaudoyer (J. L.), *La Bien-aimée*, 3fr. 50.

General Literature.

Mézières (A.), *De Tout un Peu*, 3fr. 50. A collection of various articles by the veteran scholar.
 Van Dyke (H.), *Le Génie de l'Amérique*, 3fr. 50. Translated by E. Sainte-Marie Perrin.

* * * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MR. BUXTON FORMAN has in hand a volume of letters of Edward John Trelawny. The unpublished material of which it mainly consists covers virtually the whole of Trelawny's long life after the period dealt with in the racy impressionistic autobiography known as 'The Adventures of a Younger Son.' Mr. Forman would be glad to hear from any of Trelawny's correspondents who have preserved his letters. If sent to "H. Buxton Forman, Esq., C.B., 46, Marlborough Hill, St. John's Wood, N.W.," all such letters will be carefully and promptly returned after being copied for use.

DR. EDWIN A. ABBOTT will publish early in June, through Messrs. A. & C. Black, a treatise entitled 'The Message of the Son of Man.' Its aim is to show that "the Son of Man" was not originally a Messianic title, but that it meant, in accordance with a development of Biblical doctrine, the man controlling the beast and drawing near to the likeness of God—a conception influencing the whole of the Gospel.

MESSRS. NISBET & Co. have arranged to include among their autumn books two volumes of special interest to those concerned with naval matters. 'Reminiscences,' by Miss Agnes Weston, of the Royal Sailors' Rest, Portsmouth, will appeal strongly to all who know the lady's admirable work among sailors; while Mr. Carlyon Bellairs, M.P., is to publish a book on 'Admiralty Policy and Naval Reform.'

THE same firm will publish the Life of the well-known Harrow master Bosworth Smith, which is being written by Lady Grogan, and a volume of 'Reminiscences' by Mr. Eugene Stock.

MR. MURRAY will shortly publish a volume of 'Letters from the Peninsula,' which were written home, during the years 1808 to 1812, by Lieut.-General Sir William Warre, the uncle of the late Head Master of Eton, who has acted as the editor.

IN connexion with the celebration of the Quatercentenary of Brasenose College, Oxford, four volumes of considerable general interest are in the press, and will be shortly published by Mr. Blackwell of Oxford. Two of these will contain monographs dealing with the site, the name

and arms, the estates, benefactions, plate and pictures of the College, with a profusely illustrated architectural history of the buildings (vol. i.), and a series of studies of successive periods of the College history (vol. ii.). The other two volumes will contain an annotated Register of all members of the College from 1509 to 1909, with lists of their works, edited by the Principal. The first volume of the monographs and the first of the Register will be issued next Tuesday, when the foundation stone of the new buildings will be laid by the Visitor of the College in the presence of the Chancellor and Vice-Chancellor of the University.

MR. E. H. NEW is also issuing at the same time a bird's-eye view of Brasenose as it will be when the new buildings have completed the High Street front. It is taken from the south, and is on the lines which characterize Loggan's view of 1675.

MESSRS. BOWES & BOWES of Cambridge are just issuing in pamphlet form the first-fruits of the unofficial movement for reform within the University of that town.

IN a few days Messrs. Phillimore & Co. will issue to the subscribers the first volume of Middlesex Marriage Registers, dealing with Acton and other parishes in the western part of the county, and also the first volume of Oxfordshire Marriage Registers, which begins with the important Register of Chipping Norton.

THE dinner of the eighty-second anniversary of the Printers' Corporation, held at the Hotel Cecil yesterday week, was a great success. The Prince of Wales, who was in the chair, made an interesting speech, reviewing the advance of the press; and the list of subscriptions amounted to 13,210l.

MESSRS. CHRISTIE will sell by auction, on June 7th and three following days, and June 15th and two following days, the valuable library formed during the early part of the last century by Henry B. H. Beaufoy. The collection is exceptionally rich in illuminated manuscripts, early printed books, bibliographical works, rare sets of auction catalogues, and voyages of note.

A MEMORIAL to James Clarence Mangan, erected by the National Literary Society of Ireland, was unveiled in St. Stephen's Green Park on the 22nd inst. by Dr. George Sigerson, President of the Society. The monument, the work of Mr. Oliver Sheppard, consists of a bronze bust of the poet on a white pedestal, in which is set an ideal head in white marble symbolizing the Dark Rosaleen.

WE offer our congratulations to Mr. Neil Munro on being presented with the freedom of his native burgh of Inverary. He has given us some admirable records of his own people.

THE death, at the age of seventy-three, of Prof. de Goeje, one of the greatest Orientalists of the day, is announced from Leyden. Next week we shall devote a special article to his work.

IN spite of the ridicule cleverly directed by a writer in *Le Mercure de France* against the Italian lady inhabiting Salonica who appeared as a "claimant" of the literary honours of Madame Marcelle Tinayre, biographical notices of the former are being published by Paris newspapers. It appears that the lady, whose name is given, is a French Huguenot by paternal descent, but Spanish and Catholic also through her father, who is in the consular service of Spain. By marriage she belongs to the royal navy of the Italian Kingdom. Salonica appears to be more excited by her supposed literary powers than by the Young Turk revolution or the presence of Abdul Hamid.

M. RENÉ DOUMIC's lectures on George Sand are now collected in a volume; but, while they are worthy of that Academician's celebrity as a critic, we fear that on this side of the Channel the dead time of literary history in the forties is unlikely to be revived, as have been the thirties by the Duchesse de Dino's pen. Political personages intriguing in high places are a greater attraction to the general public than Bohemian coteries of two or three generations ago.

'LES SEPT FEMMES DE LA BARBE-BLEUE, et autres Contes merveilleux,' by Anatole France, is announced in Paris as to appear shortly.

AT the end of June M. Raphaël Symptor will publish a book entitled 'Jeanne d'Arc n'a jamais existé,' which is said to be the result of several years of research. To argue the newly beatified heroine out of historic existence will, we fancy, be a more difficult business than the consignment of that devout and turbulent English hero, Robin Hood, to legend.

THE numerous prizes in the gift of the French Académie des Inscriptions were announced last Saturday. The Grand Prix Gobert, of the value of 10,000fr., is divided into two, M. Delachenal obtaining 9,000fr. for his 'Histoire de Charles V.,' and M. Caillet 1,000fr. for his 'Histoire de la Commune de Lyon au quinzième Siècle.' The Prix Saintour (3,000fr.) is divided into four, the chief portion going to the Abbé Roussel for his translation of the 'Râmâyâna.' The Prix Bordin (3,000fr.) is also divided among several, M. Edmond Doutté getting a third of it for his 'Magie et Religion dans l'Afrique du Nord.'

AT the monthly meeting of the Board of the Booksellers' Provident Institution held on the 20th inst. 100l. was voted for the relief of members and their widows; six new members were elected; and under the terms of the will of Mrs. F. Elizabeth Layton 46l. was ordered to be divided amongst ten applicants.

THE only Parliamentary Paper of interest to our readers this week is one which gives the Code of Regulations for Continuation Classes, Scotland (2½d.).

SCIENCE

OUR LIBRARY TABLE.

The Mercers' Company Lectures on the Fluids of the Body. By Ernest H. Starling. (Constable & Co.)—These lectures were delivered by Prof. Starling partly at University College, London, and partly at the Belle Vue Hospital, New York. They contain many observations valuable alike to the physiologist and to the physician.

The first lecture attempts to explain the physical properties of protoplasm by the light of our present knowledge of colloidal solutions; but as the physical aspect of colloids is not yet known intimately, it is impossible to make more than the broadest generalizations about the much more complex problem of the nature of protoplasm. The original living material seems to have inhabited the sea, and J. B. Macculum in 1904 brought forward reasons for supposing that the present composition of our blood plasma is identical with that of seawater just before the Cambrian period, when animals possessing a coelom or body cavity first made their appearance. Seawater at that time must have been much less concentrated than it is at present, since the constant carrying of the saline constituents of the soil by the rivers to the sea, and the removal of water by evaporation, must have led to a steady increase in the saline concentration of ocean water. Prof. Starling points out how great a step in evolution was taken when the organism secured for a majority of its cells a medium of uniform composition by the formation of this coelom or body cavity, and the consequent enclosure within itself of a fluid which did not differ widely at first from the surrounding sea-water. The evolution of a coelom was followed by the appearance of circulating organs designed to maintain the composition of the internal medium constant at all parts of the organism under varying internal conditions.

Prof. Starling deals in his third lecture with the intake of fluids, and shows that the absorption of fluids takes place in the intestine, and not, as was held formerly, in the stomach. It is not a mere process of filtration, but is due to the special activity of the columnar cells which line the intestinal tract. These cells utilize a certain amount of the energy set free within them by the oxidation of their foodstuffs to pump water from the side lining the intestine to the deeper part which is in close relation with the tissues of the body.

Prof. Starling maintains the position, which he has long sturdily defended, that lymph is formed mechanically, and is not a secretion by cells, as is still held by many physiologists. The fourth lecture is devoted to a consideration of this question, and is especially interesting because Prof. Starling not only recapitulates his former arguments, but also gives his matured ideas upon the subject. The lecture on lymph and the exchange of fluids in the body is followed naturally by a consideration of the absorption of the interstitial fluids, and there is little difficulty in showing that the fluids can be directly re-absorbed by the blood, though they may also pass back into the circulating medium by way of the lymphatics and thoracic duct. It is satisfactory to find that some old facts stand in so iconoclastic a science as physiology, and a careful examination of the mechanism of the secretion of urine leaves the older theories almost unchanged.

The truth underlying most popular beliefs and practices is curiously revealed in regard

to bleeding. Prof. Starling states, when considering the fluid balance of the body, that

"we are literally correct when we speak of the rejuvenating effects of a holiday spent in the mountains. Before the application of steam and other agencies to the facilitation of methods of transit, which has occurred during the last century, this rejuvenating effect was obtained by the practice of bleeding, the beneficial results of which had been discovered empirically. The blood-letting in the spring and at the fall called into play those recuperative processes of the organism which we now seek to stimulate by a trip to Switzerland or to the Rockies. It is probable that with the recognition of the physiological effects of loss of blood the practice of occasional blood-letting may be restored to the position of honour which it held in medical practice before it had been discredited by its employment as a panacea for all forms of disorder."

The last chapter of the book is devoted to a consideration of the causation of dropsy. It was delivered as one of the Arris and Gale Lectures before the Royal College of Surgeons of England in 1896. It is now republished, with the additions and alterations rendered necessary by recent work. The subject is difficult, and although the subordinate factors can be marshalled, it is not yet possible to determine the actual cause of this malady.

Behind the Veil in Birdland. By Oliver G. Pike. (Religious Tract Society.)—Twenty-four of Mr. Pike's choicest photographs go to make up a striking presentation album. The great majority of them have already appeared once, or more than once, in the humbler guise of the quarter or half-plate, but now assume more imposing proportions, with a mount to correspond. In some of these revelations of nature's secrets we again have captive kites and eagles translated by the photographer's magic to their native haunts, as well as other examples—not always successful from a pictorial point of view—of the combination printing which Mr. Pike now affects.

Mr. Pike contended in his last book that he was "careful never to alter the bird itself in the slightest," but it is clear that in the case, at least, of the chough he has departed from his rule. This freak, with its one light-coloured leg, tells its own tale when compared with the same picture as originally published. And it is all so unnecessary. No one could wish for better photographs, for instance, than those of the badger (four favoured mammals have gained admission to the birds' gallery), the raven, fulmar petrel, and Richardson's skua, and these, we believe, are all new. Mr. Paton's pen sketches serve more or less as a foil. They too have been seen before, and are scattered about the book in indiscriminate fashion. The letterpress is rather trivial, though a few interesting items may be here and there gleaned.

MR. E. THOMPSON SETON needs no recommendation as a past-master in the lore of the woods. He has proved his right to that distinction over and over again. *The Biography of a Silver-Fox*; or, *Domino Reynard of Goldur Town* (Constable & Co.), is the life-history of one of those freaks of the red-fox family to which has been given the name of "silver." It starts with the litter to which he belonged, and follows him to a triumphant and peaceful maturity. Yet he passes through terrible vicissitudes, and the last hunt makes one catch one's breath as it tells how the hounds closed on Domino, and how Hekla and he went adrift on the ice-floes of the river. It is a stirring, sympathetic narrative, and has the merit of being taken conscientiously from nature. Moreover, it is well written.

RESEARCH NOTES.

THE question of liquid crystals, which some scholars consider the greatest discovery of the nineteenth century, has been much to the fore of late. In addition to Dr. Tutton's demonstration at the recent soirée of the Royal Society, Prof. Otto Lehmann (of Karlsruhe), who has done so much important work on the subject that he may almost be called its inventor, lectured last month at the Sorbonne before a large audience, with all the magnificent resources for the exhibition of microscopic and other effects that the University of Paris could put at his disposal. His main thesis was that a crystal, instead of being, as formerly thought, a homogeneous solid bounded by straight lines, was capable of existing in a curved, soft, or even liquid form analogous to that of the cells of living organisms, while preserving its anisotropism and its general behaviour in the presence of light. That crystals can spontaneously move, grow, divide, and perhaps conjoin, has long been known, and the cause of this he attributes to what he calls the force of crystallization, which creates work at the expense of the chemical energy without loss or fall of temperature, and which seems to correspond to the muscular force of living organisms. He further showed that certain crystals possessed the property of so directing their molecules as to make them parallel to others, and this faculty he considers may be due to an action of the electrons revolving within the atom. As he expressed it, "the molecules of liquid crystals behave like astatic magnetic systems freely suspended, which, by reason of their own directive force, continually arrange themselves, even while fluid, in a crystalline network."

Not less important than this, perhaps, is the study of diastases or soluble ferments, upon which M. Gabriel Bertrand, of the Institut Pasteur, has lately addressed the Association française pour l'Avancement des Sciences. He defined diastases as peculiar reagents by means of which living beings accomplish the greater part of the chemical transformations necessary to their existence, or which they sometimes use as a means of defence. He showed how the gastric juice extracted from the stomach of a dog will dissolve or digest nitrogenous matter such as the coagulated white of an egg, while having no effect upon starchy or fatty substances. He further showed that sprouting barley, when macerated in water and filtered, will furnish a ferment which will dissolve several thousand times its own weight of starch, and can immediately after be recovered from the liquid in an entirely unaltered state, and without appreciable loss of weight; and he went on to demonstrate that the action of both these diastases was in effect the same. He then demonstrated that the gastric juice could be analyzed into a mineral acid and a precipitate, either of which was inert when used separately, but effective when mixed; and he contrasted with these soluble ferments the action of others which, instead of acting as solvents, cause precipitation, like those which coagulate milk or blood. He then referred to the less-known diastases called lipolytic, or solvents of fatty matters, and showed how the products of digestion in all the three cases mentioned, on passing into the living body, produced heat and energy by the process of oxidation. Finally, he went at some length into the similarities and differences between the action of these digestive diastases and the destructive ones, such as the poison of snakes and other venomous animals and the toxins generated by bacilli, and argued that all the chemical transformations of which the

living body is the scene can be produced in the laboratory, the difference between this and the natural process being that in the first-named case the use of different reagents from those adopted by nature is imposed upon us. The whole lecture is extremely interesting as well as instructive, and deserves to be read at length. A good report appears in the *Revue Scientifique* for the 15th inst.

In the *Comptes Rendus* of the Académie des Sciences for the last week in April, M. A. Chaveau contends that he has obtained proof of the existence of pathogenic microbes which are invisible in any microscope. The inoculations of vaccine lymph in progressive dilutions show, according to him, the existence of quasi-solid elements which play the part of virulent reagents, while diffusion experiments show that no colloid has any share in the phenomenon. He therefore considers that these invisible agents of inoculation, together with a long list of similar bodies which he enumerates, should be recognized as parasitical living beings. It is a little difficult to follow his argument without diagrams or a more detailed account of his experiments than is given in his paper, and it would seem that his proof is very much a question of terms. If he only means that some bacilli or bacteria are so infinitesimally small as to escape detection in the microscope, a good many people will be inclined to agree with him.

In connexion with the diastases mentioned above, the action of the special Bulgarian ferment for milk introduced by M. Élie Metchnikoff has been examined with much care by MM. Gabriel Bertrand and Duchacek, and the result of their inquiry is given at considerable length in the *Comptes Rendus* of the 17th inst. They think that the first action of the beneficent microbe contained is probably the same as that of certain chemical reagents, such as the alkalis; that is to say, that the fermentable sugars are transformed by it into a mixture of exactly equal parts of right-handed and left-handed acid. But while, they go on to say, the mixture settles down in an artificial medium, a part of the left-handed acid, or perhaps of both acids, but with the left-handed preponderating, disappears in the natural medium. The microbe, they think, perhaps finds in the extract of the germ of peptonized malt a substance more nutritive than in the lactic acid; and after having profited by the energy liberated in the decomposition of the sugar, it makes use of this substance in preference to the organic acid. As to the saccharo-hydrolytic diastases, the authors add that the Bulgarian ferment produces neither sucrase nor maltase, so that it can attack neither saccharose or cane-sugar, nor maltose (malt-sugar), while it only produces lactose, or milk-sugar, in the endocellular form. On this subject, too, may be noticed the communication, in the same number of the *Comptes Rendus*, of M. H. Agulhon, who gives proof that the supposed paralyzing or inhibitory effect of boric acid upon the diastases is, except in one case named, very small, and that upon most of them, especially upon sucrase, it has rather a stimulating effect than otherwise. By these facts he thinks that the slightness, which he assumes to be well-known, of the antiseptic effect of boric acid, is explained.

In the *Philosophical Magazine* for this month Prof. Rutherford gives an account of his experiments in the condensation of radium emanation, which seem to have been carried out contemporaneously with, but independently of, Sir William Ramsay's investigation summarized in these Notes

on April 24th. The phenomena which he describes in his paper are in most points on all fours with those observed by Sir William Ramsay. He remarks on the difficulty of judging when the emanation is in the liquid and when in the solid state, and declares that its volume, when cooled, as in the experiment, in liquid air, is only one five-hundredth of that which it occupies in its gaseous form at normal pressure and temperature. Finally, he puts the atomic weight of the emanation (which, in agreement with Sir William Ramsay, he considers a monoatomic gas) at 222, and its density when liquid at not less than 5. M. Debierne also deals with the condensation of the same emanation in the *Comptes Rendus* of the 10th inst. The non-condensable portion of the gas, he asserts, gives the spectrum of pure helium; but he has never yet been able to note in it that of neon. He also announces a new phenomenon in the fact that the small capillary tubes used in the condensation experiment give, when filled with emanation at atmospheric pressure, a succession of small sparks at the rate of about one per minute, brilliant enough to be easily visible in daylight. He attributes this to the accumulation, in the glass walls of the tube, of the charges of the Alpha and Beta rays.

Another source of radiation is announced by Herr W. Knoche in the April number of the *Physikalische Zeitschrift*. Some experiments lately made by him on board the SS. Thuringia in mid-Atlantic, the Straits of Magellan, and Corral Bay, lead him to conclude that the conductivity of the air is always increased by its contact with seawater. From this he gathers that the ocean, or at least that part of it in which his observations were taken, always contains a trace of highly radio-active emanation, and he attributes this to the presence of gases from submarine or other volcanoes. The argument would be more convincing did he offer any distinct proof that any of the highly radio-active minerals occur frequently in the neighbourhood of volcanoes, or are otherwise the product of volcanic action. With this announcement may perhaps be coupled the experiments described by M. Louis Frischauer in the *Comptes Rendus* of the 10th inst., wherein he finds that radium emanation appears to promote the formation of crystals in liquid sulphur.

In the last-mentioned *Comptes Rendus*, M. de Broglie publishes a photograph of the Brownian movements in illuminating gas, which he succeeded in taking with a microscope provided with a camera. By the use of a lateral beam of light from an arc lamp, he managed to obtain on the plate an image magnified to about forty diameters. The enlarged print of this given in his paper looks rather like a photograph of cirrus clouds, but the author says that the path of each of the particles taking part in the Brownian movement is in effect shown by a short wavy line which becomes more distinct as the movement slackens or changes direction. F. L.

SOCIETIES.

ROYAL ASTRONOMICAL.—May 14.—Sir David Gill, President, in the chair.—Prof. A. Fowler read a paper on a spectroscopic comparison of α Ceti with titanium oxide. The spectrum of α Ceti was taken by Mr. Slipher at the Lowell Observatory, and that of titanium oxide at South Kensington. It was shown that the two spectra were for the most part identical, and the comparison makes a contribution to the analysis of spectra of the third type, proving the titanium-oxide origin of numerous bands in the red end of the spectrum, the details of which had not been recorded by Vogel and Dunér.—

Mr. A. R. Hinks read a paper on the solar parallax as derived from photographic observations of Eros. The paper formed No. 7 of his series of solar-parallax papers, and gave the general solution from the photographic right ascensions of the planet during the opposition of 1900. The resulting value of the solar parallax was $8''.807$.—Sir David Gill gave a brief account of the proceedings at the meetings of the Astrophotographic Congress at Paris, from which he had recently returned. The decisions of the Congress were unanimous, and important matters were arranged, in reference to a scale of photographic magnitudes, the selection of a fresh system of fundamental stars, and other subjects. It was decided that Eros should be observed as continuously as possible till 1930.—Mr. W. E. Cooke, Director of the Perth Observatory, Western Australia, showed an easily constructed form of sundial which he had introduced among the farmers and planters. There was an adjustment to reduce local to standard time, and a further adjustment for the equation of time, so that the time could be read off at once on the dial to within half a minute or so, without the use of tables.—M. Deslandres, of the Meudon Observatory, gave an account of his researches on the solar atmosphere, and showed a series of his spectrograms of the sun's surface.

GEOLOGICAL.—May 12.—Prof. W. J. Sollas, President, and afterwards Dr. J. J. H. Teall, V.P., in the chair.—Messrs. G. A. Burton, J. J. Burton, R. Cardiff, G. MacDonald Davies, S. Fox, Macmillan Heron, J. Martin, and Carl R. Sticht, were elected Fellows; Dr. Feodor Cernysev (St. Petersburg), and Prof. René Zeiller (Paris), were elected Foreign Members; and Dr. Daniel de Cortázar (Madrid), Prof. Maurice Lugeon (Lausanne), and Prof. Ralph S. Tarr (Ithaca, New York), were elected Foreign Correspondents.—The following communications were read: 'The Hartfell-Valentian Succession around Plympton and Pont Erwyd, North Cardiganshire,' by Mr. Owen T. Jones.—and 'The Geology of the Neighbourhood of Seaford, Sussex,' by Mr. J. Vincent Elsdon.

SOCIETY OF ANTIQUARIES.—May 13.—Dr. C. H. Read, President, in the chair.—Mr. Philip Norman, Treasurer, read a paper describing the later vicissitudes of the London Steelyard. He pointed out that the history of the Hanseatic merchants in London by no means ended when, on the 25th of July, 1598, they were turned out of the Steelyard by order of Queen Elizabeth, and the Lord Mayor and Customs officials took possession of it. During the next few years it was used as a storehouse for the Navy, but in 1606 King James I. gave it back to its previous owners. From that date onwards during many years attempts were made—sometimes by private individuals, sometimes on the part of the English Government—to impugn the title to the property, the Germans in their turn defending themselves with skill and vigour. They weathered the troubles of the Civil War, and their accounts show that during the Commonwealth they had dealings with Thurloe, Milton (then Latin Secretary to the Government), and other leading men. Always anxious to be on good terms with the winning side, they took part in the festivities at the Restoration. The Great Fire almost completely destroyed the buildings of the Steelyard, but, mainly through the efforts of the then house-master, Jacob Jacobsen, and his brother, they were re-erected. After this the Jacobsens were left for years in almost undisturbed management of the property. In the eighteenth century, however, serious difficulties having arisen between their nephews who succeeded them and the Hanseatic League in Germany, legal proceedings were taken in the English courts, the case being finally decided in 1748, when the Hanse towns were ordered to pay the Jacobson family 3,000*l.* in settlement of all claims. This gave the League undisputed possession, and their title was never again called in question. During the early part of last century the Steelyard was ably administered by Patrick and his son James Colquhoun. The son of the latter, Sir Patrick Colquhoun, diplomatist, author, and oarsman, was in 1840 appointed Hanse agent, to conclude commercial treaties with Turkey, Greece, and Persia. The conditions of riverside property having altogether changed through the advent and development of railways, the Steelyard estate was on April 4th, 1853, sold by the then remaining Hanse towns (namely, Lubeck, Bremen, and Hamburg) to Mr. Charles Morrison of London and Mr. John Pemberton Heywood, a banker of Liverpool, who resold it shortly afterwards. The buildings were pulled down in the autumn of 1863, and on May 11th, 1865, the fee simple of the whole estate

passed into the hands of the South-Eastern Railway Company. Cannon Street Railway Station covers approximately the whole of the site.

ROYAL NUMISMATIC.—May 20.—Sir Henry H. Howorth, President, in the chair.—Mr. Leopold Messenger exhibited a "second brass" coin of Vespasian of the "Judæa Capta" type, and having on the obverse the head of the Emperor with the legend IMP. CÆSAR VESPASIAN. CONS. VIII. The peculiar fabric of the coin and the legend CONS. VIII. for COS. VIII. rendered it probable that it was a Cinque-cento adaptation made in Italy.—Mr. H. Alexander Parsons described a penny of Henry I. of the beaded cross and quatrefoil type, with the legend BRVN. ON. DERBIDEI, which may be attributed to Derby. Hitherto no coins of Henry I. have been associated with that mint.

The Rev. A. W. Hands read a paper on a 'Phœnician Drachm with the Name of Iahve.' This unique coin, which is in the British Museum, and has been frequently described and discussed by numismatists and Oriental scholars, has for the obverse type a bearded helmeted head, and for the reverse a bearded divinity holding an eagle and seated in a car with a winged wheel; on the right is a human head, and above three Phœnician forms of the Hebrew letter *yod*, *he*, *row*, which have been read as "Iahve," i.e. Jehovah. The coins weighs 50.7 grs. Its chief interest is that we have the figure of the pagan Zeus associated with the name of the "Jehovah" of the Semites. The coin has been attributed to Sidon or Gaza—places in which there existed a strong Semite influence. The combination of the name of Jehovah and the figure of Zeus appears to have been an attempt on the part of the die-engraver to assign to the chief of the Greek gods the name of the God of the Semites. The winged chariot is not infrequently met with in Greek art, and Mr. Hands supplied an illustration from a Greek vase representing a car of precisely the same form as that on the coin, but bearing the god Triptolemus. The helmeted head on the obverse showed how entirely Greek and heathen the type of the coin was intended to be.

ZOOLOGICAL.—May 11.—Prof. E. A. Minchin, V.P., in the chair.—Mr. R. H. Burne exhibited a series of specimens, from the Museum of the Royal College of Surgeons, of adaptive structures for the respiration of air in some aquatic invertebrates and tropical freshwater fishes.—Mr. R. I. Pocock exhibited the skin of a monkey representing a new subspecies of *Cercopithecus*, brought by Capt. Boyd Alexander from Lake Chad. This he proposed to name *C. tantalus alexandri*.—Mr. W. F. H. Rosenberg exhibited a rook in which the upper mandible had overgrown the lower to a remarkable extent. This abnormality was evidently caused by an injury to the tip of the lower mandible having deprived the upper of the opposing surface necessary to check its growth.—Prof. W. Ridgeway read the following papers, communicated by the Secretary (a) 'On Hitherto Unrecorded Specimens of *Equus quagga*'; (b) 'Differentiation of the Three Species of Zebras'; (c) 'On a Portion of a Fossil Jaw of one of the Equidae'; and illustrated his remarks with a series of lantern-slides.—Mr. R. Lydekker described a female deer skin obtained by Capt. Malcolm McNeil from Sze-chuen, which he regarded as representing a race of the hangul distinguished by its very pale colouring; for this the name *Cervus cashmirianus macneili* was suggested.—Mr. E. C. Chubb presented a paper on 'The Batrachians and Reptiles of Matabeleland,' based upon specimens in the Rhodesia Museum, Bulawayo.

ROYAL METEOROLOGICAL.—May 19.—Mr. H. Mellish, President, in the chair.—Col. H. E. Rawson read a paper on 'The Anticyclonic Belt of the Northern Hemisphere.'—A paper by Mr. A. Walter, of the Royal Alfred Observatory, Mauritius, on 'Errors of Estimation in Thermometric Observations,' was read by the Secretary.

PHILOLOGICAL.—May 7.—Sir J. A. H. Murray, President, in the chair.—The Treasurer read his Report and audited cash-account, which were adopted.—Thanks were voted to the Council of University College for the use of their rooms for the Society's meetings.—The officers elected for the ensuing session were: President, Dr. H. Bradley; Vice-Presidents, Sir J. A. H. Murray, Dr. H. Sweet, Rev. A. H. Sayce, Prof. Skeat, and Prof. Napier; Ordinary Members of Council, Mr. S. D. Brown, Dr. W. A. Craigie, Dr. T. Ely, Mr. D. Ferguson, Provost Foster, Prof. I. Gollancz, Dr. F. Heath, Prof. Ker, Prof. Littledale, Dr. H. Oelsner, Dr. J. Peile, Prof. Postgate, Prof. Rippmann, Prof. J. G. Robertson, Miss C. E. F.

Spurgeon, Mr. W. H. Stevenson, Prof. Thomas, Prof. Weekley, Mr. J. S. Westlake, and Mr. H. B. Wheatley; Treasurer, Mr. H. A. Nesbitt; Hon. Secretary, Dr. F. J. Furnivall.

Sir James Murray then made his report on the progress of his work on the Society's Oxford Dictionary since last year. He regretted that that work made it impossible for him to attend the Society's meetings oftener. Last May he hoped he should finish P by the present time; but the disablement of his chief assistant, Mr. Sweetman, and the deaths or illness of other helpers and friends, had prevented this. Still, he had sent in copy to 'Pustulous'; he had proofs to 'Pusney,' revises to 'Pumpable,' press-returns to 'Pulsific,' and finals to 'Pulpit'; but the whole of P will not be in type till the end of June, and will not be cleared till the middle of August. Every sheet is read twenty times by different folk, the work being divided among helpers. But illness or death has stopped many of our workers: Messrs. C. B. Mount, C. B. Winchester, FitzEdward Hall, E. L. Brandreth, Jas. Bartlett, Beckett, Brushfield, W. Browne, Elworthy, Erlebach, Anderson, Gregor, Hulme, Jacob, Lawley, Löwenberg, Peto, Potts, Schrupf, Sheppard, Woods, Whitley Stokes, Miss Brown, Miss Westmacott, Lord Aldenham, &c. Of our many sub-editors only two are left, Mr. Jas. Brown, who has Un- to Uncong, and the Rev. W. R. Wilson of Dollar, who, having just finished Ti-, is working To- over again. Profs. Skeat and Weekley, Miss Edith Thompson and her sister, Mr. Jas. Platt, Mr. Amours, Mr. Cleland, Mr. Whitwell, and many other friends still help; while others, of whom Dr. Furnivall is the chief, collect material, which is much needed for the Supplement to the Dictionary. Sir James Murray has to rise at 5.30 or 6 every morning, and work till late at night, to clear his allotted day's work. For "put" the quotation-slips numbered 7,500; the bundle was 2½ ft. thick, and the slips, set end to end, would have measured three-quarters of a mile. Its groups and senses run to 80, with about 240 subdivisions. *Put* meant first thrust, push, knock down, but gradually weakened, and took the place of *don*, seen in *don*, *doff* your coat, while thrust, push, place, set, lay, took its place. The relation of *putt* or *put* the stone, or at golf, to the ordinary *put* is difficult; and the origin is obscure, though we have an O.E. *putunge*. The derivations of *pull* and *push* are difficult: they are perhaps Dutch. *Put*, Sir James Murray thinks, is onomatopœic, of the sound made by pushing or putting a substance on a table, mod. Dan. *putta*. In some of our dialects *put* is used for the butting of animals with horns or heads. S is the largest letter in the Dictionary; C is the second; and P the third, nearly as large as C, though in Old English it contained only a score of words. French, Latin, Greek, and barbarous languages have added many terms. *Pseudo-* takes up three pages, and is divided into three parts. It first appears in Wyclif, and gets common after 1600. The triple part now in hand will finish P.

Many other interesting words were dealt with briefly by the reader, and the hearty thanks of the meeting were voted to him for his long and devoted service to the Dictionary, which his energy, learning, and skill, combined with the generosity of the Oxford Press Delegates, and the voluntary efforts of over a thousand helpers, have rendered a credit and honour to our language and our country.

ROYAL ANTHROPOLOGICAL INSTITUTE.—May 18.

—Prof. W. Ridgeway, President, in the chair.—Dr. W. L. Hildburgh read papers on Tibetan and Burmese amulets. He first referred briefly to the general principles underlying the employment of amulets, and then touched on the beliefs in demons or evil spirits as producers of certain diseases, and on the use of protections against such diseases and against others not necessarily caused by similar influences. He also outlined the principal reasons guiding primitive peoples in their choice of amulets. Passing to Tibetan amulets, the author divided them, for convenience of reference, into religious, secular, and natural amulets. The religious amulets consist principally of the well-known printed paper charms, of which a considerable number were exhibited, small images of deities or the like, and relics and other articles with which religious ideas are associated. The secular amulets are such as are formed artificially, though the intercession of supernatural beings is not immediately concerned. Such are twisted metal bracelets against strains in the arms, or charms of plaited cords. The natural amulets consist of substances in which the protective or curative virtues are inherent, frequently so because of supposed sympathetic connexion; for instance, parts of the tiger, the elephant, the musk-deer,

and other animals, especially such parts as the teeth, claws, bones, or hairs. The medicinal use of such objects was also mentioned.

The paper on Burmese amulets covered the ground in much the same manner. Amongst the principal Burmese amulets referred to by the author were rings made of genuine or imitation elephant hair, ornaments of elephant-nail, parts of various animals, coral, amber ornaments, representations of animals, and objects which had been subjected to magical ceremonies. A small number of Nepalese amulets were also exhibited and their objects explained. Collections of amulets were used to illustrate the other papers.

HISTORICAL.—May 20.—Archdeacon Cunningham, President, in the chair.—K. N. Gopal Pillai was elected a fellow; the United Universities Club was admitted as a Subscribing Library.—Prof. Firth read a paper on 'Later Tudor Ballads,' especially dealing with those on the Rising in the North, 1569, and its consequences, and with the Armada. The President, the Secretary, and Prof. Pollard spoke shortly on the subject.

The Alexander Medal is awarded to Miss N. Neild for an essay on 'The Social and Economic Condition of the Unfree Classes in England in the Twelfth and Thirteenth Centuries.'

FOLK-LORE.—May 19.—Miss C. S. Burne, President, in the chair.—Miss A. Werner read a paper entitled 'The Bantu Elements in Swahili Folk-lore.' By taking the folk-tales in Bishop Steere's and other collections and comparing these with other variants, Miss Werner succeeded in showing that, contrary to what might have been expected from a casual perusal of the tales, Arab and Bantu elements existed side by side in Swahili folk-lore. Miss Werner dealt chiefly with the "hare" series of tales, especially that one relating to the finding of water by the animals, of which she gave several versions. The influence of Islam was traced throughout the versions, and the gradual substitution of Arab for the original characteristics was commented upon. Miss Werner showed that the animal fables exhibited a distinct tendency to shade off into simple *Märchen* with human characters, a fact which seemed to disprove the assertion that the animal fables and the *Märchen* indicated a distinct difference in culture. Traces of native belief were also shown to exist in other tales, notably that of 'The Story of the Children and the Zimwi' and that of 'The Story of the Carpenter and the Amulet.' Miss Werner alluded to the custom of eating the new crops with a special kind of flour, and suggested that this was a survival of the Bantu harvest custom by which the eating of the firstfruits was forbidden until they had been tasted by the chief. A survival of totemism was found in the custom of every family having certain food—animal and fish—which its members were not allowed to eat, the real meaning of the tabu having been lost under Arab influence. The initiation ceremonies contain a strong Bantu element in the figure of grass and leaves which is carried about by a man, ostensibly to frighten the boys. In the discussion which followed the paper Mr. Nutt referred to the resemblance which existed between one of the legends mentioned by Miss Werner and that of Balder in the Eddaic mythology. Mr. Wright gave a folk-tale parallel from Jamaica; and Dr. Gaster, Mr. Calderon, and the President also spoke.

Before the paper Mr. Wright exhibited a military mail cap picked up on the battle-field of Omdurman, and carrying several interesting amulets.

MEETINGS NEXT WEEK.

- TUES. Royal Institution, 3.—'Biological Chemistry,' Lecture I., Dr. F. Gowland Hopkins.
- WED. Archaeological Institute, 4.30.—'A Note on some Early Crucifixes, with Examples from Roydon, Ipswich, and Marlborough,' Nina F. Layard; 'Exhibition of an Early Bone Crucifix lately found at Clare Market,' Mr. F. W. Reader; 'A Note on Fonts at Barnard Castle and Sedgfield, Co. Durham,' the Rev. H. Bedford Pim.
- Entomological, 8.—'On the Colonization of New Nests by Myrmecophilous Coleoptera,' Mr. H. St. J. Donisthorpe.
- THURS. Institute of Actuaries, 5.—Annual Meeting.
- Royal Institution, 3.—'A Modern Railway Problem: Steam v. Electricity,' Lecture I., Prof. W. E. Dalby.
- Linnean, 8.—'On the Alcyonaria of the Sealark Expedition,' Prof. J. A. Thomson; 'On the Cephalochorda of the Sealark Expedition,' Mr. H. A. S. Gibson; Report on the Porifera Collected by Mr. C. Crossland in the Red Sea, Mr. R. W. Harold Row.
- Chemical, 8.30.—Wolcott Gibbs Memorial Lecture, Prof. F. Wigglesworth Clarke. Papers: 'The Molecular Weight of Tetraethylammonium Bromide and the Atomic Weight of Carbon,' Mr. A. Scott; 'The Rate of Formation of Azoderivatives from Benzenoid Diamines,' Mr. V. H. Voley, and others.
- FRI. Geologists' Association, 8.—'The Fossiliferous Lower Keuper Rocks of Worcestershire,' Mr. L. Johnston Wills.
- Royal Institution, 9.—'Researches in Radioteleggraphy,' Prof. J. A. Fleming.
- SAT. Royal Institution, 3.—'The Vitality of Seeds and Plants: (1) A Vindication of the Vitality of Plants,' Dr. F. F. Blackman.

Science Gossip.

PROF. F. WIGGLESWORTH CLARKE of Washington will deliver the Wolcott Gibbs Memorial Lecture to the Chemical Society next Thursday evening.

MESSRS. WHITTAKER & Co. will publish immediately, under the auspices of the Seventh International Congress of Applied Chemistry, now being held in London, a volume on 'The Rise and Progress of the British Explosives Industry,' which has been compiled by members of that section of the Congress. It will contain numerous illustrations and portraits.

THE death at the age of sixty-five is reported from Berlin of Dr. Wilhelm Engelmann, Professor of Physiology at the University of that town, and an authority on muscular and nervous anatomy. He held a professorship at Utrecht before he was appointed to Berlin.

BARTHOLOMAEUS VON CARNERI, author and critic, whose death in his eighty-eighth year is announced, was a close adherent of Darwin's theories, on which he based his own philosophical system. Among his works are 'Sittlichkeit und Darwinismus,' 'Der moderne Mensch,' and 'Empfindung und Bewusstsein.' Though almost forgotten now, he at one time took an active part in Austrian politics, and till 1891 sat in the Abgeordnetenhaus as a member of the Liberal party.

THE annual Visitation of the Royal Observatory, Greenwich, will be held next Saturday, the 5th prox.

THE sun will be vertical over the equator about 2 o'clock in the morning (Greenwich time) on the 22nd prox., which will therefore be the day of summer solstice in the northern hemisphere, and of winter in the southern. The moon will be full at 1h. 25m. on the morning of the 4th, and new at 11h. 28m. on the night of the 17th, being nearest the earth on the afternoon of the 12th. An eclipse of the moon will take place on the night of the 3rd, the total phase lasting from 2 minutes before 1 until 2 o'clock in the morning of the 4th at Greenwich, where the moon will set at 4 minutes before 4, nearly half an hour before she is clear of the penumbra; the whole phenomenon will be better seen further west. This will be followed by an annular eclipse of the sun on the 17th, the central line of which will pass from Siberia, over the North Pole (where the eclipse will probably be just total), to Greenland. An occultation of γ Virginis will take place on the evening of the 24th: disappearance 9h. 15m.; reappearance 9h. 59m. Mercury will be at inferior conjunction with the sun on the 14th, and will scarcely be visible next month. Venus moves during June from Taurus into Gemini, passing south of Castor on the 25th, and of Pollux on the 28th; she sets a little later each evening, and will be nearly west of the crescent moon on the 19th. Mars is in Aquarius, and will enter Pisces on the 14th prox.; he rises earlier each morning, and about midnight at the end of June. Jupiter, nearly in the middle of the constellation Leo, sets about midnight. Saturn is visible in the morning, situated in the eastern part of Pisces; he will be in conjunction with the moon on the 13th.

WE have received Bulletins Nos. 15 and 16 of the Kodaikanal Observatory. The former contains an interesting paper by Mr. Evershed on radial movements in sun-spots, giving a series of line shifts in spot spectra observed last January; the latter is an investigation by Mr. Gilbert Walker

of the curvature of lines in the spectrum formed by a plane grating.

PROF. MAX WOLF, of the Astrophysical Institute, Königstuhl, Heidelberg, announces that the star B.D.+58°.1782, which is registered in the 'Durchmusterung' of the ninth magnitude, was noted on the 8th inst. to be of only the eleventh; yet on the 22nd ult., as on many previous occasions, it was estimated at Heidelberg, as at other places, of the ninth, so that it would seem to be subject to some remarkable change. In a general list it will be reckoned as var. 17, 1909, Draconis.

FINE ARTS

OUR LIBRARY TABLE.

Art Prices Current, 1907-8. ('Fine Art Trade Journal' Office.)—This is one of the many attempts to do for art sales what has for so long been done for book sales. Mr. Slater himself made an attempt to cover the ground not already touched by 'Book-Prices Current,' but his experiment lasted for only two seasons. 'Sale Prices,' published at the office of *The Connoisseur*, has lived for several years, and covers many phases of collecting, from books to coins and pictures to postage-stamps, and it is probably to its heterogeneous character that its comparatively long life is due. 'Art Prices Current' is the handiest record of its kind, and within its limits, yet published.

It, however, falls far short of perfection, and as it reports only the sales of pictures, drawings, and prints held at Messrs. Christie's its title is misleading, since porcelain, decorative furniture, tapestry, and many other things have as much claim to the generic term "art" as pictures and drawings. Moreover, it is unreasonable to confine a volume with such a comprehensive title to the sales at a single, though leading, auctioneer's.

An annual volume reporting art sales can only be valuable when it is edited with discretion and knowledge. This volume seems to be merely a reprint of Messrs. Christie's officially priced catalogues of pictures and engravings, which any one can purchase. The one strong point of the publication is its Index. It therefore will serve very well as a "key" to bound volumes of the original sale catalogues; but beyond this its utility is questionable. Every lot in every sale reported is apparently included, although many lots failed to reach 10*l*. This is to err on the safe side, but it would have been better to set a limit, and to annotate entries where notes or explanations are really needed. Twice as much space sometimes (e.g., p. 41) is accorded to engravings which fetched only 2*l*. or 3*l*. as to important pictures which sold for thousands of pounds. The totals of the sales, even when easily obtainable—the Humphrey Roberts and the S. G. Holland Sales, for instance—are omitted.

Errors of transcription are numerous. "Dickens" (p. xvi) should be Dickens. "Muncacsy" (pp. 44 and 142) is not the correct spelling of the name of the Hungarian artist; nor is "Rivaux" (p. 143) the proper form of the abbey rendered famous by Turner. What does "Manuscript book, with selections from various authors, needle-work and velvet binding, &c." (p. 157), convey to the average reader? The entry "S. L., 14" in the Index answers to nothing that we can find on p. 14. 'Art Prices Current' cannot rank as a useful work of reference until it is placed in the hands of a more careful editor.

The National Gallery. By Paul G. Konody, M. W. Brockwell, and F. W. Lippmann. Vol I. Illustrated. (T. C. & E. C. Jack.)—The first volume of this important undertaking (the earlier numbers of the serial issue were noticed in *The Athenæum* of March 13) makes an imposing appearance with its scarlet cover and gilt lettering. It comprises nine out of the seventeen parts which will complete the work. The general appearance in this form is much more satisfactory than in the serial issue. We note a table of contents, and a 'List of Illustrations' (in which the names of the artists are those given in the Official Catalogue), with the National Gallery number in each case. The volume takes the reader, without a confusion of detail and hair-splitting discussion of attributions, through the Italian schools to those of Flanders and Germany, concluding with the Holbeins and the Burgkmair family. It may be doubted if there is any other popular guide to the history of painting which gives such an admirably condensed account of a subject which has given birth to a whole library. As we pointed out in our previous notice, the descriptive particulars on the fly-leaf of each picture are not so full as they might be. The head-dress in the 'Portrait of a Lady' by an artist of the German School, Plate LII., is described as "a large white cap." It would be more accurate to call it a coif. She holds in her left hand "a sprig of forget-me-not"—which looks more like the common flax (*Linum usitatissimum*); and nothing is said about her maiden name of Hoferin being inscribed on the picture, which was at one time attributed to Sigismund Holbein, but may, as the authors suggest, be by Wohlgemut, whose style it closely resembles.

THE second volume of the *Allgemeines Lexikon der bildenden Künstler* (Leipzig, Engelmann) has appeared at no long interval after the first. In 600 pages the biographies extend from Antonio da Monza to Salomon Bassan. Among the more important articles are those of Frey on Arnolfo di Cambio (whom he distinguishes sharply from Arnolfo di Firenze), Kristeller on Jacopo de' Barbari, with a very full bibliography, and Knapp on Fra Bartolommeo. The shorter articles we find generally accurate and authoritative. Our impression that this is an indispensable handbook to serious students of art is fully confirmed.

THE NEW ENGLISH ART CLUB.

THE removal of the New English Art Club to more spacious premises may have a far-reaching influence on the development of what, after all, is the liveliest group of painters at present working in this country. Their exhibition represents contemporary art, though hitherto it has necessarily done so imperfectly. Other societies too often admit a painter only when he has passed the period of active research, and is in a manner living on his capital. The fortunes of these institutions have therefore but an indirect influence on the development of art. It is otherwise with the New English Art Club, and the result of the new venture will be watched with interest.

One effect of the enlarged scale of the exhibition is obvious, and doubtless will be duly pointed out by the Cassandras of the press. The compact little group of artists which has hitherto controlled the fortunes of the society—making it almost a family affair, self-sufficing, and owing little to outside contributors—will hardly be able to fill the Suffolk Street galleries without

lowering the standard of work. We hasten to add that nothing of the sort is at present noticeable in a show full of interest, wherein the level of merit is decidedly high. But it must be remembered that the last winter exhibition was suppressed, so that there has been a double period of preparation. Even so, while the most important, and as a rule the best, work remains that of the members, the proportion of outsiders to members exhibiting is as two to one. Even if members are willing to continue generously to defray the expenses of an exhibition largely employed for the benefit of others, so large a body of outside contributions must in the long run become more widely representative of English painting—must be selected to some extent from work which lies outside the two or three main movements which have dominated recent exhibitions of the Club. A general advance and a more comprehensive aim are clearly indicated, and seem, indeed, so bound up with the due furnishing of larger premises that the shutting up of some of the galleries has, we believe, been contemplated as a possibility by certain spirits inclined to shirk the dangers of responsibility.

This negative policy will, perhaps, be averted by another effect of the changed environment, which may have received less attention, but is none the less plain to the impartial observer. The mere act of showing a collection of typical New English Art Club pictures in so spacious a gallery as the largest of the Suffolk Street rooms involves a reconsideration of standards. The centre of interest shifts from the painting of Mr. Steer and Mr. Orpen to that of Mr. Augustus John, who, by a happy coincidence, emerges for the first time as a painter of definite promise in a direction of general interest. We have frequently urged artists to consider the advisability of laying the foundations of a more public art—of a school of painting adapted for decorating places of public use, as distinct from the (commercially) moribund school which appeals every year less effectively to the private tastes of rich individuals; and one of the principal obstacles to this desirable change of objective has been the apathy of the body of artists who had the best title to the reputation of being progressive and the heirs of the future. They continued obstinately to attach paramount importance to what we may call the allusive rather than the intrinsic qualities of a picture, and this made their work inevitably ineffective for purposes of large decoration. We would not minimize the importance of this quality of allusiveness, to the development of which most of the best painting of the past dozen years has been devoted—the quality which enables a picture to impress us by evoking the remembrance of some natural effect; but we submit that its development has been on very special lines, and in a sense unduly literal. It has proceeded by an over-analysis of colour, an elaboration of aerial perspective which destroys the integrity of the work as a piece of paint, and above all weakens its effect when seen from any but "the picture distance." Modern painters have long been accustomed, however, to scoff at the man who must needs rub his nose against a picture; and as for the greater distance—well, the members of the N.E.A.C. have never really seen their pictures at a greater distance than the one at which, by their literal truth, the planes come together logically into a semblance of illusion, and by their close resemblance to three-dimensioned space enable us to forget that we are looking at a mass of paint which, as a thing in the flat, is worried and over-modelled and lacking in strength of rhythm.

Even so intellectual a thing as painting is controlled by material facts, and the accident of a larger gallery may induce a larger and less professional outlook. The painter may be reminded that the picture which looks right from but one point of view is inevitably suitable for private possession alone, for only two or three persons at a time can take that particular point of view. If the picture is to be enjoyed by a roomful of people, the claims of a bolder and more generalized design must be considered. And if he sees a work which admits these claims alongside his own, the artist will admit that the latter, in its escape into three-dimensioned space, may have gained in complexity, but lost in force and directness.

We cannot altogether regret the years spent in this witchcraft of colour adumbration. There has emerged from it Mr. Wilson Steer, who is in this domain a master—seems, indeed, to have been born expressly for such work; and while none of his followers is quite so natural and happy within its precincts, we must acknowledge an occasionally astonishing capacity, as in Mrs. Cheston's brilliant pair of pictures, *Under the Cliff* (60) and *The Glen* (65). None the less we hail Mr. John's effort at decoration, *The Way down to the Sea* (41), as a return to a saner and more legitimate, and above all more useful manner of painting.

Even if we look at it sideways in a foreshortened view, this nobly compact system of lines retains something of its eloquence; and in his use of colour Mr. John shows a like return to the elemental, refusing to develop minor differences which add nothing to the human significance of his picture. Somewhat too consciously, perhaps (and hence a certain discord), he has determined to eliminate aerial perspective, as only compromising the carrying power and legibility of his design; yet we cannot help feeling that he was right in reducing this element to greater simplicity than is currently demanded by the painters around him. Even Mr. Steer's *Broken Bough* (42), a capital example of his powers, looks small and tortured beside Mr. John's large and tranquil spacing.

There is no question here as to which is the more perfect artist. Mr. Steer is that, incomparably, but we feel that if we survey the whole field of art with that largeness which reduces later European painting to an episode, then Mr. Steer's art is an oddity, albeit a most poetic one, while Mr. John's is a return to the grander and more monumental tradition. He has the true use for detail, as in his selection and vivid presentment of the curious greasy mud, breaking as it dries into starry fissures, which is characteristic of the dank melancholy of the period of neap tides. The types of the women, moreover, with the exception of the one to the left of the composition, are noble and expressive, and we fail to see in them the repulsiveness for which their creator is perennially chaffed. Except in the exaggerated leanness of the one figure already referred to, this appears to us a work of great power and seriousness, which we commend to the attention of those purchasers for provincial galleries who occasionally anticipate by a dozen years or so the verdict of London. This procession of women, with the frail and bloodless child, seem to tread resignedly the inevitable soiling path of decay towards some Stygian flood, sadly sunlit, yet stagnant, on the opposite bank of which the spectator discerns an unreal shore of illusively golden sand.

This is Mr. John's first successful venture

in poetic painting. His portrait of *Mr. Nicholson* (58) is in his earlier vein of clever, but not very inspired realism. It is like the work of Mr. Orpen, though the head is perhaps better painted. On the other hand, the use of the curtain is an obtrusive example of bad design. Mr. W. Rothenstein's *Right Hon. Charles Booth* (55) is free from the theatricality which in Mr. John's portrait may have been a little authorized by the sitter; but while the head is sensitively and finely modelled, we are oppressed by the obtrusively cold colour of the hair, which finds no answering note in the general scheme of the background, and here also the criticism of being hung in a large gallery is valuable to the painter. Mr. Rothenstein's portrait group (64) is noticeable for the delightful character of the masquerading boy, but there is a want of nicety of relation between the modelling of this head and what should have been the more elusive modelling of the mother's profile. The other half of portraiture, which achieves greater pictorial unity, but fails in intimacy of characterization, is well shown in Mr. Philip Connard's gleaming study of *A Spanish Lady* (32), and, with greater solidity and rather less colour-sense, in Mr. Orpen's *Portrait Group* (13) of Mr. George Moore and an audience.

Among the drawings, Mr. Walter Sickert's *Benedetta della Madonna* (173) is the most striking of the figure studies; while of the newer comers Mr. Lees is noticeable for his leanings towards Pre-Raphaelitism, and Mr. Albert Rothenstein shows drawings from life, careful and alert, but a little wanting in easy rhythm. As yet it is his ostensibly humorous work, like No. 195 or No. 202, which is most spontaneous. Mr. Beerbohm's caricatures are amusing, but the advance in draughtsmanship which astonished every one last year is not quite sustained in his present work.

Among the landscapes, Mr. Steer's three drawings (318, 319, 322) are incomparably brilliant; and we should mention also the work of Prof. Holmes (309), Mr. Kneen (336), Mr. D. S. McColl (315, 323), and Mr. Mark Fisher (270).

OTHER EXHIBITIONS.

At the Leicester Galleries Mr. Francis James's flower pieces, overpoweringly brilliant as they prove to their neighbours in a mixed exhibition, are necessarily intercombative when hung together. He is inclined to choose, moreover, occasionally as subjects certain prim flowers with which a painter of more naive temperament would succeed better. With the full rolling forms of tulips and the like he deals, on the other hand, in masterly fashion, and with the flash of anemones and fresher gleam of narcissus. Nos. 21 and 18 show him at his subtlest, Nos. 16 and 59 at his utmost splendour. The exhibition is unapproachable in its kind.

In Mr. Clausen's show alongside the water-colours (of which the effects of hoarfrost, Nos. 1 and 7, and of night, Nos. 2 and 47, are the best) easily outshine the smaller oil studies by their greater ease and spontaneity. The to him more laborious medium, however, brings its compensation in more sustained efforts, like the large *Visit* (29) or the two charming portraits of children (25 and 45). In this medium the closer finish yields the finer results.

The exhibition of work by the Hon. Neville Lytton and Mr. Charles Louis Geoffroy at the Carfax shows some technical training, but is far below the artistic level of the exhibits we are accustomed to see at this gallery.

THE CUTHBERTSON SALE.

THE important collection belonging to Mr. E. H. Cuthbertson was sold by Messrs. Christie on the 21st inst., many of the prices obtained being very high.

Pictures, English School: Reynolds, *The Snake in the Grass*, a young woman reclining on a bank, and raising her right arm to hide her face from Cupid, who stands before her, loosening the strings of her blue sash; a snake appears in the grass at her side, 5,145*l.*; Miss Franks, in white dress brocaded with gold, a blue sash round her waist, 504*l.* Romney, Mrs. Blackburne, in white striped muslin dress, a red Oriental sash round her waist, 5,460*l.*; Mrs. Newbery (Mary Raikes, only sister of Robert Raikes; married Francis Newbery, 1770), in brown dress with light-blue ribbons, seated, hands clasped, 5,355*l.*; Portrait of a Lady, in yellow dress with short sleeves, powdered hair, 493*l.* Vicat Cole, *Near Leith Hill*, Surrey, with peasants and sheep, evening, 110*l.* Constable, *A View on the River Stour*, 714*l.*; *In Helmingham Park*, 441*l.*; *Salisbury*, 404*l.*; *A Cornfield near Brighton*, 126*l.* D. Cox, *The Cross-Roads*, 588*l.*; *A Windy Day*, 451*l.*; *Changing Pastures*, 178*l.*; *The Return of the Flock*, 262*l.*; *A Moorland Landscape*, 178*l.* C. Fielding, *Dunstaffnage Castle*, Argyllshire, 110*l.* W. Müller, *On the Medway*, 294*l.* J. Stark, *View near a Farm*, 136*l.*

Continental Schools: Corot, *Landscape*, with trees on the left, under which stands a peasant in a red cap, 3,307*l.*; another landscape, a sandy road by the side of a wall, a man and two women conversing in the foreground, 2,940*l.* Daubigny, *Paysage dans l'Eure*, three peasant-women on a rough road to the right, leading to a clump of trees, 2,205*l.*; *La Seine à Nantes*, looking across the river to the town, a greystone bridge in the centre, 1,627*l.* N. Diaz, *In the Forest*, 1,890*l.*; *The Forest of Fontainebleau*, 1,627*l.*; *Three Ladies*, in Oriental costume, with two dogs, 1,732*l.* J. Dupré, *A River Scene*, two cows grazing on the further bank, 2,835*l.*; *A Woody River Scene*, with cows in a field in the distance, 735*l.*; *La Soulaie*, a sluggish stream with willows, a boy angling from the bank, 1,055*l.* H. Harpignies, *Range d'Arbres près la Loire*, sunset sky, 787*l.*; *The Mediterranean Coast*, 1,071*l.*; *La Loire près Source*, the river in the middle distance, with hills on the further side, 2,100*l.*; a river scene with a mill, a peasant angling from the bank, the sinking sun reflected in the clear water, 1,312*l.*; *Evening*, a quiet pool surrounded by trees, with two storks at the water's edge, 735*l.*; *A Woody Landscape*, with a hill on the right, and a river in the middle distance, 367*l.* C. Jacque, *The Flock*, a shepherd, in blue blouse, and carrying a staff, with a flock of sheep near the side of a wood, 3,360*l.*; *La Bergère*, a peasant-girl carrying a satchel, with sheep emerging from a shed, 2,205*l.* E. van Marcke, *Cattle in a Stream*, with a herd of cattle in a pasture on the left, 3,990*l.*; *Three Cows at a Pool*, 819*l.*; *A Group of Cows on the Bank of a Stream*, 546*l.* J. Maris, *View overlooking a village*, in grey morning light, a barge moored against the further bank of a canal, near three willow trees, 3,150*l.*; *Scheveningen*, low tide, with two stranded fishing-boats, 945*l.*; *A Dutch Road between Two Dykes*, with a peasant taking three horses to a farm, 1,890*l.*; *A Shepherdess and Sheep*, the shepherdess in white cap, leaning upon a staff, looking at her dog, 1,102*l.* T. Rousseau, *The Winding Road*, a rough road, on which are pools of water, and a peasant woman carrying a truss of hay upon her head, 4,830*l.* C. Troyon, *Cows Drinking*, 945*l.*; *A Shepherd and Sheep*, an old shepherd advancing down an avenue, 2,205*l.* Rosa Bonheur, *Head of a Ram*, 189*l.* J. C. Cazin, *River Scene*, with a windmill, cottages, and boat, moonrise, 346*l.* P. J. Clays, *Dutch Pincks at the Mouth of a River*, 420*l.* E. Fromentin, *Returning from Hunting*, Arab horsemen fording a river, 651*l.* J. J. Henner, *Head of a Girl*, with flowing hair and blue dress, 504*l.* S. Lepine, *The Seine*, 399*l.* G. Michel, *A Landscape*, with a sandy road in the foreground, a windmill on a rising ground to the left, 110*l.* J. Veyrassat, *Loading the Hay Wain*, 210*l.*

Drawings: D. Cox, *Milking-Time*, 63*l.* J. M. Whistler, *A Girl with a Fan*, pastel, on brown paper, 220*l.*; *A Study of a Girl*, in red, pastel, on brown paper, 252*l.*

The 101 lots realized a total of 77,456*l.*

Messrs. Christie sold on the 24th inst. the following drawings, from various collections: C. Fielding, *A Mountainous Landscape*, with cattle on a road, 111*l.* J. Israël, *Returning from Labour*, 105*l.* J. F. Lewis, *The Hosh of the Artist's House*, Cairo, 52*l.*; *The Gourieh*, 75*l.*

Fine-Art Gossip.

The Burlington Magazine for June opens with a demand for an inquiry into the circumstances attending the sale of the Duke of Norfolk's Holbein. The French section of the portrait exhibition now open in Paris is discussed by M. Andre Pératé; and the historical portrait exhibition at the Burlington Fine-Arts Club is criticized by Miss Mary F. S. Hervey. Both papers are illustrated, Major Palmer's portrait attributed to Holbein forming the frontispiece of the number. A third illustrated article deals with the work of Mr. P. Wilson Steer in connexion with the foundation of an art gallery at Johannesburg. Mr. R. L. Hobson continues his studies of early Chinese porcelain with an elaborate article on Celadon, to which five full-page plates are devoted. Among the contributors of shorter notes may be mentioned Prof. Georges Hulin de Loo, Mr. Herbert Cook, Mr. Campbell Dodgson, Mr. W. H. J. Weale, and Miss Emily H. Stephens, the last-named giving an account of a recently discovered fresco at Fiesole. In the American section Dr. Sirén concludes his series of articles on Trecento pictures in the United States.

THE first exhibition of pictures, sculpture, and craftwork by the members of the United Arts Club, Dublin, was opened in the Club Studio on Monday last.

AN exhibition of pictures of life in the West of Ireland by Mr. Jack Yeats is now on view at the Leinster Hall, Dublin. The work shown is characterized by simplicity and directness. The West of Ireland peasant types are admirably observed, the studies of circus life being especially interesting.

J. F. W. writes:—

"In your review last week of Hind's 'History of Engraving and Etching,' you state Bohn to be the publisher of W. F. Tiffin's 'Gossip about Portraits.' It should be John Russell Smith, 1867."

WE regret to hear of the death of M. François Émile Michel, a talented artist, to-day most widely known as a writer on art, and a contributor to our own columns. M. Michel was born at Metz on July 19th, 1828. He studied art under M. Migette, a local drawing instructor, and was for a time a pupil of Maréchal, the stained-glass painter. M. Michel obtained medals at the Salons of 1868, 1889, and 1900, having been in the interval (1892) elected a member of the Institute. One of his earlier pictures, 'Gardeuse d'Oies,' is at Nantes; and two of his later pictures are in the Luxembourg—'Semailles d'Automne,' from the Salon of 1873, and 'La Dune, près de Harlem,' from the Salon of 1885. He continued to exhibit at the Salon up to the present year. He wrote many volumes on art, including two big books on Rubens and Rembrandt, 'Études sur l'Histoire de l'Art'; and several monographs in the "Artistes Célèbres" series, including Boucher, Terburg, and Hobbema. At the time of his death he had just finished an elaborate work on the Forest of Fontainebleau, with numerous illustrations.

THE last number of the *Archivio Storico Lombardo* contains an article (by Angelo Monteverdi) on the tomb of the Persian martyrs SS. Maris, Martha, Audifax, and Abachum, formerly in the church of S. Lorenzo at Cremona. The writer proves (what had been assumed by many critics) that the tomb was the work of the Pavian sculptor Amadeo, whose signature it bore, together with the date 1482, though date and signature are unfortunately no longer in existence. Of the fragments of the tomb, which was broken up in 1798 on the suppression of the church of S. Lorenzo, eight

bas-reliefs now decorate the two pulpits in the cathedral of Cremona; a tondo with the Annunciation is in the Louvre; another with the Nativity is in the sculpture museum in the Castello at Milan; and three statuettes of the Madonna and two saints have disappeared. The attribution of the "Anonimo," who in 1525 ascribed the sculptures to Amadeo, was therefore correct; and Vasari, who assigned them to "Geremia da Cremona," was mistaken. The opinion of Count Malaguzzi, Amadeo's most recent biographer, is fully confirmed by the results of Signor Monteverdi's investigations, while the theory of another Italian critic that the tomb was the work of Pietro da Rho falls to the ground. The writer of the article goes on to show that the authenticated works of Giov. Pietro da Rho prove him to have been a sculptor of moderate endowments, and that many of the works ascribed to him are either by Amadeo himself or are good examples of that master's workshop; and he further shows that the Milanese Giov. Pietro da Rho is not to be confounded, as has constantly been the case, with Pietro de Rondo of Cremona, a painter and sculptor whose name is frequently met with in documents, but by whom no existing works are known.

THE artist Ferdinand von Recniecek, whose death at the early age of forty is announced from Munich, was chiefly known by his satires of society in *Simplicissimus*.

THE various "récompences," and prizes of the Salon des Artistes Français were published on Tuesday last. We can mention only a few of the more important. In the section of painting the Prix Lefebvre-Glaize (900*fr.*) is awarded to M. Clovis Cazes, who also obtains a medal. The Prix Rosa Bonheur (1,500*fr.*) is taken by M. Charles Fouqueray. No first medal has been awarded, and of the seven second medals M. Louis Biloul gets one for his 'Baptême des Enfants trouvés,' and Mlle. Morstadt one for her 'Campement devant le Bourg.' In sculpture the five first medals are awarded to M. Louis Couvers, A. Terroir, G. Verez, Roger-Bloche, and P. Roussel. In engraving the second medal is taken by M. Lafleur; in architecture the first medal goes to M. Tony Garnier.

M. CHARLES BRUNNER, who was for many years with M. Sedelmeyer, the well-known Paris picture-dealer, is opening this week at 11, Rue Royale, Paris, a new gallery, and his first public exhibition will consist of some fine portraits of various periods and schools, particularly French, English, and Dutch. The proceeds of this exhibition will be devoted to the relief of the poor fishing population of Brittany and Normandy.

HERR J. HALLE sends us the sale catalogue of a remarkable collection of English and French engravings of the eighteenth century, sporting prints, &c., which will be sold at his rooms in Ottostrasse, Munich, on June 15th and the next three days. As the many illustrations of the catalogue show, a number of rarities will be offered.

MUSIC

THE WEEK.

COVENT GARDEN.—*Production of Debussy's 'Pelléas et Mélisande.'* *La Tosca.*

IN 1778 Mozart wrote to his father about Benda's two duologues, 'Medea' and 'Ariadne auf Naxos,' works which he had heard with the greatest pleasure. "You probably know," he says, "that there

is no singing, but declamation; sometimes, indeed, words are spoken while the music is playing, and then the effect is most magnificent." And he gives his own opinion that "most recitatives should be treated in *opera* in this way; and only occasionally, when the words are suitable for musical expression, should there be singing in the recitative."

Although Benda's two duologues were much played and much discussed, the new art was soon forgotten. It has been revived by M. Claude Debussy in his 'Pelléas et Mélisande,' which was produced at the Opéra Comique, Paris, in 1902, and performed for the first time in England at Covent Garden yesterday week. History, however, never repeats itself exactly. Benda's spoken dialogue, or rather declamation, has become what has been aptly described as intensified speech; while his music, with due allowances for the period, was similar in spirit. M. Debussy is of opinion that Wagner, owing to the symphonic character of his music, failed to bring about a true union between music and drama, except at certain happy moments, among which he would, we presume, include many pages of the first act of 'Die Walküre,' and especially the scene in the third act when Brünnhilde pleads with Wotan. M. Debussy's criticism is, we believe, just. The emotional music and the rich orchestral colouring have been the chief causes of Wagner's success. Much of his art-work can be, and is, enjoyed in the concert-room, and by many who, though they hear the music-dramas at the opera-house, trouble little, except perhaps at exciting moments, about what is being sung on the stage. During the whole of 'Pelléas et Mélisande' the mystic play, with its fate-bound mortals, or "marionettes," to use Maeterlinck's expression, commands attention. At first the music may be described as colour, atmosphere; but as the tragedy grows in intensity, the music becomes also emotional; the last three acts are the most impressive.

By means of masterly orchestral colouring and exquisitely delicate harmonies, M. Debussy in his instrumental works has produced some striking effects; the music, however, often seems to require a detailed programme to enable the hearer to follow the train of the composer's thoughts. In 'Pelléas' the stage provides such a programme, and all the chiaroscuro and colouring experiments are at once felt to be as appropriate as they are skilful. Colour has always been considered one of the chief beauties of nature, and the composer's tone-painting in connexion with trees, water, and sky is specially characteristic.

The rendering of the work under the direction of Signor Campanini was extremely fine. Of the poem there is no need to speak, but in performance the way in which Mélisande plays with the ring before it falls into the water seems to spoil a romantic situation. Then, again, among the numerous scenes the very short one in the vaults of the castle

appears superfluous. The interpreters—Miles. Féart, Bourgeois, and Trentini, who impersonated Mélisande, Geneviève, and Yniold respectively; and MM. Marcoux, Warnery, and Bourbon, the Arkel, Pelléas, and Golaud—were all excellent, and their enunciation so distinct that the book of the text was for once unnecessary. The piece was superbly staged. It deserves, and we hope will achieve, success. Masterpieces such as 'Orphée,' 'Don Juan,' 'Fidelio,' and 'Tristan' will not be cast into the shade by 'Pelléas et Mélisande,' for comparison between it and works of so different a kind is not possible.

Puccini's 'La Tosca' was performed on Wednesday evening, and attracted a large audience. Mlle. Destinn as Floria sang beautifully; but either she was not at her ease, or it is not a part that suits her well. It must, however, be noted that it was her first appearance in that difficult part. Signor Anselmi was a good Cavaradossi, while Signor Sammarco and M. Gilibert impersonated Scarpia and the Sacristan with their usual efficiency.

Musical Gossip.

MADAME ADELINA PATTI took part last Saturday afternoon in the concert at the Mansion House organized by the Lady Mayoress in aid of the National Society for the Prevention of Cruelty to Children. She was in good voice, and sang with her wonted skill and finish. Madame Clara Butt, Miss Phyllis Lett, the Earl of Shaftesbury—who has an agreeable light tenor voice—and Mr. Kennerley Rumford also contributed songs; and Miss Marie Hall played three violin solos. The Westminster Orchestral Society gave several animated performances in the course of the afternoon.

M. SERGEI KUSSEWITZKY gave his second orchestral concert at Queen's Hall on Tuesday. His reading of Tchaikowsky's Symphony in E minor was excellent. We especially liked the plaintive touches he introduced into the Valse, thus rendering it more in keeping with the rest of the work. Herr Leonid Sobinoff sang airs from operas by Tchaikowsky and Rimsky-Korsakoff with good taste. He has a tenor voice of excellent quality.

THE programme of M. Paderewski's recent concert at the Paris Conservatoire included his new Symphony, Beethoven's 'Emperor' Concerto, and the one in C minor, by M. Saint-Saëns. The orchestra was under the direction of M. Messager.

At the third Empire Concert at the Albert Hall last Saturday the programme consisted for the most part of familiar music. Sir Alexander Mackenzie's 'Britannia' Overture was played by the combined bands of the London Symphony Orchestra and the Coldstream Guards, and Mr. Arthur Hervey conducted his tone-picture 'On the March.' A 'Chorus of Empire' and another chorus, 'Empire of the Sea,' composed by Dr. Charles Harriss, the organizer of the concert, for chorus (Royal Albert Hall Choir) and orchestra, were performed for the first time. In both the writing is straightforward, but the former is the bolder and stronger. The artists included Madame Albani and Sir Charles Santley. The conductors were Sir Frederick Bridge and Dr. Harriss.

At the "Haydn Centenary Concert" of the Incorporated Society of Musicians, on June 12th at Messrs. Broadwood's, a

short paper on Haydn will be read by Dr. W. H. Cummings.

A BRONZE portrait medallion to the memory of Dr. James Culwick was unveiled in St. Patrick's Cathedral, Dublin, on the 20th inst. by his Excellency the Lord Lieutenant. The memorial, the work of Mr. Oliver Sheppard, was erected by the members of the Orpheus Choral Society, of which Dr. Culwick was the founder and conductor.

WE learn from Dr. Erich Prieger that the Beethoven Quintet for wind instruments performed at the recent Bonn Festival was probably written between 1798 and 1802, and that, although an early work, it shows signs of the coming man. Only one movement has been preserved in its entirety, viz., the Adagio. Missing bars in the opening Allegro have been made good from a corresponding passage in the movement, though Beethoven, of course, might have presented them in varied form. Of the Minuet only twenty bars exist, so any attempt at restoration was hopeless. The finale has not been found.

THE death is announced of Isaac Albeniz, the Spanish composer. He was born at Comprodon in 1861, and after studying under various teachers, notably Brassein and Liszt, appeared, and with success, as a pianist. Later, however, he devoted himself to composition. His opera, 'The Magic Opal' was produced at the Lyric Theatre in 1893. 'Enrico Clifford' and 'Pepita Jimenez' were brought out at Barcelona in 1894 and 1895.

THE Max Klinger monument to Brahms, which has been placed in the foyer of the new Musikhalle at Hamburg, was unveiled on the seventy-sixth anniversary of the birth of the composer.

PERFORMANCES NEXT WEEK.

MON.-SAT.	Royal Opera, Covent Garden.
—	Grand Italian Opera, Drury Lane (Wed. Matinée, 2.30.)
TUES.	Miss Julia Hochstadter's Vocal Recital, 3, Bechstein Hall.
—	Mr. Arthur Newstead's Pianoforte Recital, 8, Bechstein Hall.
WED.	Mr. Marmaduke Barton's Pianoforte Recital, 3, Bechstein Hall.
—	Madame Olga Samaroff's Pianoforte Recital, 3, Steinway Hall.
—	Miss Maria Freund's Vocal Recital, 8.30, Bechstein Hall.
—	Messrs. A. Roth and Sven Kjellström's Pianoforte and Violin Recital, 8.30, Steinway Hall.
THURS.	Miss Marie Horne's Costume Recital, 3, Queen's Theatre.
—	Madame Leginska's Pianoforte Recital, 3, Aeolian Hall.
—	M. Samazeuilh's Cello Recital, 3, Steinway Hall.
—	Miss Zukerman's Pianoforte Recital, 3, Bechstein Hall.
—	Mr. Macmillan's Recital, 8.15, Queen's Hall.
—	Miss Lily Ormond's Vocal Recital, 8.30, Aeolian Hall.
—	Miss Helene Stylianides's Vocal Recital, 8.30, Bechstein Hall.
FRI.	Miss Jeanne Darlay's Vocal Recital, 3.15, Bechstein Hall.
—	Mr. Plunket Greene's Song Recital, 3.30, Aeolian Hall.
—	Société des Concerts Français, 8.30, Bechstein Hall.
SAT.	Mr. Boris Hambourg's Cello Recital, 3, Aeolian Hall.

DRAMA

OUR LIBRARY TABLE.

The Bancrofts: Recollections of Sixty Years. By Marie and Squire Bancroft. With Portraits and Illustrations. (John Murray.)—As their former book, 'On and Off the Stage,' is now out of print and often inquired after, Sir Squire and Lady Bancroft have "retold" their "remiscences in a different way." Twenty of the sixty years mentioned in the title were spent by them in the control of two London theatres, the old Prince of Wales's and the Haymarket; and the financial results of that memorable enterprise must make the mouths of modern managers water with envy. "The net profit," we are told, "on the twenty years' management exceeded the sum of 180,000l." Of course, expenses were smaller then: "John Hare's first salary was only 2l. weekly, nor did he ever reach with us the high figures subsequently paid, as it never exceeded 20l." So again with dramatists: "The highest fees paid by us to Robertson were at the rate of 5l. for each performance of his comedies." And with theatres:

"The nightly expenses at the old Prince of Wales's never exceeded 70*l.*; at the Haymarket, when we began there, they reached 100*l.*, and had increased by the end of our stay to 120*l.*" Here is another remarkable statement: "The word 'failure' is taken to mean the production of a play by which money was lost; in the course of our twenty years of management we had four such catastrophes: 'How She Loves Him,' 'Tame Cats,' 'Wrinkles,' and 'The Merchant of Venice.'" Four failures in five times as many years! How lucky the Bancrofts must consider they were in their times when they look around them and see that in our modern playhouses the proportion of successes to failures is that of about one to four. It is, indeed, on the contrast which they furnish between the theatrical conditions of thirty or forty years ago and those of our day that the piquancy of these memoirs largely depends.

Discussing the two questions of why he and Mrs. Bancroft, as she then was, left the Prince of Wales's for the Haymarket and why they retired from management, Sir Squire in answering the first point reminds us that during their conduct of their two houses fifteen new theatres were opened. In explanation of his retirement he quotes the "sordid" reason that they realized a profit of 15,000*l.* in six months at the Haymarket, but also adds that their chief difficulty, through ever-increasing opposition, was that of "keeping together what for many years had been a picked company." May not another reason have been that with a larger playhouse and a kind of play expected of them which required more spectacular and therefore costly illustration, they found themselves involved in a highly speculative policy, and therefore shrewdly resolved to abandon their management while it was still supremely successful and showed the splendid profits already mentioned?

On the whole the figures and financial details are the most interesting features of this book, which is not without "padding." Still, it contains reminiscences of the notable playwrights with whom its authors came in contact—Tom Taylor, Wilkie Collins, H. J. Byron, T. W. Robertson, and Sardou—as well as an abundance of amusing anecdotes. It was Byron who, when he had remonstrated with a provincial landlady over the sleepless night he had passed under her roof, and been told indignantly that there was not a single flea in her house, replied: "I am sure of it too; they are all married and have large families." Edmund Yates figures as the hero in another of Sir Squire's tales. He was at table d'hôte abroad with Sir Arthur Sullivan, and the latter had drawn his attention to a pretty woman some seats distant from them. Yates the better to see her rose from his chair, whereupon Sullivan rapped on the table and called out, "Hear! Hear!" as if for a speech. The attention of the guests was attracted, but Yates was still absorbed, till suddenly he perceived his ludicrous position and sat down "positively blushing." Sardou Sir Squire portrays thus:—

"He was a small, nervous, lean, and wiry man, shabbily dressed, wearing an old smoking cap, his throat enveloped in a white silk muffler—et tonjours souffrant, he being a martyr to neuralgia. His head in those days, when he was only 47, struck me as a mixture of familiar points in pictures of Napoleon, Voltaire, and a typical Jesuit father, while his smile was almost as telling as Henry Irving's."

Naturally Sir Squire has some significant allusions to Irving. He talks of the wonderful refinement which came upon his friend's features—in later years, he is quick to add; in earlier days "there was a smack of the country actor in his appearance....even a suggestion of a type

immortalised by Dickens." Sir Squire is loud, too, in praise of Irving's generosity and genius; but he does not seem to have found the atmosphere of autocracy at the Lyceum particularly agreeable, for he remarks: "My wife and I had been content to choose plays without regard to ourselves: the policy at the Lyceum was on another plane." He tells us also how he vainly tried to induce Irving, after Ellen Terry's success in 'Much Ado,' to stage 'As You Like It,' and how he mentioned Terriss for Orlando, Forbes Robertson for Jacques, and Fernandez for the banished Duke, and urged that Ellen Terry should be allowed, "while still young, to show us Rosalind," only to be met with the answer: "Good—good!—but where do I come in?" "Touchstone," he was told, and the suggestion did not please. Sir Squire adds:—

"'King John' and 'King Richard II.' were other plays I more than once in friendly talk ventured to urge upon him; while he allowed all his own wealth of ideas concerning a grand production of 'Julius Caesar,' for which he had splendid help from Alma Tadema, to slide away and vanish, losing eventually the opportunity of playing Brutus, and casting Forbes Robertson and Terriss for Cassius and Marc Antony."

In 1878, he says, he assured Irving that success could be achieved as readily at the Lyceum as at the old Prince of Wales's ('Diplomacy' was then running) if money were spent freely and wisely. "I adhere to my belief," now asserts Sir Squire, "but wide is the difference between spending and wasting." He also narrates a curious story about Irving's hacking to pieces a portrait of himself—"a clever likeness, but not a pleasant one"—painted by Mr. Sargent, and exhibited in 1888 at the Academy.

Irving, he informs us, once consoled with him over his having been so closely associated with the 'Caste' comedies: "What a pity, for your own sake; for no actor can be remembered long who does not appear in the classical drama." Let Sir Squire Bancroft take comfort. He and the light-hearted actress who first portrayed Polly Eccles, and gave us a famous Lady Teazle and Peg Woffington, are sure of their place in stage-history. There is no playgoer to-day but owes them a debt of gratitude. So long as Robertson's name is remembered, theirs can never be forgotten as pioneers in the development of our modern drama.

ERRATUM.—No. 4256, p. 612, col. 3, l. 33 from foot, for "Gainsborough" read Guisborough.

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LITERATURE

Transactions of the Third International Congress for the History of Religions.
2 vols. (Oxford, Clarendon Press.)

THE first International Congress on the History of Religions (to leave out of account the preceding Congresses at Chicago and Stockholm) met at Paris in September, 1900, on the occasion of the Paris Exhibition. Under the authority of the Direction of the Exhibition, a committee was chosen by the professors of the section of religious sciences of the École des Hautes Études, and a scheme was prepared which involved as a mere matter of organization an arbitrary classification of religions into eight groups: (1) Primitive; (2) Chinese, Japanese, &c.; (3) Egyptian; (4) Semitic (including Islamic); (5) Indian; (6) Greek and Roman; (7) Teutonic, Celtic, and Slavonic; (8) Christian.

This classification was adhered to in the succeeding Congress at Basle in 1904, and in the Oxford Conference of 1908, except that in the latter a ninth section ('Method and Scope of the History of Religions') was added dealing with the whole from the point of view of comparative science.

For the time being this classification may pass unchallenged; but when we turn to the three sets of publications of these Conferences we are not to expect an exhaustive treatment of all, or even any, of the sub-heads. The very nature of a Congress militates against such an idea. Half its value as an institution lies in the personal stimulus which comes from the intercourse of the leading exponents of the science, and this element never finds expression in the learned papers read at the Congress.

In addition to this, the limitations of time and space which are always imposed upon the readers of papers prevent anything like extended treatment. As a rule, those at Oxford had not to exceed 2,000 words in length, and many of them were communicated, and are here printed in a form so abbreviated as to be almost useless. This is probably inevitable, but the result on the mind of the reader is a sensation that he is witnessing a gorgeous phantasmagoria, an epitome of human life of all time and every clime, mirrored forth to him only in shreds and patches. The reason for this is that for the subject as a whole (though not certain sections of it) we are still in the stage of accumulation. With the exception of the various presidential addresses, which contain general résumés of progress in the separate sections, the papers read before the Congress are uniformly contributions to this phase of the work, with here and there timid attempts at classification and definition.

It would be impossible, in a single notice, to attempt a review of the mass of specialist and scientific material offered for perusal. But fortunately, as far as English readers are concerned, the main interest will probably concentrate round those two departments in which English scholarship has consistently distinguished itself, New Testament criticism and anthropology. Of these two departments, the former is but poorly represented in the volumes before us. It seems, indeed, that there is a momentary pause in the productivity of English scholars in the domain of reconstructive criticism of early Christian documents and history. Hort's 'Introduction to the Apocalypse' and Westcott's 'Gospel of St. John,' for instance, which have appeared independently of the Congress, are only posthumous publications. This pause suggests a doubt whether the time has not at last come for a gathering-up of the main results of the last fifty years of preparatory critical work in this particular section; whether the time for a preliminary synthesis is not at last at hand. Why should the man in the street wait while scholars are hunting about for fresh hairs to split? Why should not the pure history of yesterday become the applied history of to-day?

When we turn to anthropology something like the same idea presses upon us. Although here the possibility of synthesis is not so patent as in the domain of the early history of the Christian Church, there are still signs that some preliminary synthesis would clear the ground of a good deal of rubbish. There is evidence of this even in the volumes before us. Up to the present our path has been blocked by a system which by the mere power of its symmetry tyrannizes over us. If such a preliminary synthesis (by which we mean not a recapitulation of evidence or a restatement of theory, but an attempt at scientific orientation of material) as is here advocated were attempted, the claims of Animism would have, we think, to be widely reduced. Of whatever clime or time

man may be, there are two distinct phases in his religious consciousness—his belief in the spirit world and his belief in God. The two appear to the present writer to be unrelated. The one is on this side the gulf which divides the natural from the supernatural; the other is on the other. Up to the present it has been held that Animism explains the rudiments of both. We maintain that an intelligent synthesis would destroy that claim. Animism in the hands of Dr. Tylor's school explains only the dead material of religion, viz., that material which concerns the human, the natural, the world of the dead, of animated nature, ancestor worship, and so on; that is, all that lies on this side the gulf. What lies on the other side, the truly supernatural, cannot originate in Animism, and Animism does not explain it. The idea of God is derived from nature worship, at the back of which lies Mana; and this is not contradicted by the recognition of possible links between souls and gods, or between magic and prayer. However religions are compounded, the animistic stuff is divisible from the god stuff. The question for anthropologists is not whether magic preceded Animism (and so preceded religion) or vice versa, or whether magic and religion spring from the same root and are only two faces of one medal. The question is to find for Animism a geological layer in man's history. And if in that layer we find fossils of different (and therefore earlier) beliefs and conceptions of an all-father, a sun god, a nature god, a creator, then the anthropologist should throw back his investigation to these prior forms, and show whence they came, and how they were developed, for that they were developed we entertain no doubt. But such is the tyranny of the symmetrical Animism theory that competent anthropologists seem to shrink from evidence which seems plain enough. Such evidence is set forth not merely in Dr. Tylor's seventeenth chapter and in Laing's 'Making of Religion,' but also in place after place of the volumes before us—in Hollis's 'Nandi,' Spilsbury's 'South American Tribes,' and in Prof. Giles's address as president of the China and Japan Section. Such material seems to point uniformly to decaying phases of monotheistic belief—belief in a power to which or to whom evil of any kind is displeasing—as existing among widely separated savage races whose religion is now admittedly animistic. The animistic phase must therefore be the later. Instead of boldly tackling this material, Mr. Clodd timidly hints at a pre-animistic stage in which the root idea is that of power—power everywhere, power logically apprehended, but immanent, and as yet unclothed with personal and supernatural attributes—so unclothed because logic demands that in a pre-animistic stage man had not conceived of phenomena as divided into the natural and the supernatural. With hardly less hesitancy Mr. Marett follows suit, and develops this conception of Mana into a pre-animistic category. The next step is to whittle down the

fossil remains of a decayed monotheism in the Australian, Semite, negro, or Red Indian, deprive it of any conception of personality, reduce it to a sentiment, until it is simply Mana. So there is only one stage in front of Animism, and Animism still remains the sole begetter of gods. Now this will not do, for the reason that in the decaying or decayed monotheism of these aboriginal tribes there is an element of morality and a moral distinction between the god who delights not in sacrifice and the selfish animistic gods to whom sacrifice is made.

If once this evidence is admitted, it opens the gates not to one pre-animistic stage, but to several—to a long cycle of development which not only preceded Animism, but went on widely different lines. Wherever they came from and however they reached their present habitat, the Australian, the Mexican, the Red man, took with them from some central source a developed nature worship or a form of monotheistic belief originating, let us say, in nature worship. This is the grain of wheat in the countless bushels of the Winckler-Jeremias gigantic theory of an *altorientalische Weltanschauung*, the literature of which is set forth in Prof. Morris Jastrow's presidential address to the Semitic Section in vol. i. This nature worship appears in a flourishing form where, as in Mexico, the climatic conditions favoured it; and it appears as decaying and ever receding into the dim background where, as in Arabia, Australia, &c., the conditions (impossibility of agriculture, &c.) are unfavourable. As it recedes into the background, these branches of savage mankind are thrown on to themselves and evolve their own religious sense, proceeding therein by way of Animism. Finally wherever this Animism, when once developed, comes into living contact with any older, purer monotheism, it gives to it its own savage impurities—the tribal anthropomorphic god, the blood offering, and the sacrificial feast. The Arabs did this for Semitic religion, the Aztecs for Mexican religion, the Celts and Teutons for the Christian religion.

There is an excellent illustration of such a process in the volumes before us. De Groot's paper on the Taoist Church maintains that the introduction of magic, wine sacrifice, &c., was an accretion on the monotheism of the earliest ages of Chinese religion and on Chinese Buddhism, and that it took place comparatively recently, in the second century of our era. Did these new elements come from the older system of magic in Japan which was subsequently built up into the rituals of Shinto? We should certainly conclude this from M. Revon's paper on these rituals in the second volume of these 'Transactions.' All such importations of impurities from lower (though not necessarily earlier) forms of religion constitute the dead-wood material which is to be found in every existing religion. This is a different hypothesis from that which underlies the old degeneration theory; and it may, at any rate, yield a more workable basis for systematization

and synthesis than Animism alone. Why, for instance, may not Mana be the dimly perceived and degenerate remembrance of that former tradition of monotheistic belief belonging to a stage historically prior to Animism? If so, Mana is only a pre-animistic category in the sense that it belongs to a different and earlier train of development in Polynesian history.

Taking, therefore, those savages of the dispersion who went their own animistic way as typical of, say, Neolithic man, we find that Animism is incapable of explaining the full content of the religious belief of Neolithic man. It is to the present writer inconceivable that primitive man could arrive at the conception of the supernatural as the result of thought—of an attitude of mind—of a philosophy, for Animism is all these. Primitive man at the point where he parts company with the mammals is a being who merely acts. He does not think. His thought grows out of, is posterior to, his activity. And in his religious growth the same is true. He first has a ritual, an act of observance, and out of that ritual or act of observance is derived a sense of the supernatural. But neither Mana (Mr. Marett's Mana) nor Animism can account for the supernatural, for neither of them has a ritual. Power may be extra-human, greater than my power or yours. It is not therefore supernatural. The spirit which animates the body is extra-human after death. It is not therefore necessarily supernatural. The spirit of the trees or rivers or animals is extra-human. It is not therefore necessarily supernatural. Animism teaches us that they are one and all viewed by primitive or savage man as natural. As a system Animism yields one form of ritual—funeral offerings for the dead (the most sterile ritual, by the way, in the whole religious domain, as is significantly shown in Seligmann's paper on the Vedda cult of the dead in the volumes before us). It explains the doctrine of souls, hell, and ancestor worship, from which springs the circle of the lesser gods. But in the study of religion nothing is more remarkable than the sharpness of the line which is drawn between the lesser and the greater gods. Those have grown from below, these have descended from above. This is not merely a distinction between the private worship of the gods of the hearth and the public worship of the god of the clan or the State. It is a fundamental distinction of kind and of derivation. If it should be objected that at any rate Animism yields the supernatural through a second possible channel, viz., the belief in a future life, the answer is easy. In developed religious systems the doctrine of a future life involves two elements: (1) the soul element which has survived the death of the body, and (2) the God element. The latter has no intrinsic connexion with the soul element at all, but all systems, whether of religion or philosophy, strive to bring them into connexion. The soul is absorbed into God, or it is brought before God to be judged, or it is admitted to worship God through all eternity, to dwell

where He dwells, and so on. The very nature of these links, their arbitrariness, their distressingly matter-of-fact concreteness, show that they are unreal, are invented. Between the spirit world (which primitive man has evolved through Animism) and the world of the supernatural (which man has evolved through some distinct, and as yet unexplained process) there is no link except that which poets and philosophers and prophets have imaginatively created.

At bottom the tyranny of system-builders in this domain of religious history is due to mere abstract thought. It is easy to postulate what seems a logical and harmonious scheme of human cultural development thus—first stage, man parting company from the mammals and inventing ghosts and ancestor worship; second stage, tribal nomadic man with his tribal god, totems, and sacrificial feasts; third stage, pastoral and agricultural man with his nature worship; fourth stage, politically organized man with a merely politically organized religion. When once the assumption is made that all men everywhere have passed through these or some such stages, and always in the same sequence, then it results that Animism represents the lowest stratum of human religious phenomena. The reply to this is that the scheme thus sketched, or any such scheme, is conjecture, and that the assumption may be unwarrantable. In a climate fitted for agriculture man may have passed to the pastoral stage without the intermediate step of nomadic life, and so may have become a worshipper of the sun before, or without ever, possessing a clan god. It is reasonable to suppose that this has happened in portions of Asia. The key to the mystery of human religion will only be found, if ever it is found, by studying the purely religious phenomena side by side with the climatic and physical phenomena of this or that race of mankind.

Such is the view of the present writer. But it is well to add that in this immense and "proper study of mankind" the data are so wide and so susceptible of varied interpretations that diverse theories may be equally justified. More, they may all equally possess some portion of that essential truth, the search for which is the preoccupation of all serious men.

The Life and Times of Master John Hus.
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COUNT LÜTZOW, who already by his books has made Englishmen familiar with the history and literature of Bohemia, here essays to complete his survey by giving them a sketch of the famous national hero Jan Hus. Hus is the great man of Bohemia, as Copernicus is the great man of Poland, the sister nation. The knowledge of the former, however, is confined to a narrower circle. The nationality of which Hus was so proud is now mixed up with the glories of a powerful and hostile

nation which is on its frontiers. For a great number of people Hus was a German and spoke "a vulgar kind of German dialect," and Comenius fares no better, though his works on education have a great reputation. In this goodly volume of about four hundred stately octavo pages we have a picture of the real Hus drawn by a patriotic hand, impartially presented, with the opinions of friend and foe carefully analyzed, and all religious bias eliminated.

To the Englishman the materials for the real life of Hus are scanty. Three names to be mentioned with honour are Milman, Creighton, and Wratislaw. The first two treat the subject on a broad basis; Wratislaw goes into minutiae and is thoroughly familiar with his subject, but has a heavy style which, it must be confessed, does not allure us. The time, then, had come for a description of Hus and the Hussite wars with more ample treatment. Of Hus we may say not merely *noscitur a sociis*, but also *noscitur ab inimicis*. The feud between German and Bohemian is acute at the present time, probably because there is so much scope for antagonism; but in the earlier days the German Reformer and Bohemian Reformer went hand in hand. Luther recognized Hus as a glorious predecessor, and is said to have kept his bust in his house; this is in strange antithesis to the attacks of Loserth and prejudiced men of the kind.

The Count begins his book naturally with a slight sketch of the struggles which led to Hussitism. Our own Wyclif appears on the scene; he no doubt had immense influence upon Hus, but the latter was much more than a pale copy of the English Reformer. Perhaps the late Dr. Bigg was right when he satirized the literary style of Wyclif. This would make us think that his influence was not so paramount, and therefore Hus had something of his own, and was not a mere copyist, as the Germans affect to believe him. Probably few Englishmen have heard of Peter Payne, the Principal of St. Edmund Hall, Oxford, who is said to have carried the doctrines of Wyclif to Bohemia. We have not space to go into the scanty details of the life of Hus, who was poor, and when he was preacher at the Bethlehem Chapel in Prague inveighed against the simony and luxury of the priests. The necessity of spiritual and simple lives was one of the great lessons he taught, and, as Milman said, the right of private judgment in religious matters.

The great papal schism, when three Popes were in the field, was raging when the Council of Constance was summoned. All this, being matter of universal history, is familiar, and we need only remark that Count Lützow has weighed the obscure points with due care, such as how far Sigismund had given a safe-conduct to Hus. The picture drawn of the King of the Romans is repulsive: he was a man of thoroughly immoral life, and his arrogance was shown by his silencing the monk who ventured to correct

him for making *schisma* of the feminine gender. The points urged against Hus are fully discussed by Count Lützow. He has read the latest authorities, and we must leave the reader to the enjoyment of his controversial pages.

A most important chapter is that in which Hus appears as a patriot. He not only wrote many of his chief works in Bohemian, but also took great pains with his style, turned mongrel words out of the language, and even corrected the orthography of words, just as Luther did with German. He further tried to introduce a simple and popular way of singing in churches. Bohemia at the present time boasts an excellent scholar, Dr. Flajshans, who is editing the Bohemian works of the great Reformer.

We have not space to tell of the treacherous imprisonment of Hus at Constance, and the indignities which he endured in his dungeon, where he was chained in a loathsome hole. Count Lützow dissipates many of the legends about him; for instance, his reply to the old woman who seemed so anxious to have him burnt, and caused the martyr to cry out, "Oh sancta simplicitas." There is also no truth in the story that, punning on his name, he said he was only a goose, but after him a swan would come. This silly tale, as Count Lützow well remarks, is based upon the idea that Luther meant a swan in Slavonic, which is incorrect.

The book possesses all the ordinary furniture of a complete biography, if we may use the phrase. There is a good excursus on the portraits of Hus, which, like those of Mary, Queen of Scots, do not agree. Count Lützow wisely leaves the decision as to the best unsettled. We note the presence of an excellent Index, and a new account of the trial and execution. The one previously familiar was that of Mladenovic, secretary to one of the Bohemian lords who went with Hus to Constance. Some of the Bohemian letters written by the martyr in prison have been preserved.

We hope that this book will find many readers; it is the record of a great and glorious life, the details of which have been unduly ignored by Western Europe.

The Municipal Records of the Borough of Dorchester, Dorset. Edited by Charles Herbert Mayo. (Exeter, Pollard & Co.)

THIS goodly volume of over 750 closely printed pages of 'The Municipal Records of Dorchester' compels admiration, if only for the industry and patience which its compilation must have entailed. Its authors may be congratulated on having brought a valuable work to a successful issue, in spite of scant support, and in face of pecuniary and other difficulties of no light order. For example, the Corporation of Dorchester was "unable to contribute financial aid." Canon Mayo, well known in connexion with Dorset antiquities, is the editor, and Mr. Arthur W. Gould, of whose ancestors Dorchester was an old home, has laboured with him

to produce the book through years of discouragement. The work was begun twenty years ago by Henry J. Moule, Curator of the Dorchester Museum, who was himself a devoted worker in anything pertaining to the history of his native town and county. He started on it in 1886, just eight hundred years after Domesday was made.

The mention of the Great Survey recalls the fact (known to all who have personally examined its records) that Dorchester possesses a "Domesday" (so called) of its own, in the shape of a thick square volume containing 181 parchment leaves, bound in stout oak boards covered with stamped pigskin, this, however, not being its original binding. It would take too long to describe the contents of this interesting volume, but it may be noted that it begins with the by-laws sanctioned by the Court of the town "on Monday next after Michaelmas, 2 Henry V.," 1414. The book is termed Domesday in one of the earliest entries, thus: "fiat etiam commune registrum....et ille qui hoc habeat necesse....dabit....clerice pro scriptura in Domesday tres denarios." These by-laws are all printed in Hutchins's 'History of Dorset,' and contain some curious matter.

The scope and importance of these municipal records could not be better shown than in the Introduction, wherein Dorchester is described as being "fortunate in the possession of a series of Charters, dating from the reign of Edward I.; of a register of Conveyances and Devises of lands and burgages within its boundaries called 'Domesday,' beginning in 1395; and of a large number of Account and Minute Books, from which many interesting particulars may be gathered bearing upon the life of the townsmen in their social, religious, and trading relations."

Canon Mayo resists the temptation of looking back beyond the fourteenth century to that remote past in which Dorchester (or what may perhaps be more accurately termed the head-quarters of the Durotriges) may be seen emerging in the dawn of history, nor does he do more than allude to the associations which the shire-town of Dorset has with the Roman occupation.

Probably most people called upon to write anything about Dorchester must feel it difficult to avoid reference to the Roman period. To begin its history in the reign of Edward I. seems late; much must have happened even in that out-of-the-world corner since Vespasian fought the thirty battles and captured the twenty *oppida*, of which Suetonius speaks, and of which, doubtless, Maiden Castle was one of the strongest and most formidable. To those who know its history the "ancient and honourable town," as Mr. Gould terms it, is still Roman. Roman always in its name, it is Roman in its plan, coins, pavements, and such-like evidences of its origin being continually brought to light.

Yet to have municipal records extending as far back as 1305 is, in its way, a thing to boast of, even though the charter be letters patent from the sovereign of the

day (Edward I.) to make a prison for Dorset, in preference to any other town in the county. It is difficult to say what was the population of the town at that time, but we know that in Saxon times it was a royal borough, and we may learn from Domesday that in the days of Edward the Confessor it contained 175 houses and had two moneyers, comparing, in this respect, at a disadvantage with Shaftesbury, which had 257 houses and three moneyers at that time, as Canon Mayo has here pointed out. Probably this difference in population may be accounted for by the fact that Shaston (to give this interesting old town its local name) included a rich nunnery founded by Alfred nearly 200 years before the Conquest, wherein lay the body of Edward the Martyr, at whose tomb many miraculous cures were wrought, pilgrims resorting to it from all parts of the kingdom.

To return to Dorchester: the town in its long history has had its vicissitudes, for when the Domesday Survey was made only 88 houses remained. By the time of Edward III. it had attained to the dignity of two bailiffs, and the privilege of paying 20*l.*, the farm of the vill to the Crown, to Peter le Brugge yearly for his life on account of his good service to the King and Isabella his daughter (1357). Thenceforward, until we come to the period of the Commonwealth, the long catalogue of charters, minute books, and other documents, extending to several pages, reveals comparatively little of general historical interest, useful as it may be to the specialist in such subjects. Nevertheless we get valuable glimpses of the attitude of the townsfolk of Dorchester, noted in the Civil War for their "malignancy"—what share they took in the conflict, what preparations for defence were made, and the result. Concerning the fortifications of the town readers of the 'History of the Rebellion' may recall a passage in which they are spoken of in a very slighting manner. Clarendon relates how

"Mr. Strode, a man much relied on....took Dorchester on his way to London; and being desired by the magistrates to view their works and fortifications, and to give his judgements of them,"

after he had walked about them, he told the authorities "that those works might keep out the Cavaliers about half an hour."

The importance of Dorchester in mediæval and later days may be judged by the fact that the town contained, according to Savage, only 349 houses in the 29th year of Henry VIII, and in the 36th of Elizabeth (1594) less than a score more, whilst by 1763 there were actually fewer than in Tudor times.

In this volume the corporate development of Dorchester is traced, and we learn that, whilst Exeter had a mayor in 1206, this office was not established at Dorchester until upwards of 400 years later. The first formal charter of incorporation was granted in 1610. This provided that

"no person not being a free burgess or free inhabitant of the borough should presume

to exercise any art, occupation, or mystery, or use any shop or station for sale therein, except in the time of fairs and markets, under pain of forfeiture, fine, and imprisonment."

Not only so, but no inhabitant was allowed to take a tenant who was not a freeman, or demise a building site to any other, or employ a journeyman or servant not approved of by the Governing Body, or sell the goods of any foreigner which he had not lawfully bought. All outside the company of freemen were styled "foreigners." Nineteen years later Charles I. granted another charter, which Canon Mayo shows must have had considerable effect in arresting the growth and development of the town.

Emerging from the backwaters of local life, as it were, and glancing down the stream of our national history, we may speculate as to what mark the brief tragedy known as the Monmouth Rebellion and the reprisals graphically related by Macaulay had on these municipal records; the answer is, apparently, none. Passing on, we find that the threats of Napoleon's invasion do not seem to have disturbed the townspeople so much as might have been expected, a subscription of fifty pounds, and a discontinuance of an entertainment usually given by the Mayor at Michaelmas, being the extent and measure of their patriotic zeal. The reason for this is afforded in the following extract:—

"The Corporation having expended a considerable sum in the building a new Town Hall prevents them from contributing more largely, and agreeable to their wishes, on the present alarming crisis....Feb., 1798."

This Town Hall, the building of which thus checked the ardour of the Corporation in the defence of their country, has disappeared; it was engraved in a nice little plate by Birrell after Nash, which shows the High Street with many old houses, since demolished. It is not included in the book now under review, in which the illustrations are few and not particularly important. The Index, however, is copious and excellent; and students will appreciate the accurate and scholarly nature of the work.

The Political History of England.—Vol. IX. 1702–60. By I. S. Leadam. (Longmans & Co.)

MR. LEADAM avails himself freely of the labours of scholars, yet his own pages bear ample witness to the fact that we are reading the words of one who has done original work. It is unreasonable to expect one man to cover all the documents of a period so large as that assigned to Mr. Leadam, indeed, the scope of the series to which his book belongs probably forbids it; but we can easily detect many indications that the author often verifies the statements of the authorities he uses. The publications of the Historical Manuscripts Commission have been used with judgment, and the independent work he has done on the Hard-

wicke and Newcastle papers adds to the value of the book. Mr. Leadam possesses that gift of selecting and disposing incident which is essential for the confused time with which he deals. He has succeeded admirably in the difficult task of giving a luminous and concise account of the events underlying the succession of Ministry after Ministry and party after party, the numerous diplomatic revolutions of the first half of the eighteenth century, and their influence on the destinies of England. A curious feature of this period is the occasional incursion of foreign adventurers into the affairs of countries with which they had no obvious connexion. Alberoni, the son of an Italian gardener, and Ripperda, a self-seeking Dutchman, each in his turn imposed themselves on the leaders of Spain; later in the century Casanova and Cagliostro found princely ears for their charlatanry; while Frederick's indifference to the nationality of his instruments is notorious. Law, the Scotsman, is remarkable among these adventurers, because he not merely subjugated the Regent's judgment, but also obtained a momentary empire over almost the whole of French society, high and low. Russia was more often than not ruled by foreigners. In England alone, thanks chiefly to Parliamentary government, our rulers escaped from the wiles of such schemers, anxious to promote grandiose projects for their own glory and profit; but the difference of circumstances was so little understood at the time that Ripperda is stated to have had strong hopes of transferring his activities to England after he had been expelled from Spain.

To some extent Mr. Leadam's book suffers from the fact that we have not in this series Prof. Lodge's volume on the period from 1660 to 1702 before us. English foreign policy is intelligible from 1660 to 1748 when we bear in mind the use the great Courts of Europe made of the house of Stuart. This house fell in 1649, was restored in 1660, and finally crashed to the ground in 1688. An historian can now write the adverb "finally," but to the men of the eighteenth century it was not at all clear that the second fall was irremediable. For many years after the flight of James II. efforts were made to restore the exiled dynasty. The ill-planned expedition to Ireland, and the "Fifteen" and the "Forty-Five," are specially notable, yet a careful reading of the secret history of the time soon discloses other schemes that seemed destined to succeed. The plan of the astute Louis XIV. was to maintain many pretenders in order to create diversions elsewhere, and accordingly he supported Ragoczy in Hungary, Max Emanuel in Bavaria, and James III. in England. In this respect at least Louis XV. followed in the steps of his great predecessor, for when he wanted to secure Flanders in 1744, he supported Prince Charles Edward in an expedition against England that year. But, owing to a fierce storm, the plan fell through; and as Charles Edward was no longer useful to him, Louis did

not support the second expedition in 1745.

That projected in 1749 was prepared with care. The author readily sees the connexion between foreign affairs and events in Scotland and England, but it is evident that the similar relations between the continent and Ireland lie largely outside the sphere of his knowledge. The evidence for this union of Irish and French interests is contained in the Southwell papers, the King correspondence, and the unpublished State Papers in the Record Office. Still, even a perusal of printed documents shows the vital character of this union, for from the reasons laid down in the Penal Code it is clear that the harsh legislation of Louis XIV. and his plots against England served in no scanty measure to place some terrible enactments on the Statute Book of Ireland. If Mr. Leadam turns again to Unno Klopp's 'Fall des Hauses Stuart'—and he uses Klopp freely—he will find much evidence in support of this statement. The reports of the Imperial ambassadors are decisive in this matter. Indeed, it is not too much to say that the influence of imitation on legislation has rarely been more forcibly witnessed. We regret that we cannot help the writer in his attempt to solve completely the mystery of the origin of the blow dealt at the Irish Nonconformists by the hands of the English Ministry of 1704. We lately examined the unpublished State Papers for this period, and found that Froude's pencillings on the documents seriously interfered with our use of them. The author's account of the Palatine settlement in Ireland ought to have dealt somewhat more fully with the causes of its failure. William King and Southwell planned a plantation in the South corresponding to the famous one in the North. Southwell tried, indeed, to bring the linen trade from Lisburn to Kilkenny, and Crommelin seconded his efforts. The Palatines were to a large extent tradesmen, and they were now expected to become farmers; naturally the scheme resulted in failure. We are glad to notice that in discussing the *Sherlock v. Annesley* case Mr. Leadam refers to the decision of the Irish Court of Exchequer, February 24th, 1709. We wish, however, that he had given a reference to the famous litigation between William King and the corporation of Londonderry. This lawsuit made King a convinced Nationalist, and he consequently urged his friend Molyneux to write 'The Case of Ireland's being bound by Acts of Parliament in England Stated.' Mr. Leadam is in error in stating that King was Irish: he was a Scotsman, and when his people came to Ireland became more Irish than the Irish themselves.

In closely packed, lucidly written chapters the author surveys the rise and fall of Walpole and the early career of the elder Pitt. He never loses himself in details, nor forgets in following ramifications the main objects of policy, whether abroad or at home. We are pleased with the excellent short chapter on the literature and manners of the period; still, twenty-

four pages seem a scanty allowance for the important years from the accession of Anne to the death of George II.

The whole book affords a singularly compact, clear, and well-proportioned account of a complicated period. The six plans of battles and the two maps constitute an important addition to the volume. The bibliography forms an admirable feature; in fact, it renders the book invaluable to those who wish to carry their studies further. We are specially pleased that an effort has been made to render the student some assistance by critical hints in this section, and to point out where he may best obtain information of a more detailed nature than can be given within the limits of a general history.

NEW NOVELS.

Daphne; or, Marriage à la Mode. By Mrs. Humphry Ward. (Cassell & Co.)

MRS. HUMPHRY WARD, having investigated the social life of the United States, has evidently issued this work with the idea of furnishing a tract against any tampering with the English marriage laws. For ourselves, we think the book is stronger as an indictment of the economic conditions governing marriages in many countries. The case presented is not that of a girl who, by reason of unfulfilled expectations of inherited wealth, finds it necessary to marry for money, but of a man in a similar position who has a mother of luxurious tastes dependent on him. The author assumes that a headstrong young lady of great individuality and large fortune might prove the guardian angel of an essentially weak man, and seems to maintain that the woman's knowledge of the ease with which divorce is obtainable in certain American States directly encouraged the final catastrophe.

We have no intention of defending the marriage laws prevalent in certain parts of the United States, but we think the instance mainly dealt with in this book will not strengthen the opposition to them. It is easy to conceive a greater tragedy caused by the greater difficulties in dissolving marriage in England. Mrs. Ward's story does not give us the impression of time and care spent on it which her earlier novels do; in fact, we are disappointed with it.

The Perjurer. By W. E. Norris. (Constable & Co.)

THE PERJURER is a gallant and kindly colonel with a doubtful past who considers himself too old to aspire to the hand of an attractive young lady of fortune, and who ensures the success of a younger suitor by taking on himself entirely blame which was his only to a minor degree. Whilst the unfolding and development of his characters are taking place, Mr. Norris provides us with an interesting, if not powerful story; but when he thinks it necessary to introduce tragedy, he is not convincing. The death of the altruistic colonel gives us the feeling that, if

virtue must be its own reward, in this case it has hardly obtained a minimum wage.

The June Princess. By Constance Smedley. (Chatto & Windus.)

THE royal lady of the title is a frank, fascinating, up-to-date young person, the moving spirit in an International Society for bringing together the women of different countries. Bent on a career as the only thing in life worth having, she accepts a position which brings her independence and a flat of her own in town. After passing through a phase of graceful philandering with more or less devoted admirers, the princess finds peace, born, it seems, of Christian Science, and we leave her rejoicing in the conviction that "even the peeling of an orange becomes interesting if one does it as well as one possibly can"—that life is beautiful, and happiness depends on oneself alone. Miss Smedley has given an exact portrait of a type which she understands intimately and sympathetically. The story is purest fantasy in its method. There is little incident, and in plot the comedy is perhaps too slight to bear the weight of its verbal embroidery.

The Dartmoor House that Jack Built. By John Trevena. (Alston Rivers.)

LOVING the country; disillusioned, if ever illusion existed, as regards the dwellers in it; calling the townsmen from their crowded cities, and at the same time holding up an ugly mirror of the types which the soil fosters, Mr. Trevena again shows his grip of ironic humour. As there is more than a hint of autobiography, interest wanders rather from the work itself to the author. Whole chapters are witty, but one misses the sustained romance of the author's previous Dartmoor stories, and the connecting links are so slight that from the narrative point of view the book is somewhat dull.

Sir Guy and Lady Rannard. By H. N. Dickinson. (Heinemann.)

AMONG frankly pathological novels we do not recall one which surpasses this study of a politician's progressive insanity caused by overwork and suspiciousness. The politician is Sir Guy Rannard, who, by a system of corruption demanding great skill and industry, is returned by an enormous majority as Conservative M.P. for a provincial town. After a period of estrangement, his wife has the misfortune to fall in love with him for the first time, with the result that she is present at the exhibitions of tactlessness, rudeness, and political effrontery which precede the collapse of his intellect. There is much to admire in the story. Sir Guy is far more than a case; he has all that constitutes a fascinating personality, and his wife, impotently apprehensive and businesslike, is drawn with much sympathy and care. The Conservatives whom Sir Guy scandalizes are also done

well—especially a group composed of members of one family, whose impenetrable suavity appeals to the imagination.

Meg of the Salt-Pans. By May Aldington. (Everett & Co.)

MRS. ALDINGTON'S theme is the marriage of a pregnant girl to a man who believes in her chastity. The circumstances precluding the marriage are needlessly improbable, and there is abundant evidence of the author's sentimentality. Humorous relief is afforded by some well-drawn Kentish yokels; and an attractive character is a curate who looks after the inn named in the title when the landlady is away. There is a good deal that would impress one as powerful if the mechanism of the story were more plausible.

VERSE.

Poems. By the Rev. Dr. R. W. Dixon. With Memoir by Robert Bridges. (Smith, Elder & Co.)—Though still capable of inspiring an almost unbridled enthusiasm among its admirers, Canon Dixon's poetry is not of a kind to command popularity. Of its loftiness and dignity of conception—whether in the "pictorial pre-Raphaelitism" of its early stages, or in its maturer and more eclectic development—there can be no two opinions; but in disclaiming all sympathy with the persons alluded to by Mr. Robert Bridges as regarding "finish not only as indispensable, but as the one satisfying positive quality," we cannot shut our eyes to the fact that adequacy and fitness of expression are as much of the essence of poetry as the thought which inspires it. Here it is that Dixon was apt to fall short of the ideal, and his numerous "inequalities," often traceable to this source, while leaving the thinker unassailed, detract not a little from the glory of the poet. The present selection, of which the principle has been to include as far as possible "complete poems," illustrates well the characteristic excellences and demerits of Dixon's work. The perfect lyric 'The Feathers of the Willow'; the peculiarly haunting lines—with their echoes of the days of the Brotherhood—beginning

Over the hill I have watched the dawning;

the stanzas 'To Shadow,' and 'Love's Consolation,' to name but a few, would suffice to place their author among the poets that count. Here also are many instances of that power of vivid suggestion which is one of his most individual traits, as in the lines,

In tottering row, like shadows, silently
The old pier timbers struggle from the sea;

or the following stanzas from 'O Ubi? Nusquam':—

Behold, the poplar trees divide
The long-drawn space where sunset died;
There still is the redly ebbing light
Dying beneath the hand of night.

The cloud-bars now with solemn pain
Upclose, and all is wrapped in rain:
Ah no, that sky holds not her form;
It is the altar of the storm.

On the other hand, lines like

Art thou standing on the shore
Which the spirits tremble o'er,
Ere they take the plunge for ever
In the bottomless receiver?

serve to show how perilously Dixon's poetic instinct could slumber at times; and certain so-called 'Songs,' besides being ill-adapted to singing, touch an imaginative level so low as to make us wonder at their presence in the volume.

Mr. Bridges in an interesting and militant memoir displays more than a trace of the bias of friendship. His tendency is to pass lightly over the poet's shortcomings, and he expresses the view that Dixon "exhibited far higher poetic gifts than Morris," while his comparison of the latter's famous line,

Two red roses across the moon

with Blake's

With happiness stretched across the hills,

in support of that contention, is as helpful and relevant as most comparisons of things totally dissimilar. Both memoir and notes, however, contain a wealth of trenchant criticism and pleasant reminiscence, and the selection here made should go far towards securing for their author something of the wider recognition he undoubtedly deserves.

Artemision: Idylls and Songs. By Maurice Hewlett. (Elkin Mathews.)—Mr. Hewlett's verse is the verse of the scholar and the man of letters: its sweetness is reminiscent, its ruggedness carefully devised, and its similitudes neither striking nor yet commonplace. In the three long poems, 'Leto's Child,' 'The Niobids,' and 'Latmos,' the narrative moves with a dignity illuminated by, rather than compounded of, the elusive imaginings which are the secret fountain of poetry; as in the following delicate descriptive touch:—

When all the tired autumnal air
Trembled with morning blue and rare,

or in the haunting sense of mystery expressed in the lines:—

But over Thebæ came,
Blown on a dawn wind, tidings of the fame
Of new unearthly visitants, of white
Clear forms seen sharply in the naked light
Before day broke—thunderous dawns, a flare
Across the still blue, flames driven thro' the air
From peak to peak, voices afar yet loud,
A great Shape stooping in a luminous cloud
Earthways, whereto the trees bent down their heads.

The Hellenic atmosphere of the poems, admirably sustained as a whole, is marred by some lapses. The passage

And Thebæ's streets were still—only the watch
Paced slow the ways, looking at every latch
And eyeing every hurrier—

suggests the metropolitan police constable; the words "a muezzin call to prayer," as applied to the orisons of the sons and daughters of Niobe, are jarring and uncalled for, and such expressions as "the nervy look" and "sprinting toes" are unworthy of serious poetical effort; while the lines,

and felt the dry
Dull knife of Sorrow gride and grope
(Carving blunt-edged her horoscope),

suggest a puzzling misconception as to the nature and properties of a horoscope. Diction and imagery alike are more consistent in the nine sonnets called collectively 'Hymnia's Wreath,' though Mr. Hewlett is not so far master of the sonnet form as at all times to command lucidity, as witness the following:—

She stood erect and shaking; so ere one hiss
Of terror bared the snake in mannish tune,
Shot a keen shaft upon him,

where, presumably, the tyranny of rhyme has wrought confusion.

The author is most successful in the shorter pieces, notably in 'Songs of Occasions,' among which those entitled respectively 'To Crocuses' and 'A Song for a Lute at Night,' together with the stanzas beginning "Ask me not how much I love you," have a pleasant seventeenth-century savour.

River Music, and other Poems, by W. R. Titterton (Elkin Mathews), is a mixture of serious and light verse, uniformly facile, and uniformly prone to the thinness which is facility's chief pitfall. In his graver moods Mr. Titterton writes fluently, in musical lines, without much depth or dis-

tingtion, on such innocuous and familiar topics as boats drifting seaward, lilies by the river bank, spring, and the like. He seems unable, however, to abstain for long from sudden descents to ill-timed burlesque, which suggest a zealous but inept student of Calverley, who, failing to read the secret of the master's cunning, takes bare incongruity for humour. In pursuance of this conception, a pleasantly melodious little lyric called 'Down from the Alp'—which shows, indeed, a fuller picturesqueness and mastery of rhythm than any of its fellows—is ruined by the intrusive facetiousness of its concluding lines, heralded grandiosely enough by a row of dots:—

(And what is still more shocking, I have neither shoe nor
stocking,
And my single coat is parting at the seams.)

Of the serious verse, the following stanza from 'A Lullaby' is a fair example:—

Lily and rose, lily and rose,
Lazily rock in your nest on the shore—
Shore of the stream where the thick grass grows,
Shadows you so that the birds cannot find you,
Breezes can chill not, and suns cannot blind you
(Flashes at noon—then shadow once more)—
Lazily rock till your eyelids close,
Life is a lullaby, lily and rose.

Triviality is too frequent in the book, and neither its poetical nor its humorous qualities are of a kind to appeal to the discerning.

Narkissos. By W. (Kegan Paul & Co.)—Despair is likened to Narcissus, "the fabled youth," in the first of this loosely linked sequence of poems, and is further hinted at as the source of their inspiration, so that a general morbidness of tone will not come as a surprise to the reader. The verses approach monotony, and the personal element in them renders their appeal somewhat limited; but the technique is excellent throughout, and many of the measures go with a Swinburnian swing. An oft-recurring sex *motif* is handled crudely and without restraint, though the stanzas following prove the author to be capable of writing a dainty and thoughtful love-lyric:—

If I should meet
My love to-night,
Earth were more sweet
By this delight.

No man would miss
What I had gained,
By my heart's bliss
No man were pained.

Not for my sake
To stay the sun
In heaven, nor make
The past undone,

No thing too great
Is this I pray,
That she, Oh fate
Might come my way.

Despite occasional rhymes like "Hellas" and "cellars," or "is him" and "kiss him," the book shows promise, and a sense of melody and rhythm which might be employed to better advantage.

Mr. Gilbert Hudson's opening poem, *Vanderdecken* (Elkin Mathews), is a protracted soliloquy, purporting to come from the lips of the Flying Dutchman, and couched in indifferent blank verse, of which the merit may be gauged by such characteristic lines as

How long? Will this commotion never cease
Without me and within?

or

Times untold
This has been so, and will be times again,
The same deceitful phantom proving fresh
And potent evermore. O misery!

'A Song of Robin Hood' and 'The Journey: a Christmas Carol,' emphasize the prevailing insignificance both of diction and ideas—the one by an infelicitous attempt at a rollicking metre, the other by a profuse indulgence in italics. Beyond its freedom from technical errors, there is little to commend in the volume.

Mr. Frederick Arthur's verse in *Rosemary* (Longmans & Co.) is even and conscientious, and well equipped in technical skill. In its shorter lyrics, however, the commonplace props of minor poetry are much in evidence, and such lines as the following, from the poem called 'To A—,' are typical of the prevailing weakness of the volume:—

Now many years have passed, but still the same
Sweet glamour holds me wrapt when you do sing,
As when you 'mid the yellow roses came,
And, singing, left the hills re-echoing.
Ah me! the sound of thy sweet voice doth bring
Memories embalmed in the distant past
To life; and thoughts like swallows on the wing
Their passing shadows o'er my vision cast.

'The Scholar Hermit,' with its tale of a second Chrysostom, dwelling in Roman Britain, of the doubts that assailed him, and the ultimate vindication of his faith, is a more ambitious attempt; but distinctive qualities, both of imagery and diction, are lacking, and the author's blank verse, though creditable, scarcely rises to the solemnity of its subject.

Dainty fancy and a sense of music and colour, combined with a genuine lyrical instinct, lend real distinction to the verses in Miss L. Alma Tadema's modestly named volume, *A Few Lyrics* (Elkin Mathews). Though slight in conception, they successfully avoid triviality; and the feeling for nature, at once delicate and sincere, which pervades them, is seen in such delightful pen-pictures as the following from 'Marsh Autumn':—

The willows in the water stand,
Wet-foot willows in a ring—
The willows in the water stand
Like fairy children hand in hand,
And the golden leaves fall fluttering.

The sheep are in the low wet green,
Browsing sheep mid grass and sedge—
The sheep are in the low wet green,
While rook and starling walk between,
And the white gull wades at the water's edge.

The little poems of childhood which form the first part of the book are admirable in their spontaneity and freedom from affectations, and—notably in the case of 'Brothers,' 'Winter Birds,' and 'A May Morning'—recall something of the unstudied simplicity of the 'Songs of Innocence.'

There is little force or freshness in Mr. Alex. Blair Thaw's abstract meditations, *Pæstum, and other Poems* (Kegan Paul & Co.), whether they treat of the melancholy of the past, as in the opening verses, or the more popular themes of love, religion, and speculation as to a future state. The three sonnets 'To Poetry,' and that called 'When Chaos dwelt on Earth,' are painstaking and harmonious; and in the stanzas entitled 'In Memoriam, Robert Louis Stevenson,' the author makes some approach to genuinely poetical atmosphere and feeling. We quote the last two stanzas:—

Gladly we give him service. Let us keep
This last long watch with him! The night is come,
The sails are set upon an unknown deep.
That light which led us outward from the home
Our fathers made he ne'er may see again:—
But he hath set new fires within the hearts of men!

Well may we bear him tribute. Golden sails
Take forth our treasure to the sunset sea.
The strong sweet wind that swells them never fails,
And with a braver faith, our hearts shall be
Upborne by that pure breath which in his words
Still lives, as on great sea-winds soar the grey-winged birds.

The general trend, however, both of ideas and diction, is to be fluent and flimsy, and technique leaves much to be desired. That the author does not disdain the "sure returns of still expected rhymes" is clear from the presence, in one six-line stanza, of such a familiar gathering as "trees," "breeze," "dreams," "streams," "wood," and "flood." His metrical instinct, too, is unsound: a slightly pompous 'Inauguration Ode,' dedicated to "The American People,"

passes without justification of sense or context from the heavy irregular iambic lines usually associated with this class of composition to a lightsome measure that recalls the 'Ingoldsby Legends' at their gayest. The mischief wrought by ill-judged compression and pauses out of place is exemplified in the following from the poem addressed 'To Homer':—

First kindled in a woman's eyes,
Fire burned high Troy; and beckoned men
From home: and from the skies
The gods. Those flames yet rise,
Year now as then,

where the concluding line appears to set the canons of language at defiance. We may add that in his tribute to the mellifluousness of the same poet—

Bees on thy lips still cling,
Now, as of old—

Mr. Thaw betrays a humorous sense that is in need of cultivation.

Light and Shade, and other Poems, by R. C. Lehmann (Blackwood & Sons), is a pleasant volume of light verse, the greater part of which has already made its appearance in the pages of *Punch* and *Blackwood's Magazine*. Mr. Lehmann's peculiar rhythmic power serves often to mask a thinness both in his subject and the humour of it; but the poems inspired by childhood, whether they be concerned with its purely domestic aspect, or with such institutions as 'The Children's Country Holiday Fund,' are altogether charming in their sympathy and insight. The least effective, perhaps, is 'The Cry of the Russian Children in Time of Famine,' which, opening with the line

What cry was that? I thought I heard a cry,

and continuing, after the specification of certain familiar possible alternatives,

Again! it is a cry! and yet again!

is reminiscent of an outworn and artificial method, and furnishes in its beginning an excellent example of the way in which such a poem should not be begun. More characteristic of the author at his best, and in vigorous mood, is 'The Song of the Oar' with its 'Variations,' from the first of which we quote:—

On Saturday, next Saturday, the twenty-sixth of March,
When other folk are breakfasting or getting out of bed—
Where Putney Bridge divides the flood with buttress and
with arch,

Two Eights shall start for victory (and one shall go ahead).
Oh it's getting to your stake-boat that makes you shake
and shiver,

Where the launches all are fretting in the middle of the
river;

And it's taking off your sweater, and it's gripping of your
oar,

With your coxwain looking glum,
While a deep expectant hum

Comes like surges of a stormy sea that beats upon the
shore;

And it's "Forward, are you ready?" and you lie there
side by side,

Till the Umpire's flashing pistol sets you racing on the
tide!

Of the rest, we single out the three delightful little poems dealing with the Elf-king, his 'Hunting,' his 'Victory,' and his 'Christmas-Tree,' which smack somewhat of the fairyland of Mr. Alfred Noyes; while 'The Legend of the Lost Heir' is a mass of felicitous whimsicality, set forth with Gilbertian matter-of-factness and fluency.

Topical verse of a bygone day is seldom exhilarating, and requires inherent qualities of humour and an Aristophanic wit, if it is to justify resuscitation. Lacking these essentials, *Odds and Ends*, by Mr. R. Montagu Tabor (Longmans & Co.), which consists largely of ephemeral pieces published in various periodicals some years back, strikes us as thin and not a little dreary. In the case of 'Fragmentum Homericum,' with its sonorous opening,

Μῆνιν ἄειδε, θεά, 'Πανδόλφου Μαργβυρίδαο
ὀλομένην, ἣ' μύρι' ἑταίροις ἀλγε' ἔθηκεν,

the very humour of incongruity has kept alive something of the Cabinet vicissitudes of twenty years ago; but such stanzas as those on the second Home Rule Bill, or the threatened "'trek' by the Boers into Mashonaland in 1891," depending solely on the intrinsic and fleeting interest of their respective subjects, possess little attraction for us to-day. Mr. Tabor's versification is ingenious, and occasionally derives piquancy from the device (somewhat over-frequently employed, perhaps) of alternating Latin lines, as in 'The Channel Tunnel,' from which we quote the following:

From the Admiralty Pier
Navis iter urgens
For the Calais port did steer
Super æquor surgens;
On her deck the tripper crew,
Misere prostrati,
Shuddered at the nearer view
Maris agitati.

The humours of golf, cricket, and the river are treated in undistinguished fashion, and in 'Our Lady of Gain' the author has indulged, not very successfully, in the usual Swinburnian parody. He has the gifts of metrical facility and apt rhyming, but these in themselves do not suffice.

OUR LIBRARY TABLE.

Ten Personal Studies. By Wilfrid Ward. (Longmans & Co.)—The weakest of these essays is the first, on Mr. Balfour. *The Athenæum* cannot attempt to deal with its politics, but we do not hesitate to say that the article, originally written in May, 1905, should have been reconstructed, and not merely brought down to date by a postscript, supplemented by an appendix. The first sentence of the postscript, by the way, is unintelligible as it is printed. The other "personal" studies will add to Mr. Wilfrid Ward's reputation, even if the personal element does not always amount to much. They display, on the whole, no small skill in portraying character, especially when, as in the case of Henry Sidgwick, it is complicated by delicate shades of feeling. Mr. Ward is sometimes over-ingenious. We feel bound to remark that he discovers a depth of intention in Sir M. E. Grant Duff's diaries down to which we have never penetrated. He by no means exaggerates, on the other hand, the moral earnestness that made Richard Holt Hutton a power in the land, nor is he less successful in dealing with the masterful editorship of Delane. Mr. Ward writes candidly, and of course with intimate knowledge, on eminent Roman Catholics like Wiseman, Newman, Manning, and Father Ignatius Ryder. His parallel between Newman and Manning will not win universal assent, we imagine, from those of his faith, but it is a suggestive piece of work. Most of these essays are reproduced with modifications from the reviews; two, on 'The Genius of Cardinal Wiseman' and on 'John Henry Newman' respectively, were originally addresses.

A Holiday in Connemara, by Stephen Gwynn (Methuen), is a very readable volume, printed on light paper which is pleasant to hold, with some attractive photographs, and plenty of attractive gossip. There is a great deal of detailed geography, which becomes a weariness to the reader, especially as Mr. Gwynn has not given us a map of Connemara, with his routes marked upon it. But it affords a handle for picturesque observations, and helps to fill up the book. The main purpose, however, is not geographical, or even touristic, but political, and on to this debatable ground it is not our province to follow the author. His opinions are well

known; he is now an ardent advocate of the spreading of the use of Irish among the people, as a force promoting Irish nationality. He also strongly advocates bringing the people back to the land, and turning out the cattle, by which policy the rich grass plains of Ireland would be handed over to the peasantry. One objection is that they might combine to bring back the cattle, and live on the profits, in preference to tilling the ground; for they know perfectly well that the profits of cattle-growing are vastly greater than those of tillage, unless the latter is very scientific and worked with great diligence. And though the Irish are capable of enormous diligence—their harvestmen in England amply prove it—they are also capable of enormous idleness, as the same harvestmen can exhibit; for all over the world the Irishman is far too clever to do work himself, if he can get it done by somebody else. Among people of this kind the Congested Districts Board is expected to acquire land and divide it. What the expectations are appears from the following sentence:—

"A holding for a family, in Father John's view, meant about 100 acres in all, with a house somewhere down near the road, and a few acres, perhaps 5, perhaps 10, dug and manured and cropped annually; the rest a sheep-run with one or two beasts among the sheep. Such a life is only possible at the cost of unremitting labour, yet thousands in Connaught are craving for the mere chance of it."

Of course they are; nothing would delight them more than to get 100 acres each; but subletting and rackrenting might be the result.

Mr. Gwynn is a keen fisherman, and has the interest in that great Irish resource constantly before him. But when he says that legislation regarding salmon fishing must be wholly directed to the sea fishing, and not to the rivers, he surely forgets the fact that rod fishing is a most profitable asset to any district. Every salmon, they say in Ireland, killed by an amateur costs him at least a sovereign; and the occupation given to the people on and about the river is what they love. Even the trout lakes of the north, now mostly ruined by pike, could be made worth 100% a year each on the average, great and small, and would damage nothing. Amid these topics there is much pleasant talk with and about the natives, and a genuine appreciation of the social charm which makes them such delightful company. But politics, alas! are likely to spoil them more even than they spoil other nationalities.

MR. EDMUND B. D'AUVERGNE traces the history of *Lola Montez* (Werner Laurie) from her days of Simla and the second elopement of her husband, this time via Madras, with another lady, to the Mysore hinterland. For the early days his authority is necessarily the adventuress herself; and her later life at the Court of Bavaria and in London is well known.

The Russian Bastille is an account of Schluesselburg, translated by Dr. Rappoport from the Russian of I. P. Youvatshev, and published by Messrs. Chatto & Windus. It is well illustrated, and full of interest for those who care for the detail of Russian revolution. It does not, however, appeal to a larger public.

MR. JAMES DOUGLAS is the cleverest of the impressionists who provide weekly amusement and occasional instruction for the popular eye. He has fluency, great fertility of resource in the choice of subjects, and sufficient impertinence to be piquant. To read all his *Adventures in London* (Cassell) at one sitting would cause something like

literary indigestion, for the crowd demands from its purveyors a highly spiced article—epigram, exaggeration, and short "snappy" sentences which irritate the lover of good taste. The ordinary public must be amazed and amused at once.

We spoke of instruction, but without any idea of the heaviness usually attached to that word. Mr. Douglas has plenty of ideas, though he imparts them, fortunately, with none of the solemnity of the prophet and philosopher. He gaily hits off a crowd of people who probably resemble Joey Bagstock in not overdoing the exercise of thought; but he notes also the serious side of London—the squalor and misery and horror of it, and the eternal ironies of town and country which entertained the plump little satirist of Augustan Rome. There is enough in any great city to depress an observer, but there is also abundance of humour for those who can see it. The title of 'Adventures' is fully justified, for our author seems to be one of those happy persons to whom things happen—a Stevensonian by disposition and good luck. He can go round a corner, and light on colour and romance where the ordinary taxpayer sees only a collection of dull houses and colourless people.

He is, too, not confined in a groove, and has no favourite subject or set of quotations to fall back on when inspiration flags. This is a distinct advantage for those readers who are blessed (or should we say handicapped?) with decent memories. The general public, of course, has no memory at all, and little reverence for the past. It is less and less impressed by what Mr. Gladstone said or anybody else did a few years back: at the bidding of a sensational press it makes and unmakes reputations with startling rapidity—nowhere more so than in the world of mimes, to which some of the brightest pages of the book are devoted. These accounts conceal criticism in deliberately fantastic caricature, and are an agreeable variation on the usual sentimental personalia concerning an absurdly prominent class. Of less-known themes we may mention a study of Deptford Market; 'Yom Kippur,' a view of Israel in the East End; and 'Wonderland,' a hall of pugilism. Indeed, the curiosities of many English sports are examined with an equal zest whether the chronicler writes as an expert or a wondering onlooker.

The Englishwoman in India, by Maud Diver (Blackwood & Sons), is a reprint of articles which originally appeared in *Womanhood*. They are worthy of collection in their present more permanent form, but the title is somewhat misleading. The first seventy-three pages are devoted to Anglo-Indian ladies in their various capacities of maid, wife, mother, hostess, and house-keeper, and are a fair and impartial presentment of facts as they are.

The next eighty-nine pages treat of subjects with which Englishwomen in India are to a certain extent concerned, such as female medical aid, missions, education, and arts and crafts. These are developed by ladies who are the devotees of work in distinction to play, though some persons manage to combine the pursuits:—

"Of these was the Marchioness of Dufferin, whose sincere, unassuming sympathy and interest resulted in the great Female Medical Aid Fund;—in her own words 'A national association, with a central committee, full central funds, and branches in every part of India.'"

The final seventy-nine pages are frankly about Indian women, pioneers of progress whose "priceless gentleness" combined with ability has commanded considerable success. Curiously enough, the chief opposition to schemes for the advancement of

learning comes from the Indian ladies themselves; the fathers of girls, we are told encourage its pursuit. The little volume is full of interest, well written, and generally, well produced.

MESSRS HURST & BLACKETT have also joined the publishers who produce novels at sevenpence. Their first two volumes, *The Strongest of All Things* and *The Youngest Miss Mowbray*, offer excellent entertainment, and are produced in a good style, the binding being especially tasteful.

THE WILLOW-WREN.

"Half angel and half bird."

FAR overseas he roamed the winter through,
His way by Kasvin and Khorassan winging,
And now he haunts the Surrey hills anew
To charm their woodlands with his faery singing.
His prelude seems the very voice of Spring,
Through the green larchwood as he flits and
perches;

Even such an air a dryad's wraith might sing
Between the beeches and the silver birches.
Light-poised, half-hid, aloft upon the spray,
Hued like the olive, fine and willow-slender,
Over and over through the lyric day
He sings each delicate cadence, shy and tender.
But when the May flowers fade and grass grows
long,

In wistful sequel, set 'twixt speech and sighing,
Faint fall the lingering closes of his song,
Most sweet—most sad: he knows the Spring is
dying. ROSAMUND MARRIOTT WATSON.

M. J. DE GOEJE.

THE death, after a long illness, of Michiel Johannes de Goeje removes the greatest European Arabist of our time. Born in 1836, he studied Arabic at the University of Leyden under Juynboll and Dozy. For both these scholars he had a warm and affectionate regard, which they fully reciprocated; and young as he was, they soon found him a valuable colleague in their scientific labours. Long afterwards, in his charming biography of the great Dutch historian, De Goeje described his eagerness to obtain permission to attend Dozy's lectures, and how he achieved his purpose:—

"I do not think I have ever worked so hard as in the summer of that year. At last, in September, 1856, I ventured to make my request. The answer was not encouraging. Dozy informed me that he had no time to spare, adding that I should not, of course, be able to follow his advanced lectures. I then gave him an account of my work: I told him that I had read several of his books from beginning to end, besides De Sacy's 'Chrestomathy' and more than half of 'The Thousand and One Nights'; finally, I begged him to let me show what I could do. Without saying a word, he took down a volume or two from the shelves of his library and bade me translate some passages. The battle was won."

Six years later he visited Oxford in order to study Arabic history and philology in the splendid collection of Oriental manuscripts preserved at the Bodleian. On the death of Dozy in 1883, De Goeje succeeded him as Professor of Arabic at Leyden, a post which he held until a few years ago, when failing health obliged him to relinquish it.

Unlike some famous living Orientalists, he devoted himself almost exclusively to the Arabic language and literature. This immense field he explored far and wide, and made large portions of it accessible to students by the critical editions which he published of many primary sources of information. His stupendous industry no less than his mastery of Arabic enabled him to produce a series of admirable texts covering thousands of pages, and involving in their preparation and correction for the press an unceasing tax on his energies. Besides the monumental edition of Tabarî, which he organized and carried out with the assistance

of other well-known Orientalists (1879-1901), his most important publications are the "Bibliotheca Geographorum Arabicorum" in eight volumes (1870-94), "Fragmenta Historicorum Arabicorum" in two volumes (1869-71), Balādhuri's history of the early Moslem conquests (1863-8), the "Diwān" of Muslim b. Walid (1875), the biographies of Arabian poets by Ibn Qutaiba (1904), and "Mémoires d'Histoire et de Géographie orientales," which include an extremely interesting account of the Carmathian heretics. He collaborated with several Dutch scholars in compiling a catalogue of the Oriental manuscripts in the Leyden University Library. His last work, which appeared in 1907 as the fifth volume of the Gibb Memorial, was a new edition of the travels of Ibn Jubaye, first edited by his old friend Prof. Wright of Cambridge, whose "Arabic Grammar" he had previously revised, and enriched with many remarks drawn from his profound knowledge of the language.

De Goeje possessed in a rare degree the qualities of an ideal editor: erudition, judgment, accuracy, and thoroughness. He shrank from no labour, however great, if it might lead to the solution of any difficulty. The value of his editions is enhanced by the complete indexes which he invariably provided, and by the glossaries in which he explained the meaning and usage of words occurring in the text. Together with Lane's dictionary and Dozy's "Supplément aux Dictionnaires arabes" (a work in which De Goeje took an active, but characteristically unostentatious part), these glossaries form the most fruitful contribution that has been made during the last fifty years to Arabic lexicography.

Of his personal character only his intimate friends can speak adequately. Some ten years ago he was kind enough to give a course of lectures in English for the benefit of the present writer, on whom he left an abiding impression of noble simplicity, warm-hearted geniality, and delightful humour.

JOHN MOUNTGOMERY AND THE LONDON MARCHING WATCH.

I AM pleased to find some new information concerning 'The City Marching Watch.' I did not know of the Armorer's copy. But perhaps I may be allowed to state that about twenty years ago I found the draft of "the Order" among the British Museum manuscripts, noted and transcribed it, and, about eighteen months ago, collated it with the Guildhall official copy. It then appeared in the fourth volume of Harrison's 'England' (edited by Dr. Furnivall), published last year by Messrs. Chatto & Windus.

C. C. STOPES.

THE INCORPORATED ASSOCIATION OF ASSISTANT MASTERS IN SECONDARY SCHOOLS.

A MEETING of Council and general meeting of members were held at the Leys School, Cambridge, last Saturday, Mr. W. A. Newsome (Stationers' School), Chairman of the Association, presiding. At the Council meeting a resolution was passed instructing the Executive Committee to take steps to establish a Sickness and Accident Insurance Fund for members, to be managed by the Association. A series of resolutions with regard to the Teachers' Register were moved by Mr. C. H. Greene (Berkhamsted School), and passed with amendments.

At the general meeting the Chairman

gave an address on the work of the year, dealing mainly with the Register and the payment of teachers.

The following resolution with regard to the recent action of Local Education Authorities on the question of teachers' salaries,

"That this Association strongly protests against the unjust and unwise action of certain Local Authorities in repudiating their contractual obligations to teachers in schools under their control, and regards all attempts to suspend increases of salary, or to lower salary scales, as derogatory to the best interests of Secondary education,"

was moved from the chair by Mr. W. A. Newsome, who pointed out the evils which might accrue to education if such action became general. Mr. E. W. Mundy (Yeovil School) seconded, and the resolution was carried unanimously.

Mr. C. H. Greene brought forward the resolutions passed by Council on the subject of the Teachers' Register. He pointed out that these resolutions were tentative, and were intended to enable the Executive Committee of the Association to answer questions which had been submitted to them. He admitted that the question of the Register had been so often discussed that many had come to the conclusion that nothing was to be expected from it; but it was a question of the greatest importance, and he hoped that some way would soon be found out of the present deadlock. He believed that a Register of the kind foreshadowed in these resolutions would satisfy teachers of all types. The resolutions were unanimously approved, and were as follows:

"1. That a comprehensive Register of Teachers should be started in accordance with the Education (Administrative Provisions) Act, 1906.

"2. That the Register should contain opposite the name of each teacher reference numbers indicating the Sub-Registers and Schedules in which further details of each teacher's qualifications may be found.

"3. That each Sub-Register should contain the names of teachers qualified to teach in one type of school (e.g. Primary, Secondary, and Technical); and should provide, by reference to Schedules, for the proper differentiation of teachers in respect of attainments, training, and experience.

"4. That teachers should be admissible to as many Sub-Registers and Schedules as their qualifications warrant.

"5. That a uniform fee of not less than one guinea should be paid by or on behalf of each teacher registered.

"6. That for the purposes of registration the term 'Teacher' should be provisionally defined by Order in Council.

"7. That the Order in Council should provide for the transference to the new Register of all teachers on the old Register, and for their names to be placed in the appropriate Sub-Registers.

"8. That the total amount of fees already paid for the registration of teachers (about 12,000*l.*) should be transferred to the new Registration Council.

"9. That the Order in Council should provide for the formation of a Registration Council, to consist, in addition to a small number of nominated or co-opted members, of representatives of each Sub-Register; such representatives to be elected to serve for a definite period in equal numbers by the teachers on each Sub-Register; and in such a manner as to secure that the whole Council should not retire at one time.

"10. That, as a temporary measure, the Order in Council should provide that in the first instance the Registration Council be formed in the proportions above indicated, but on nomination by certain associations or bodies to be specified in the Order."

A paper was then read by Mr. G. Warre-Cornish (University College School) on 'The Specialist and Form Systems in Secondary Schools Compared.' A full report will appear in the organ of the Association, *The A.M.A.*, for June. A discussion followed, in which Mr. E. W. Mundy (Yeovil School), Mr. J. V. Saunders (Hymers College, Hull), the Chairman, and others took part.

It is satisfactory to note that the membership of the Association now stands at

between 2,500 and 2,600. During the year which ended last March no fewer than 554 members were added. An Inquiry Sub-Committee is at work, and an Information Bureau has been engaged in collecting information.

JEANNE D'ARC IN ENGLISH CHRONICLES.

QUICHERAT, in his 'Procès de Jeanne d'Arc,' has nothing from English chronicles about the Maid from sources earlier than Caxton, except two lines concerning her capture from Wyrcester. I find, however, a few crumbs of information in MSS.

The Harleian MS. 2256, f. 200, does not even mention Jeanne as active in the relief of Orleans, which it attributes to "the Duke of Launson" (d'Alençon). Later (f. 202) it dates her capture at Compiègne as May 15 (for May 23rd), and absurdly says that there "were slayne of the Frenchmen, Armanyakkis and Scottis, ye nombre of VIII^c," while many men of coat armour were taken. Now Monstrelet, who was present, states the numbers of the French in the sortie at five or six hundred, of whom few were taken; none are known to have been prisoners, except Jeanne, her two brothers, her equerry, Jean d'Aulon, and one or two others. Jeanne is spoken of as the "wicche of France"; she "was kept in holde by the Kyng and his Counseile all tymes at his commaundement and wille."

Cotton MS. Julius B. xi., ff. 87, 88, says that Jeanne, *le pucelle de dieu*, was taken on May 23rd, "with many other worthy capteynes"; she was "a fals wycche. They held hire amonges hem for a propheteesse and a worthy goddess."

Cotton MS. Vitellius A. xvi., f. 87, admits that "the pusell and the Bastard of Bourbon" broke the siege of Orleans. Speaking of the arrival of Cardinal Beaufort and his Crusaders in July, 1429, the writer says that, had he not come in time, "Rome had been lost by treason." "Rome" probably means Rouen, unless by a strange inadvertence the scribe wrote "Rome" for Paris. The capture of the Maid is ascribed to Jean of Luxembourg, Sir John Steward and Sir John Montgomery. This looks as if two Scottish knights had turned traitors. The source is clearly the letter of the Duke of Burgundy (May 23rd) to Henry VI. This is a mere copy, with a few additions, of the circular letter sent by Burgundy to various persons; the letter to the town of St. Quentin is given by Quicherat.

In *Études* (April 20th, 1909) Father Thurston, S.J., quotes the letter and other matter from a much earlier text (Cotton, Vitellius, ix) than that used by Nicolas in 'A Chronicle of London' (1829). The Duke says that he is at Compiègne with his army, "and with those whom you sent to me under the command of Sir John Montgomery and Sir John Styward."

These look like Scottish names, taking "Styward" for Stewart; but no such knights occur in Scottish genealogies of Stewart and Montgomery. The pair, as Father Thurston has obliged me by showing, were veterans in English service. Styward was at Agincourt. He was clearly of the Stywards of Cambridgeshire, Norfolk, and Suffolk, who, after a Stuart king came to the English throne, claimed descent from the Scottish Stewarts. Mr. Horace Round has dealt with this myth.

The Montgomerys under Edward III. had lands in Southampton, and this Montgomery was a landowner in Hants, Essex, and Herts. Both knights are English, and both, says Holinshed, were wounded in the

attack on the Maid and her company. As for the presence of Scots in her last charge, we have only the apocryphal statement that 800 Scots and Armagnacs fell, and the story of the Monk of Dunfermline that he was with the Maid "till her end." Father Thurston in *Études* quotes marvellous English brags. On July 1st they defeated 4,000 French and Scots in the forest of Compiègne, and slew 1,500! Monstrelet, far from recording this victory, says that no real attempt was made to relieve Compiègne till the successful enterprise at the end of October. There are other English boasts at least equally unsupported by Monstrelet. It is plain that the English at home knew and cared very little about Jeanne d'Arc.

A. LANG.

MORE SHELLEY CRUMBS.

THE printed catalogue of the autograph sale at Messrs. Christie's referred to in *The Athenæum* of the 3rd of April is more or less of a Shelley curiosity. The letter to Graham embodying an extended version of the song of Eloise in 'St. Irvyne' beginning with the line

How swiftly through Heaven's wide expanse is ingeniously described as a letter to "[George Farquhar] Graham," presumably because it begins "My dear Graham," offers Shelley's friend some verses to set to music if so disposed, and is therefore assumed to be to a musician mentioned in the 'Dictionary of National Biography' under the name of George Farquhar Graham. This was by no means a bad guess; although it is not to him that the letter was addressed, but to the Graham so familiar to us in the story of Shelley's early years, viz., Edward Graham, who had helped Shelley in matters connected with the publication of 'Zastrozzi.'

In the 'St. Irvyne' version of Eloise's song, to which Mr. Rossetti gave the name of 'St. Irvyne's Tower,' there are six quatrains: in the letter to Graham there are ten. Between 4 and 5 of 'St. Irvyne's Tower' this remnant of a manuscript reads thus:—

For there a youth with darkened brow
His long lost love is heard to mourn
He vents his swelling bosoms woe—
"Ah! when will hours like those return?"

O'er this torn soul o'er this frail form
Let feast the fiends of tortured love
Let lower dire fate's terrific storm,
I would the pangs of death to prove.]

Ah! why do prating priests suppose,
That God can give the wretch relief,
Can stop the bosom's bursting woes
Or calm the tide of frantic grief?

Within me burns a raging Hell
[line cut off with the foot of the leaf]
Fate I defy thy fiercer spell
And long for stern death's welcome ho[ur].]

No power of Earth, of Hell or Heaven
Can still the tumult of my brain
The power to none save 's given
To calm my bosom's frantic pain

The tenth stanza in the manuscript is much mutilated, but corresponds generally with the fifth in 'St. Irvyne,' thus:—

Ah why do darkening shades conceal
The hour when morn must cease to be?
Why may not human mind unveil
The dark shade of futurity?

The sixth stanza in 'St. Irvyne' is special to the version of that book, and never formed any part of the piece offered to Graham in the mutilated letter sold on the 31st of March. The fourth line of stanza 5 in 'St. Irvyne' is

The dim mists of futurity?

The catalogue prints "woe" at the end of line 3 in the seventh quatrain; but the mistake is not in the MS., which reads "woes" clearly enough.

I take this opportunity of noting that along with the letter to Leigh Hunt lent to me by Messrs. Henry Sotheran & Co. (*Athenæum*, April 10th) is an interesting fragment of the autograph manuscript of 'Laon and Cythna.' It was doubtless Leigh Hunt who preserved it; for it fits between two other fragments preserved by him, and dealt with in the commentary of my library edition of Shelley's works (1876-7, vol. i. p. 80 and pp. 250-4). Of four lines in this fragment, indeed, there is a facsimile in Leigh Hunt's 'Lord Byron and some of his Contemporaries': they are:—

Virtue, & Hope, & Love, like light & Heaven,
Surround the world.—We are their chosen slaves.
Has not the whirlwind of our spirit driven
Truth's deathless germs to thought's remotest caves?

So stands the manuscript: the facsimile is one of the thin-lipped copper-plate things of the period, done by no very expert hand; but I never felt disposed to dispute its evidence of Shelley's particularity about spelling with an initial capital any common noun used personally. Virtue, Hope, and Love, being sufficiently personalized to own slaves, have initial capitals; and the manuscript shows, even more clearly than Hunt's copper-plate did, that the poet had so far deliberated on the point as to paint in the capitals after writing "hope" and "love" with small initial letters. In stanza xxi. "Autumn" and "Winter" were not similarly treated, and the lack of initial capitals which the manuscript shows was not supplied even when Shelley's edition was at press. In stanza xxii. a cancelled *w* standing between "tears" and "that" records the poet's alertness to the objections against "which" in such a place; but in the next quatrain he finished the first and third lines both with "bearest," and did not find it out till the book was being printed. In the Alexandrine

Disturbing not the leaves which are her winding-sheet

there is a cancelled reading, "grass" for "leaves"; but as "leaves" is written over it and no "is" for "are" figures in the line, "leaves" was of course an instantaneous emendation made in the act of composition.

H. BUXTON FORMAN.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Adler (Hermann), *Anglo-Jewish Memories, and other Sermons*, 5/ net.
Eckhart's (Meister) *Sermons*, 1/ net. Translated into English for the first time by Claud Field. One of the Heart and Life Booklets.
Hall (C. C.), *Christ and the Eastern Soul*, 6/ net.
Kelly (A. D.), *Rational Necessity of Theism*, 2/ net.
North (Lionel), *Human Documents: Lives rewritten by the Holy Spirit*, 2/6.
O'Leary (Rev. de Lacy), *The Syriac Church and Fathers*, 2/6. A brief review of the subject.
Powell (Lyman P.), *The Emmanuel Movement in a New England Town*, 5/ net. A systematic account of experiments and reflections designed to determine the proper relationship between the minister and the doctor in the light of modern needs. Illustrated.
Sauter (B.), *The Sunday Epistles*, 16/. Edited by his Monks, translated by J. F. Scholfield.
Sharman (H. B.), *The Teaching of Jesus about the Future*, 13/6 net.
Smyth (W. Woods), *Bankrupt Views of the Bible*, 2/6 net.
Tisdall (Rev. W. St. Clair), *A Manual of the Leading Muhammadan Objections to Christianity*, 2/6. Second Edition, revised.

Fine Art and Archaeology.

- Bradley (C. B.), *The Oldest Known Writing in Siamese: the Inscription of Phra Ram Khamheng of Sukhothai, 1293. An address before the Siam Society. Reprinted from the Journal of the Society.*
Clitch (G.), *English Costume, from Prehistoric Times to the End of the Eighteenth Century*, 7/6 net. With 131 illustrations.
Davenport (Cyril), *English Heraldic Book-Stamps*, 25/ net.
Photography for the Press, 1/ net. By the Editors of *The Photogram*.
Turner (J. M. W.), *Water-Colours. Text by W. G. Rawlinson and A. J. Finberg*, 5/ net. 'Studio' Spring Number.

Poetry and Drama.

- Baxter (J. D.), *The Witch of Pendle*, 1/6 net. A play of Tudor Days.
Bonar (Horatius), *Hymns of Faith and Hope*, 1/ net. A selection from the first, second, and third series. Another of the Heart and Life Booklets.
Davies (O.), *Between-Time Poems*, 3/6 net.
Douglas (Lord Alfred), *Sonnets*.
Journal of the Poetry Recital Society, No. I., 1d.
Palgrave (F. T.), *The Golden Treasury*, 3/6 net. New Edition, containing the first and second selections in one volume.

Music.

- Fisher (H.), *The Musical Examinee*, 5/ net. A series of 1,000 questions on points of theory required for various examinations, with answers.
Upton (G. P.), *Women in Music*, 3/6 net. Treats of the influence of women in music, and specially of the wives of famous composers.

Bibliography.

- Birmingham Free Libraries: Books and Pamphlets on Trades, Machinery, &c., in the Reference Library, Part II.

Philosophy.

- Bevan (Rev. J. O.), *The Genesis and Evolution of the Individual Soul Scientifically Treated*, 2/6 net. Including also problems relating to science and immortality.

History and Biography.

- Anglo-Saxon Chronicle, newly translated by E. E. C. Gomme, 6/ net.
Canadian Club of Harvard University. Edited by Benjamin Rand.
Collison-Morley (Lacy), *Giuseppe Baretti*, 10/6 net. Has an account of his literary friendships and feuds in Italy and in England in the days of Dr. Johnson. Has an introduction by the late F. Marion Crawford, and a portrait.
County Pedigrees: Vol. I. Nottinghamshire, 5/ net. Edited by W. P. W. Phillimore.
Curwood (J. Oliver), *The Great Lakes*, 15/ net. An account of the vessels that plough them, their owners, their sailors, and their cargoes, with 72 illustrations and a map.
Fletcher (C. R. L.), *An Introductory History of England, 1660-1815*, Vols. III. and IV., 5/ net.
Friedländer (Ludwig), *Roman Life and Manners under the Early Empire*, Vol. II., 6/. An English translation.
Grierson (Major-General J. M.), *Records of the Scottish Volunteer Force, 1859-1908*. These 'Records' are designed as a contribution to the military annals of Scotland.
Huneker (James), *Egoists*, 6/ net. A book concerning Stendhal, Baudelaire, Flaubert, Anatole France, Huysmans, Barrès, Nietzsche, Blake, Ibsen, Stirner, and Ernest Hello, with portrait of Stendhal, and an unpublished letter of Flaubert. The studies first appeared in various American magazines and newspapers.
Jones (M. W.), *The Gunpowder Plot and the Life of Robert Catesby*, 2/6 net. Includes an account of Chastleton House.
Leslie (Major John H.), *The Dickson Manuscripts, January to July, 1812*, 2/6. Diaries, letters, maps, account books, and various other papers of the late Major-General Sir Alexander Dickson, with 4 maps and 8 illustrations.
Oliver (F. S.), *Alexander Hamilton*, 1/ net. See notice of earlier edition in *Athen.*, July 14, 1906, p. 39.
Phillips (J.), *The History of Pembrokeshire*, 12/6 net.
Register of the Parish Church of Knodishall, co. Suffolk 1566-1705, 6/ net. Transcribed and edited by Arthur T. Winn.
Statesman's Year-Book, 10/6 net. Edited by J. Scott Keltie with the assistance of I. P. A. Renwick.
Thomson (A.), *Coldingham: Parish and Priory. The result of several years of historical research.*
Watson (Col. Sir Charles M.), *The Life of Major-General Sir Charles William Wilson, R.E.*, 15/ net. With portraits, maps, and illustrations.

Geography and Travel.

- Howe (Maud), *Sun and Shadow in Spain*, 12/6 net. With pictures from photographs and illustrations in colour. New Edition.

Sports and Pastimes.

- Dunn (A.), *Club Bridge*, 5/ net. Addressed primarily to readers who have already some acquaintance with the game.
W. G.'s Little Book, 1/ net. A popular book on cricket old and new.

Education.

- Cambridge University Reform, 6d. net.
Kikuchi (Baron Dairoku), *Japanese Education*, 5/ net. Lectures delivered in the University of London.

Philology.

- Modern Language Review, Vol. IV., No. III., 4/ net.

School-Books.

- Jackson (C. S.) and Roberts (W. M.), *A First Dynamics*, 5/ net.
Layng (A. E.), *A General Textbook of Elementary Algebra, with Answers*, 4/6.
Poole (W. M.) and Lassimonne (E. L.), *Textes et Questions*, 1/6.

Science.

- Collected Papers of Joseph, Baron Lister, 2 vols., 42/ net.
Pond I Know (The), 8d. With 14 coloured and many black-and-white illustrations. Edited by W. P. Westell and H. E. Turner.
Rausenberger (F.), *The Theory of the Recoil of Guns with Recoil Cylinders*, 10/6 net. Translated by Alfred Slater.
Rise and Progress of the British Explosives Industry, 15/ net. Published under the auspices of the VIIth International Congress of Applied Chemistry by its Explosive Section.
Stonham (Charles), *Birds of the British Islands, Part XIV.*, 7/6 net. With illustrations by Lilian M. Medland.
Sutherland (W.), *The Call of the Land*, 6d. A book on small holdings in Scotland.

Fiction.

- Albanesi (Madame), *The Strongest of All Things*, 7d. net. See review in *Athen.*, June 8, 1907, p. 693.
- Barnett (L. D.), *The Golden Town*, and other Tales, 2/6 net. From Soma-Deva's 'Ocean of Romance-Rivers.' Part of the Romance of the East Series.
- Batson (Mrs. Stephen), *The Gay Paradises*, 6/. The story of the lives of an imaginary country family of distinction early in the nineteenth century.
- Bretherton (Ralph H.), *An Honest Man*, 6/. The story of a man who was ruined by his own quixotry.
- Burgin (G. B.), *The Slaves of Allah*, 6/. A Turkish story.
- Crocker (B. M.), *The Youngest Miss Mowbray*, 7d. net. See *Athen.*, Sept. 15, 1906, p. 293.
- Fry (B. and C. B.), *A Mother's Son*, 6d. See review of earlier issue in *Athen.*, Aug. 24, 1907, p. 204.
- Hyne (C. J. Cutcliffe), *Thompson's Progress*, 7d. net. A study of a "mastful" man.
- Kaye-Smith (Sheila), *Starbrace*, 6/. A tale of 1745.
- Keays (H. A. Mitchell), *Me and my True Love*, 6/. Deals with American society.
- Lowndes (Mrs. Belloc), *Studies in Wives*, 6/. Some of these stories have appeared in this country, and others in America.
- Lyons (A. Neil), *Sixpenny Pieces*, 6/. Tales of a sixpenny East-End doctor.
- Marchmont (A. W.), *Sir Gregory's Silence*, 6/. Sir Gregory's son falls in love with a typist, and a rich American lady schemes to prevent their marriage. She is aided by a man who poses as a United States Senator, and attempts to blackmail Sir Gregory.
- Perrin (Alice), *The Spell of the Jungle*, 1/ net. See review in *Athen.*, Jan. 3, 1903, p. 11.
- Roberts (C. D. G.), *The Backwoodsmen*, 6/. A volume of nature and animal stories with 22 plates.
- Shand (Christine R.), *Miss Pillsbury's Fortune*, 6/. The story of wealth which is built up by the advertising of pills, but does not contribute to happiness.
- Tynan (Katharine), *Cousins and Others*, 6/. About a dozen short stories. Irish life is well represented in the first.
- White (Percy), *The House of Intrigue*, 6/. Depicts a social circle expectant as to an inheritance.
- Wicks (F.), *My Undiscovered Crimes*, 1/ net. With illustrations by Harry Furniss and A. Morrow. One of the stories is republished; the rest are new.

General Literature.

- Country Life, Summer Number, 1/. An exceptionally large and interesting number, with special account of Blenheim.
- Hardie (J. Keir), *India*, 1/ net. Impressions and suggestions.
- Harris (W. J.), *The First Printed Translations into English of the Great Foreign Classics*, 2/6 net. A supplement to textbooks of English literature.
- Strachey (J. St. Loe), *A New Way of Life*, 1/ net. A plea for universal military service, reprinted from *The Spectator*.

Pamphlets.

- Allen (F. Sturges), *Noah Webster's Place among English Lexicographers*. An address delivered before the Modern Language Club at Yale University, at the commemoration of the 150th anniversary of Webster's birth, Oct. 16, 1758.
- Cambridge, Annual Report of the Fitzwilliam Museum Syndicate for 1908.

FOREIGN.

Law.

- Melli (F.), *Lehrbuch des internationalen Konkursrechts*, 7m. 50.

Fine Art and Archæology.

- Adam (P.), *Dix Ans d'Art français*, 3fr. 50.

Poetry and the Drama.

- Praviel (A.) et Brousse (J. R. de), *Anthologie du Félibrige*, 3fr. 50. With French translations on the facing pages.
- Reyher (P.), *Les Masques anglais : Étude sur les Ballets et la Vie de Cour en Angleterre*, 1512-1640.

Science.

- Cyon (E. v.), *Leib, Seele, u. Geist*, 4m.
- Ostwald (W.), *Grundriss der Kolloidchemie*, 12m.
- Urstein (M.), *Die Dementia præcox u. ihre Stellung zum manisch-depressiven Irresein*, 15m.

Fiction.

- Prévost (M.), *Pierre et Thérèse*, 3fr. 50.

. All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

'FIFTY YEARS OF NEW JAPAN' is the provisional title given to an important work on the modern growth of the country. It is compiled by Count Okuma, late Prime Minister of Japan, with the assistance and co-operation of various specialists. The work is being edited by Mr. Marcus B. Huish, Vice-Chairman of the Japan Society. It will be published in the early autumn by Messrs. Smith & Elder in two volumes.

MR. JUSTICE DARLING is publishing immediately with the same firm a book

of verse, which includes 'On the Oxford Circuit' (in which he has made many changes and additions), also a number of sonnets and other poems, the whole being illustrated by Mr. Austin O. Spare.

DR. SVEN HEDIN's new book, 'Trans-Himalaya: Discoveries and Adventures in Tibet,' will be published in November by Messrs. Macmillan & Co. The work, which will give a full account of the explorer's last journey, will be in two volumes, and will contain about 400 illustrations.

MESSRS. OLIPHANT, ANDERSON & FERRIER have in the press a translation by the Rev. Neil Buchanan of the third edition of 'Die Lebenskräfte des Evangeliums,' which they will publish under the title of 'The Living Forces of the Gospel: Experiences of a Missionary in Animistic Heathendom,' by the Rev. Johannes Warneck.

THE REV. W. S. CROCKETT last week gave to the General Assembly of the Church of Scotland the report of the Committee which have in hand the revision and bringing up to date of Dr. Hew Scott's 'Fasti Ecclesiæ Scoticanæ,' which records the names of all the ministers of the Church of Scotland from the Reformation downwards. The work of chronicling the succession within each of the 1,433 parishes of the Church is proceeding satisfactorily. Scott brought it down to 1839, and when it is revised and written up to date the Committee hope to publish the whole in six volumes of 600 pages each.

THE death was announced from Torquay last week of Mr. G. R. Elsmie, C.S.I., LL.D., who had been assistant Commissioner in the Punjab, Judge in the Chief Court 1878-85, and Financial Commissioner 1887-93. He published 'Epitome of Cabul Correspondence' (1864); 'Notes on Peshawa Crime' (1884); 'Lumsden of the Guides' (1899); 'Field-Marshal Sir Donald Stewart' (1903); and 'Thirty-Five Years in the Punjab' (1908).

IN connexion with the bicentenary of the birth of Dr. Johnson it is proposed to hold an Exhibition of Johnsonian MSS., Books, Portraits, Pictures, Relics, &c., at Lichfield in September next. The Mayor of that city asks for help in these details, and announces that it has been resolved to allow books, papers, and articles to be sent either on loan or sale. All communications should be addressed to the Town Clerk, Guildhall, Lichfield.

MR. MURRAY announces 'Fiona,' a novel by Lady Napier of Magdala. Although its earlier scenes are in Italy, it is a tale of the Highlands of Scotland, and treats of love and social life.

CAPT. SHAW is publishing next week a new book with Messrs. Cassell entitled 'A Daughter of the Storm.' It is a story of the sea, and incidentally shows the risk to our mercantile service of engaging so many alien sailors.

CLARE COLLEGE has, says *The Cambridge Review*, elected Dr. Rendel Harris and Mr. Owen Seaman to Honorary Fellowships. The first is a man of great learning, while Mr. Seaman has academic distinction to his credit as well as his excellent tributes to the lighter Muse.

IN the same number a controversy is proceeding concerning, *inter alia*, a statement that the Vice-Chancellor has declined to allow the University arms to be stamped on volumes of Swinburne selected as a prize. The statement at present lacks definite evidence to support it, and, we hope, will be disproved.

THE Modernist and "New Theology" controversies have had an interesting sequel. In consequence of the growing need for discussion of the progressive movement in religion and social ethics, a number of well-known men have constituted themselves an Editorial Board for *The Christian Commonwealth*, which will in future be of a more comprehensive character.

MR. GOSSE's 'Swinburne: Personal Recollections,' in *The Fortnightly*, and 'A Tribute to Swinburne,' by Mr. Ernest Rhys, in *The Nineteenth Century*, are noteworthy appreciations of the poet.

THE fêtes at Arles last Sunday belie the time-honoured legend about a prophet and his country. Mistral has not only been officially recognized as the most distinguished poet of the "Félibrige," but has also enjoyed the unusual honour of attending at the official inauguration of a monument to himself. M. Dujardin-Beaumetz made an eloquent speech on the occasion.

MESSRS. HUTCHINSON & Co. will publish immediately 'The Doctor's Wife.' This is a translation of the well-known book by Colette Yver, which is entitled 'Princesses de Science,' and appeared in 1907. The rendering has been made by the Countess de Bremond.

M. MARCEL PRÉVOST has been elected to the Académie Française in succession to Victorien Sardou. There were four ballots, at each of which M. Prévost secured the largest number of votes.

THE death in his sixty-seventh year is announced of a Professor of History at the University of Königsberg, Dr. Karl Lohmeyer. Though severely handicapped by physical infirmity—he was born without arms—he won for himself a considerable reputation as historian and critic, and was the author of a number of interesting works, among them 'Geschichte von Ost- und West Preussen' and 'Herzog Albrecht von Preussen.'

RECENT Parliamentary Papers of interest to our readers are: National Gallery, Report (3d.); Irish Universities, Statutes for Colleges, &c., Galway (1s.), Cork (1s.), Dublin (1s.), Queen's, Belfast (1s.); National University of Ireland (1s. 6d.); and Annual Report of the Local Government Board, Supplement containing Report of the Medical Officer (3s. 2d.).

SCIENCE

OUR LIBRARY TABLE.

The Sportsman's British Bird Book. By R. Lydekker. (Rowland Ward.)—Most books on birds are written by specialists, but the fact that Mr. Lydekker is a zoologist first and an ornithologist as an afterthought makes for breadth of view and correctness of perspective. Sound, accurate, and up to date, the author at once inspires confidence; and it is certainly convenient to find in a single trustworthy book ample information on questions of classification, geographical distribution, and the like, as well as short cuts to identification under varying conditions. The careful description of the young of most species is more than is generally attempted. In discussing the remarkable variations of plumage that characterize the buzzard, Mr. Lydekker says, "Although paler specimens have been supposed to be immature, there is no decisive evidence that such is the case," and argues that the rarity of the type indicates almost certainly that it is not so. In support of this contention it may be mentioned that in 1908 the present writer had under observation a buzzard's nest where one of the parent birds, presumably the female, boasted plumage in which white largely predominated; her offspring, on the other hand, after leaving the nest was as dark as his other parent.

Apparently as a concession to the sportsman, but actually with sufficient scientific justification, the game birds have been selected as the starting-point, and in the rest of the grouping the perching birds are relegated to the last place. In the matter of nomenclature a wise discretion has been exercised, but the author has his own predilections among vernacular names. We note the omission of the names of all authorities. In a work which is necessarily largely compiled from the observations of others, unsupported statements might lose force, but for the high reputation of the author. When we read, for instance, of the golden-crested wren that "during the journey across the North Sea some at least of these tiny travellers ride on the backs of larger birds, such as owls," we realize that this time-honoured assertion has at last emerged triumphantly from its temporary eclipse. Mr. Lydekker is not prepared to believe that shags sometimes use their wings under water, though Macgillivray, himself at first sceptical on this point, subsequently vouched for the fact from personal observation, and was endorsed by Seeböhm. On the other hand, we find that the oft-repeated statements as to the fabulous number of eggs laid by the wren are accepted without question.

Mr. Lydekker makes little reference to the songs and notes of birds. The willow-wren is described vaguely as being at once distinguishable from the chiff-chaff by its song, "which is more like that of the wood-wren"; but this does not help very much, as the wood-wren in turn is only said to utter a "characteristic song." The singing qualities of the marsh warbler are ignored altogether.

The World's Peoples. By A. H. Keane. (Hutchinson & Co.)—Dr. Keane has written an interesting account of the different peoples of the world. It is a mine of information clearly expressed and beautifully illustrated. Dr. Keane's interests are mainly ethnological, and his extraordinarily wide range of knowledge of different peoples and his skill in giving it expression were

never better shown than in this book. It is no doubt desirable to be somewhat dogmatic in a popular work, but in theoretical matters Dr. Keane seems to us to enunciate as definitely determined results, conclusions based on insufficient data.

Suffolk. By W. A. Dutt. Illustrated. (Cambridge, University Press.)—Mr. Dutt's brief treatise is a welcome specimen of a new and admirable series of "Cambridge County Geographies." The scope of the work is purely elementary, and principally confined to facts physical, geological, historical, and administrative; but these are attractively marshalled, and, in conjunction with numerous excellent illustrations, form a volume which should certainly attract youthful students. Particularly good as regards detail are the two pictures showing the flintwork in the porch of Ufford Church; while the view of the recently constructed harbour and quay at Southwold sufficiently indicates that the series is up to date in its information. The antiquities and industries of the county, its harbours, waterways, and lighthouses, the race characteristics of its inhabitants, and its personal and literary associations are adequately dealt with, and a list of the principal towns and villages is included, together with maps, and diagrams illustrative respectively of population, agriculture, and the herring fishery.

To the same series Mr. Dutt also contributes the volume on *Norfolk*, which is arranged on similar lines. As in the companion work, the excellence of the illustrations is a notable feature, and with their aid this brief survey of the history and present condition of the county can hardly fail to stimulate a desire for more advanced studies of a kindred nature.

Outlines of Electrical Engineering. By Harold H. Simmons. (Cassell & Co.)—Those who are in search of a single volume from which they may obtain a good general idea of electricity and its many applications may well do worse than get Mr. Simmons's book, for, while it does not claim to include every phase and operation of electricity, there are very few which are not described in it. It is not a book for the absolute tyro, for some previous acquaintance with the terminology of the science is necessary, but more advanced students will find it a trustworthy guide. To select one item for special remark—the chapter on accumulators is particularly well done; not only does it describe in lucid terms the making of the several kinds of accumulator plates, but also it gives one a very good idea of what an accumulator or "storage-battery" is, and how it works; while a noteworthy warning is given of the damage done frequently by those who ought to know better, by "spark-ing" or "short-circuiting" an accumulator, in order to ascertain whether it is charged or not. In this chapter, as in other parts of the book, there is a certain amount of repetition which is useful for emphasizing important points; and in dealing with electro-plating Mr. Simmons gives the quantities of the various ingredients in the metric as well as the English equivalents.

There is a short historical account of the lodestone, and it is interesting to trace the connexion between the discovery of "magnets" by the ancient Greeks at Magnesia in Asia Minor, and the "magneto" familiar to those who drive motor-cars to-day. The Greeks do not appear to have known the geographical properties of the magnetic ore, and its name of lodestone is due to the Norwegians, who, so far back as the eleventh century, called it "leading-stone."

Among the most wonderful applications of electricity is the powerful electromagnet used in iron foundries at the end of a crane chain instead of a hook. The magnet is merely placed against the heavy mass of metal to be hoisted, and when the electric current is switched on, the weight can be hoisted and moved about as required, even though it be so hot that it cannot be handled, thus saving the time which would otherwise be lost while the metal was cooling. At the other end of the scale is the little electromagnet used for extracting metallic splinters from workmen's eyes.

Under the heading of 'Electric Traction' we find a description of the G.B. system of surface-contact, which was recently the subject of controversy in the London County Council. Mr. Simmons does not commit himself on the subject, but he appears to approve of this system, which has the undoubted merit of costing little more than half the outlay on the ordinary underground method, and very little more than the overhead system.

It is impossible to recount all the branches of electrical science described in the volume, which is written in a readable and scholarly manner throughout, with not more than the necessary complement of mathematical formulæ. The weakest point of the book is its index, which is inadequate. Many of the topics discussed in the thousand pages of the text do not appear in this section, which fills but six pages. A glossary of the technical terms employed would have made the work available to a larger number of readers.

ANTHROPOLOGICAL NOTES.

DR. MARCELLIN BOULE in *L'Anthropologie* refers to the petition recently presented to the Prime Minister by Prof. Ridgeway, as President of the Royal Anthropological Institute, for a subsidy to that Institute in its function as the Anthropological bureau of the British Empire. He approves the argument by which the petition was supported, and expresses the hope which we all feel that the Chancellor of the Exchequer may still be able to give effect to it.

The Times records the death, after an illness of a few days, at the age of seventy, of Dr. Johannes Diedrich Eduard Schmeltz, Director of the Leyden Museum of Ethnography. His name is familiar to us as founder and editor of the *Internationales Archiv für Ethnographie*, which has been referred to many times in these columns, and to which he contributed numerous learned and scholarly papers. He was joint author with Mr. De Clercq of an excellent work on Netherlandish New Guinea, noted in *The Athenæum* for April 29, 1893. British anthropologists had the opportunity of making his acquaintance when he attended the British Association meeting at Oxford in 1894, and read a paper before Section H on the shells used in the domestic economy of the Indonesians.

Dr. L. Laloy in *L'Anthropologie* concurs with Herr Otto Schoetensack of Leipsic that the fossil lower jaw of *Homo Heidelbergensis* is the most ancient relic of humanity yet discovered, being incontestably Pliocene. It is remarkable for its massive appearance, and the complete absence of a chin. He considers that it presents more primitive characters in some respects than those of the anthropoids, and that it is only superior to them in its projection and the form of the dental curve.

M. A. J. Reinach contributes to the same periodical the first portion of a learned dissertation on the arrow in Gaul; its poisons and their antidotes.

The Abbé Breuil and Señor Juan Cabré Aguila contribute a paper on the rock paintings of the lower basin of the Ebro, viz., those of Calapata to Cretas, in Lower Aragon, and the open-air frescoes of Copul, in the province of Lerida, Catalonia. Most of these are animal pictures or hunting scenes, but one is interpreted by the authors as representing a dance of nine half-clothed women around a nude man, suggesting the performance of some rite of initiation.

An exposition of Italian ethnography is being organized in connexion with the proposed festivities to celebrate at Rome in 1911 the fiftieth anniversary of the proclamation of the Kingdom of Italy.

Mr. F. J. Arne, of the Museum of National Antiquities at Stockholm, has discovered worked flints in North Syria, of Chellean type, where no previous discoveries of the kind had been made.

Dr. Joseph Bellucci furnishes *L'Anthropologie* with some observations on thunderstones and on the superstitions of the Soudanese peoples with regard to the flint implements so designated by them.

Dr. P. Rivet contributes the first part of a mathematical essay on the subject of prognathism, which he has studied from theoretical and critical points of view, and he expounds a new technical system for the measurement of the angles.

Dr. Chervin, a past president of the Society of Anthropology of Paris, and member of the Commission of Travel and Missions and of the Committee of Historical and Scientific Research at the Ministry of Public Instruction in France, has published a report on Bolivian anthropology in three volumes: the first relating to ethnology, demography, and metric photography; the second to anthropometry; and the third to craniology. In each volume the methods used are clearly described and fully illustrated.

THE TOTAL ECLIPSE OF THE SUN ON JUNE 16, 364.

30, Albany Road, Stroud Green, N.

THE elements of this particular eclipse are given in the 'Art de vérifier les Dates,' 1818, tome i., at the year-date; and also in the 'Canon der Finsternisse,' 1887, at No. 3738. The latter authority times true conjunction at 12 54 P.M., on the meridian of Greenwich. In the 'Iconographie zum Canon der Sonnenfinsternisse,' S. 151, the track of the lunar shadow is drawn across the map of Scotland in latitude 60°. This eclipse was observed at Alexandria, and commented upon by Theon, the father of Hypatia; and it was seen, and its date and circumstances recorded, at Binchester, in the county of Durham. The dated British record is preserved for us in the 'Grand St. Graal.' This romance was written about the end of the twelfth century by Robert de Borron, who (so we are told) turned it into French out of Latin. The original work is reported to have been compiled in "White" Britain, in about A.D. 750. Borron's French was edited by Eugene Hucher in 'Le Saint Graal, ou le Joseph d'Arimathie, première branche des Romans de la Table Ronde,' 1877, 3 vols., and it is on p. 405, vol. ii., that we find the record referred to. The eclipse was observed in a fortified city in Britain called "Orbérique," at the birth of a Christian prince of high lineage who was baptized "Celidoines." Orbérique, through a hypothetical form Corbérique, represents Corbenic or Corbin, the City of the Graal, which is also called Corbière, and "Monsalvatch," i.e., Mons Sylvaticus. This city I identify with Binchester, the "Uinouia" of the Itineraries, and the "Castellum Guinuion"

of the 'Arthuriana' in the 'Historia Brittonum,' near the "Silua Celidonis." "Celidoines" is the Old French representative of the Latin name Chelidonius or Celidonius, the name of a fifth-century Bishop of Vesontio, *inter al.*; and it is the etymon of the early British name Celidón, the later Celyddon.

The record of the eclipse of 364 appears in the 'Grand St. Graal' as follows, reference being made to Celidoines:—

"...à son naissement avint en la cité d'Orbérique une moult grant merveille qui n'estoit mie acoustumée à véoir. Car il nasqui en un jour d'estet et molt biel, en droit midi, et si fu el secont jour des kalendes en jungnet. Et quant il fu nés, à cele eure comme vous avés oit, si avint cose maintenant que li solaus que en sa grant clartet et en sa grant calour devoit estre à ticle eure, s'aparut tout autressi apiertement com il faisoit au matin quant il liève, et la lune fu autressi clèrement véue comme s'il fust nuis, et les estoiles tout ensement...."

This account is obviously embellished by the statement that the moon was seen during the eclipse. The alleged appearance of the stars, also, may be an addition; but that point will be elucidated by Mr. P. H. Cowell of the Royal Observatory, who, at the request of Mr. Andrew Crommelin, made on my behalf, has very kindly applied his lunar tables to the calculation of the times and phenomena of the eclipse. Mr. Cowell regards it as certain that the eclipse was very large at Binchester, and it is his intention to deal with the record in an astronomical monograph.

The only real difficulty presented by the French report is conveyed by the date "II. Kal. Jungnet." *Jungnet* and *Juignet* are Old French forms of *Juillet*, and "el secont jour des kalendes en jungnet" may equate either June 30, the usual equation, or June 15-16, an abnormal one, the use of which can be paralleled in eighth- and ninth-century Frankish annals and other documents. The method employed consisted in making the calendar month commence on the day following the Ides of the preceding month, and end on its own Ides. In this way the Kalends were made to fall in the middle of the month: compare the phrase *mense fere mediante* in the report of the eclipse of October 29, 878, in the annals of St. Waast's ('*Annales Vedastini*,' ed. Pertz, 'M.G.H.,' 'S.S.,' i. 517). The Benedictines (*u.s.*, ii. 21) give an extract from the ninth-century annals of Lauresheim in which August 14 (xix. Kal. Septembr.) is styled "in capite kalendarum Septembrium." The history of this practice is unknown. It may have been introduced among the Germans by the Northumbrian monks who converted them in the seventh and eighth centuries. The second day of the Kalends of July, computed in this way, is June 15, however, whereas June 16, Kal. iii., is required. But we do not know at what hour the British provincial who recorded the eclipse we are concerned with commenced the day. There were several commencements in early mediæval times: *e.g.*, at vespers; at midnight; at dawn; and at half-an-ecclesiastical-hora after midday. The time last mentioned is that referred to as the one "quem diximus horarum terminum" by the fifth-century British monk who forged the Paschal Canon which the schismatic Scotto-British Churches in the sixth and seventh centuries attributed to Anatolius of Laodicea. Consequently the date "el secont jour des kalendes en jungnet" may have been systematic, and therefore correct. In any case the extremely rare occurrence of a solar eclipse at a certain hour, on a certain day, in any country, compels us to identify the eclipse recorded

in the 'Grand St. Graal' as that of June 16, 364, at 12 o'clock noon.

I now come to the identification of Celidoines. In the famous Welsh tale of 'Kulhwch and Olwen' the hero introduces himself to King Arthur as "Kulhwch, the son of Kilydd, the son of Kelyddon Gwledig, by Goleuddydd, the daughter of Anllawdd Gwledig." It is this Kelyddon Gwledig, i.e., Celidonius, Dux Britannia, whom I identify with Celidoines, and for the following reasons. In the tale Arthur is made to call Kulhwch his cousin; which is quite correct, inasmuch as Arthur's mother Eigr was also a daughter of Anllawdd Gwledig. St. Iltyd, too, was a cousin of Arthur, being son of another daughter of Anllawdd. Arthur was defeated at "Camlan" in the 93rd year of the era of Stilicho's Consulship, i.e., in A.D. 492; and his victory at "Mons Badonicus" occurred in the 71st year of that era, i.e., in A.D. 470. The latter year saw the birth of St. Gildas, the son of Kaw, who was educated by St. Iltyd. Among Gildas's schoolfellows were St. Paul of Leon, who died in A.D. 573, aged one hundred years, and St. David of Menevia, the son of Sandde, who was born in the thirtieth year after St. Patrick's emigration to Ireland, namely, in A.D. 462. St. David's mother Nonn was daughter of Cynyr of Cair Gawch, or Coccium, a son of Anllawdd Gwledig by Gwen, daughter of Cunidda Gwledig, the "Telionatu Lander" of the Graal legend. Cunidda's son Ceredig Ceredigion was father of Cedig, St. David's paternal grandfather. I am setting down these genealogical data just as they occur in the Welsh pedigrees of the eleventh and twelfth centuries. If the false and late chronological notions which are allowed to distort and nullify the testimony of these historical documents could be set aside for a few moments, it would be perceived that the descents enumerated are in harmony with each other and with the date of the eclipse. The activity of Anllawdd Gwledig must be assigned to the first third of the fifth century. In all probability he was elected to fill the office of Gwledig Prydain, just as his grandson Arthur was. But Anllawdd's father-in-law Cunidda, and his daughter Goleuddydd's father-in-law Celyddon, were probably appointed to their office by imperial authority, and in the order in which I have named them. Ceredig Ceredigion was the fifth son of Cunidda; consequently, as Cunidda's great-grandson St. David was born in 462, Cunidda himself may have been rather older than Celyddon, who was born, as I have demonstrated, at midday, during the solar eclipse of June 16, 364, "el secont jour des kalendes en jungnet," "en droit midi."

ALFRED ANSCOMBE.

SOCIETIES.

BRITISH ACADEMY.—May 26.—Lord Reay in the chair.—Prof. W. Ridgeway, Fellow of the Academy, read a paper entitled 'Minos the Destroyer rather than the Creator of the so-called "Minoan" Culture of Cnossus.'

He said that when in 1896 he ventured to suggest that Cnossus would prove to be a great seat of the Aegean culture because of the legendary prominence of Minos, and from the ruins already known there, he was ridiculed for credulity by some leading archaeologists. In 1901 (in his 'Early Age of Greece') he repeated the belief that Cnossus would prove one of the chief foci of the Aegean culture, and before his book was printed off Mr. Evans had begun his splendid discoveries. Since then Minos has rapidly grown in popularity. Mr. Evans unfortunately did not follow the nomenclature adopted by the excavators of Troy and Phylakpi, &c., but had given the term "Minoan" to all strata later than the Neolithic period, dividing them into Early Minoan I., II., III.; Middle Minoan I., II., III.; and Late Minoan I., II., III., in fanciful allusion

to the nine years of Minos when he became king. Mr. Evans applied the term Minoan to the whole Aegean Bronze Age culture, but others (e.g., Prof. Burrows) have gone much further, and speak of the Minoan language, and finally have made it ethnic, and call all the people of Crete and the Aegean Isles Minoans, wishing to substitute this term for historical names, such as Achæans and Carians.

Through the so-called Early Minoan I., II., III., Middle Minoan I., II., III., and Late Minoan I., II., there is a continual development of art, though there are marks of catastrophes at the end of the various periods. But with the destruction of the great palace at the end of Late Minoan II. there is an essential change. With Late Minoan III. comes a new era heralding the transition to the Early Iron Age. To this period belongs the hall with the throne, which Mr. Evans regards as that of Minos. But as Minos comes in the last of the nine periods called after him, it is as unscientific to use the term Minoan of the earlier period, as it would be to speak of the period from Elizabeth down to the present as Late Victorian, that from Elizabeth to the Norman Conquest as Middle Victorian, and that from the Conquest to the Stone Age as Early Victorian.

The destruction of Knossos at the end of Late Minoan II., was not from some petty revolt, but rather from some great potentate who brought in a different culture. The chronology of the Late Minoan period is fairly well fixed by a comparison with Egyptian frescoes (Rehmarra and Sen-Mut) which fall about B.C. 1450, but it is not likely that the destruction would follow immediately on the latest points of comparison with Egypt. Accordingly Prof. Burrows (a chief supporter of the current theory) would place with probability the date of the destruction shortly before B.C. 1400. Was there any great ethnic movement at that time, and was there any great name associated with such a movement, which might have caused the downfall of Knossos? Minos at once suggests himself. According to the Parian Chronicle, there were two kings of that name. Minos I., son of Zeus and Europa, and brother of "fair-haired" Rhadamanthus, is placed in B.C. 1406, which synchronizes curiously with the date of the destruction of Knossos arrived at by the archaeologists. This Minos was distinct from Minos II., who was his descendant, and flourished (Parian Chron.) about B.C. 1220. Diodorus and Plutarch substantiate the Parian marble, while the Homeric evidence points distinctly in the same direction. There is Minos son of Zeus and Europa, brother of Rhadamanthus ('Iliad'), who seems to be the judge of the dead ('Odyssey'); and there is the other Minos called "baleful-heart," father of Ariadne, &c. ('Od.' xi.). It is not likely that he of the "baleful heart" would be regarded as so just as to be made judge of the dead.

In 'Od.' xix., 168 sqq. the ethnology of Crete is given: there are Eteocretes, Cydones, Pelasgians, Dorians, and Achæans. That these Achæans were then lords of Knossos is proved by Idomeneus, one of the great Achæan chiefs, reigning there. His pedigree is also given. He was son of Deucalion, son of Minos. This Minos was Minos II. The Achæans had begun to make their way into the Eastern Mediterranean in the end of the fifteenth century B.C. At that time Architeles and Archandrus had made their way into Argolis, and Minos I., whose brother Rhadamanthus was *xanthos*, was probably one of the advanced guard of the new-comers. Not only does the physical type indicate that they are Achæans from Upper Europe, but also the divine pedigree. The Achæan chiefs in Homer are all Zeus-sprung, whereas the pre-Achæan families, as in Argolis, Arcadia, and Attica, all trace their descent from Poseidon. Not only were Minos I. and II. descended from Zeus, but it was the taking away of the bull formerly sacrificed to Poseidon, and giving it to Zeus, that led to the tragic history of Minos II. Poseidon instilled a passion for a bull into Pasiphaë, which resulted in the Minotaur. It was Minos II., mentioned by Herodotus, who established the great Thalassocracy, and who left his name in many towns round the Aegean named Minoa. It may well have been under him that the Achæans, if they are the Aquaiusha of an inscription of Rameses III., invaded Egypt.

The tombs of East Crete show an overlap between bronze and iron weapons similar to that which Prof. Ridgeway had pointed out in Homer, and the tombs with geometric pottery, fibulae, iron weapons, and cremation found in 1907 show a culture like that of the Achæan of Homer. Thus the material remains confirm the literary traditions.

Neither Minos I. nor Minos II. can be held to have done anything for the evolution of the Bronze Age culture of Knossos, Crete, or the Aegean, whilst all the evidence rather points to

Minos I. as having dealt a blow to that old culture from which it never recovered.

ZOOLOGICAL.—May 25.—Dr. S. F. Harmer, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during April.—Mr. J. L. Bonhote exhibited the skins of an example of a tetragen hybrid duck of the F₂ generation, which he had bred in his aviaries, and pointed out that the characters of this bird were a striking confirmation of the truth of Mendel's law. Mr. Bonhote also exhibited a pair of pentagen hybrids of the F₂ generation, which were interesting as showing to what extent cross-breeding could be carried among certain species, the hybrids proving fertile to at least the fourth generation since the last cross with a pure species.—Mr. L. Harding Cox exhibited a living specimen of the amblystone or transformed axolotl, and drew attention to the following distinguishing points of the terrestrial batrachian, viz. alteration in dentition, possession of lungs and eyelids, absence of gills and crest, and variation in colour. Mr. R. Lydekker exhibited the photograph of a young stag from Sikhim, now living in Nepal, which he believed to represent the shou (*Cervus affinis*), and, if so, to be the first picture of that deer which had been submitted to the Society since Brian Hodgson's time. Mr. R. Lydekker described the skull-characters of three local forms of the Southern sea-elephant (*Macrorhinus leoninus*), viz., the Falkland race, which had been named *M. l. falcandicus*; the Crozet race, for which the name *M. l. crozetensis* was suggested; and the Macquarie race, proposed to be called *M. l. macquariensis*. Mr. Lydekker also directed attention to the skin and skull of a black bear obtained by Capt. Malcolm McNeil in Eastern Tibet. For this the name *Ursus torquatus macneili* was proposed.—Mr. R. H. Burne read a paper on 'The Anatomy of the Olfactory Organ of Teleostean Fishes,' in which the chief structural variations were described in some fifty genera, mostly of common British species.—Dr. J. G. de Man presented a paper, communicated by Mr. R. I. Pocock, entitled 'Description of a New Species of the Decapod Crustacean Genus *Alpheus*, Fabr., from the Bay of Batavia.'

MICROSCOPICAL.—May 19.—Mr. J. F. Cheshire, V.P., in the chair.—A paper by Mr. Edward Heron-Allen and Mr. Arthur Earland 'On the Foraminifera of the Shore-sands of Selsey Bill, Sussex,' Part II., was taken as read.—Mr. J. W. Gordon's paper 'On a New Illuminator for the Microscope' was not read *in extenso*, but the construction and use of the apparatus were explained by reference to a diagram and by the exhibition of the instrument itself.—The following were elected Ordinary Fellows: Messrs. A. C. Butterworth, A. D. Ferguson, T. S. Stewart, and F. Langridge Winton.

PHYSICAL.—May 14.—Dr. C. Chree, President, in the chair.—A paper on 'A Bifilar Vibration Galvanometer' was read by Mr. W. Duddell.—A paper by Messrs. W. P. Fuller and H. Grace on 'The Effect of Temperature on the Hysteresis Loss in Iron in a Rotating Field' was read by Prof. Marchant.—A paper 'On a Method of testing Photographic Shutters,' by Messrs. A. Campbell and T. Smith, was read by Mr. Smith.

MEETINGS NEXT WEEK.

- Mon. Royal Institution, 5.—General Monthly Meeting.
- Society of Engineers, 7.30.
- Aristotelian, 8.—'Natural Realisms and Present Tendencies in Philosophy,' Dr. A. Wolf.
- Tues. Royal Institution, 3.—'Biological Chemistry,' Lecture II., Dr. F. Gowland Hopkins.
- Colonial Institute, 8.—'Indian Aspirations,' Sir Bampfylde Fuller.
- Anthropological Institute, 8.15.—'Prehistoric Human remains from Various Parts of England,' Dr. A. Keith.
- Thurs. Royal Institution, 3.—'A Modern Railway Problem: Steam v. Electricity,' Lecture II., Prof. W. E. Dalby.
- Royal, 4.30.
- Fri. Astronomical, 5.
- Physical, 8.—'The Arthur Wright Electrical Device for evaluating Formule and solving Equations,' Dr. A. Russell and Mr. A. Wright; 'The Echelon Spectroscope: its Secondary Action and the Structure of the Green Hg Line,' Mr. H. Stansfield; 'The Proposed International Unit of Candle Power,' Mr. C. C. Paterson; and other papers.
- Royal Institution 9.—'Problems of Helium and Radium,' Prof. Sir J. Dewar.
- Sat. Royal Institution, 3.—'The Vitality of Seeds and Plants: (2) The Life and Death of Seeds,' Dr. F. F. Blackman.

Science Gossip.

MR. MURRAY is publishing this month a new and revised edition of Mr. R. H. Lock's 'Recent Advances in the Study of Variation, Heredity, and Evolution,' in which the author replies to various criticisms of the first edition.

MESSRS. CASSELL are issuing next week a further volume—'Live Stock: Breeds and Management'—in their series of agricultural

handbooks by Primrose McConnell, now being published under the title of "The Complete Farmer."

FROM the Honorary Secretaries of the Medical Library Association, the University, Manchester, we receive a request for the loan of the following articles, in connexion with the first meeting of the Medical Library Association, to be held in Queen's College, Belfast, during the last week in July: MSS. and early printed books, especially Irish; first editions of noteworthy volumes; books on tuberculosis and Celtic medicine; and photographs of libraries, rules, and statistical matter regarding the same, &c.

THE death in his sixty-seventh year is announced from Berlin of the distinguished chemist Dr. Adolf Pinner. He was for thirty-eight years Professor at the University of that town and lecturer to the Veterinary Academy. Among his works are 'Lehrbuch der organischen Chemie,' 'Lehrbuch der anorganischen Chemie,' and 'Gesetze der Naturscheinungen.'

SOME interesting particulars have come to hand about the expedition now being led by the Duke of the Abruzzi with the object of beating the record in Himalayan ascents. The Duke's immediate goal is the loftiest peak of the Karakoram or Mustagh range, known up to the present as K. 2, and of an estimated altitude of 28,250 ft. After leaving Skardu the party will proceed to the Bultaro glacier, which is one of a little knot of glaciers lying below K. 2. One of these, the Hispar, 25,000 ft., was ascended by Mrs. Bullock Workman last year. The Duke's party consists of his flag-lieutenant the Marchese Negrotto; Dr. Filippi, who is to be the chronicler of the expedition; Cavaliere Sella, an expert photographer; Signor Botta, and twelve Swiss guides. Whatever the result of the attempt on K. 2 the Duke will visit Nepal later with the intention of making an attempt on Mount Everest.

WE note with regret the death of Mr. T. Mellard Reade, of Blundellsands, near Liverpool, which occurred on May 26th, at the age of seventy-seven. Professionally an architect and surveyor, Mr. Reade took great interest in physical geology, and became an acknowledged authority on subjects in which dynamical questions were involved. His copious contributions to scientific journals in this country and America were not infrequently marked by evidence of original observation and profound thought. Mr. Reade published as independent works 'The Origin of Mountain Ranges,' 'The Evolution of Earth-Structure,' and 'Chemical Denudation in relation to Geological Time.' In recognition of the value of his researches, the Geological Society awarded to him in 1896 the Murchison Medal.

ANOTHER small planet was photographically discovered by Herr Kopff at the Astrophysical Institute, Königstuhl, Heidelberg, on the 13th ult.

MADAME CERASKI, in the course of her examination of photographic plates taken by M. Blazko at the Moscow Observatory, has detected variability in a star in the constellation Auriga. A comparison of a number of plates obtained during the last two or three years shows that the change is probably restricted between the tenth and eleventh magnitudes. M. Blazko considers that the period is either irregular or very short. The star will be reckoned in a general list as var. 18, 1909, Aurigæ.

A FAINT comet (α , 1909) was discovered by Prof. Brooks at the Smith Observatory, Geneva, N.Y., on the 28th ult.

FINE ARTS

JAPANESE PRINTS AT THE FINE-ART SOCIETY'S GALLERIES.

If the importance of an exhibition is to be measured by the number of fine things it contains, this is probably the principal show open in London for the time being. If, on the other hand, it is equally important that those fine things should be within the comprehension of the public, then such an exhibition of Japanese prints enjoys a more doubtful pre-eminence, for Oriental art has as yet received among us but little of that thorough comprehension which implies the power of reproducing the thing admired. A few artists have learnt from it, but there can be little doubt that it holds in reserve a more general influence—an influence which the younger generation of artists both here and abroad seem to be on the point of utilizing. It is somewhat of a disaster, therefore, that the colour-prints of Japan, which by their comparative plenty and initial cheapness were the natural missionaries of the new gospel, should have already received the barren admiration of the mere collector, so that their prices now place them beyond the reach of the more impressionable race of art-students.

To the latter such an exhibition as this is most instructive and encouraging—encouraging in that it offers for our study a record of the development of an art that has waxed and waned on lines very different from the great Italian School, which, from the unique completeness with which it has been presented to our view, we have come to regard as typical. Accepting this view, we have been inclined to suppose that every art must submit to the same general course of development, in which, from beginnings of archaic severity, naturalism shall be the liberating factor, urging the painter to a technique of greater and greater freedom and complexity, culminating in a burst of triumphant liberty, followed promptly by flaccid decline. How often have we seen painters (conscientiously convinced that they had no right to be able to enjoy the heritage of a school which had obviously passed its apogee) doggedly, and artificially, set themselves to put that heritage out of their minds and become again primitives. Are we not, indeed, urged to such a course by not a few of the most intelligent of critics? Yet the study of the minor art which is here more or less historically set forth suggests that this is by no means the only alternative.

The earliest work shown in the present collection is not at all severe, but of a barbaric exuberance; see Nos 1 and 4, or No. 7 with its riot of fluent, but not at bottom very highly related forms. They were doubtless originally natural forms, but natural forms modified by habitual intensification into a sort of decadent calligraphic flourish akin to the stylistic drawing of Rubens. The fine print by Kiyomitsu (41), which we take to be rather later in date, has the same tremendous vitality, but is more elegantly conventional; and when in Harunobu and his followers naturalism enters on the scene, it is felt as a restraining rather than a liberating influence. Line takes on primness (56), and colour, if more complex, is for that reason quieter and less assertive, being employed rather to split intervals than to push extremes. Used in this fashion by Harunobu in Nos. 47, 59, 61, or by his follower Harushige in No. 67, it produces prints which come as near to European art as does the work of any of the best Japanese print designers; but the tendency to subtle divisions of tones is always restrained by

the fine technical sense which saves Oriental artists from our own frequent excess of naturalistic complexity. The complexity to which they were given was rather in the overlay of conventional pattern of a sort suggested by the technique—not always of the particular art they were practising. Embroidery, cloisonné, lacquering—all the arts were inclined to lend motives to one another; and doubtless to a race of craftsmen the enrichment was less confusing than to us, the familiar diaper being to their eye like a transparent colour to ours, through which the main design was clearly visible.

Harunobu seems to have used such devices less than most, his art being largely one of tranquil spaces, the trenchant divisions of which are broken by elegantly designed sallies carrying minor passages of one colour into the main body of another. Doubtless his fine taste suggested to him that his comparatively complex use of colour should be accompanied by a more sparing use of pattern, but even so the next general movement was for a greater simplicity of colour, the instinct in the East having been as strongly in favour of limiting and refining an art as it was towards extending its boundaries. The delicate purity of Kiyonaga's group in the snow (104), or the clear open space of his *Ferry Boat* (105), with the lines of wavelets rippling in delicious continuity right across the three prints, offers a purged and clarified version of Harunobu's fuller naturalism. Yeishi, with as limited a range of colour, has already turned his back on nature, and is inventing fantastic combinations—experiments in abstract colour of which Nos. 118 and 119 are brilliant examples, and among the most striking revelations the exhibition affords. On the other hand, we cannot quite see in Shunman's *Night Scene* (108) the high qualities attributed to it by Mr. Arthur Morrison in his notes to the catalogue, nor regard the use of semi-realistic lighting as other than an unfortunate aberration.

To find a follower worthy of Yeishi and Kiyonaga we must rather turn to Utamaro, in whom are united their tradition and that of the theatrical school of Shunsho, of Ippit-susai Buncho, and of Sharaku. If Sharaku resembles Lautrec, Utamaro may approximately be likened to Degas—a Degas with an added debt to his master Ingres, an artist combining in a high degree naturalistic vitality and classic style. The *Rainstorm* (194) is an example of the former, and in No. 196, a large five-sheet print of a festival subject, we see it combined with fantastic invention showing itself in a weird use of blacks akin to the art of Buncho. The early work of Toyokuni (199) is no less beautiful, having affinities with that of Botticelli. If, as Mr. Morrison opines, it be indeed the work of a youth in his teens, it is an amazing performance.

Hokusai is too various an artist to be bound lightly by generalizations, but it cannot be denied that, compared with the best work of the men we have just been discussing, many of his examples here seem defiantly, almost vulgarly bent on pushing the colour-print to its utmost pitch of actual brilliance. He stands for variety and vitality rather than repose and perfection, and never had poster-designer in Europe the tenth part of his superb audacity; see, for example, Nos. 224, 225, 244, 245, and 257.

With him and Hiroshige I., who is represented by three or four prints only, closes an exhibition of the utmost interest. We have endeavoured to treat it, however tentatively, from the point of view of the intrinsic qualities revealed as alternately in the ascendant. Japanese art has hitherto had too little of such study, and perhaps almost

too much historical research. There will always be a slight temptation to critics trained in European art to find apparent parallels based more on history than intrinsic resemblance. It is perhaps more important to establish affinities, and to use the masterpieces of the school as a touchstone by which to revise our canons of art, with the assurance that those canons must be imperfect if they exclude so noble an art as this. It may be, moreover, that modern conditions, which keep before our eyes so considerable a record of the achievements of all ages, may have upon us an effect analogous to the natural conservatism of Orientals. Their reactions are so moderate, and their innovations so cautious, that it is only after a little examination that we perceive the ebb and flow, the zigzag course of progress. If European artists are ever thus to cease their periodic "clean sweep" of previous traditions, they may find here some encouragement by learning that many artistic differences are controlled by temperament, though archaeologists tell us they are matters of chronology.

A LOST MINIATURE.

Burgh House, Well Walk, Hampstead, N.W.,
May 21, 1909.

MAY I crave the hospitality of your columns to inquire concerning a miniature which has been missing for some years? In June, 1865, a portrait of Charles I. by Matthew Snelling, drawn in fine lines on paper prepared with a thin coating of plaster, was exhibited at South Kensington Museum by the Rev. James Beek. It was signed and dated M. S. fc. 1647, and was in the original tortoiseshell frame, covered with a thin piece of talc instead of glass. It was item 1450 in the catalogue. On June 9th, 1897, after Mr. Beck's death, the portrait was sold at Sotheby's, lot 657, for ten guineas, and bought by Mr. F. Gall of Vigo Street. This gentleman cannot remember for whom he purchased it, and he has unfortunately destroyed the marked catalogue with the name of his customer upon it. I have been striving for many years to find out who owns this miniature, inasmuch as it occupies an important position in the history of a special branch of portraiture, respecting which I am writing a book. If, therefore, any of your readers can assist me in tracing it, I shall be very grateful to them.

GEORGE C. WILLIAMSON.

RECENT DISCOVERIES AT COLOGNE.

I.

NEW LIGHT UPON THE CLARENALTAR IN THE CATHEDRAL.

THE discoveries relating to the restoration of works of art at Cologne, to which a brief allusion was made in *The Athenæum* of February 6th, are among the most sensational ever recorded in the history of art-criticism and have aroused the keenest interest and not a little dismay. The whole fabric built up by generations of art-critics has suddenly collapsed and for the moment it seems as though the very existence of the early School of Cologne, as we have thus far understood it, was threatened; for if the Clarenaltar, as is now certain, is not what it seemed, if the Madonna "mit der Wickenblüte" is a modern forgery, what next? we may well ask. Can we believe in the authenticity of many other vaunted masterpieces until they, too, have been subjected to the test of a severe examination, and under the relentless searchlight of the restorer's workshop have been forced to give up their secrets?

After the lessons taught by Herr Heinrich Fridt at Cologne it is impossible not to feel sceptical, and in consequence of his discoveries the history of the early School of the Lower Rhine will have to be thoroughly revised and in part re-written. His operations upon the Clarenaltar—consisting in the skilful removal of modern surface paintings which had completely concealed the original work, and the disclosure of the fourteenth-century compositions in an uninjured state—are still in progress, but the results thus far obtained have been made public, and some of the most competent authorities have now stated their views. The literature dealing with the subject—critical, technical, and polemical—will doubtless increase rapidly, but before we are overwhelmed by the flood it may be well to give a brief summary of the facts of the case.

In some admirable articles dealing with the general history of the pictures existing at Cologne in the nineteenth century,* Prof. Hansen, Director of the Archives, states that it was only after the suppression of the religious orders in 1803, when many pictures came into the market, that Canon Wallraf, the brothers Boisserée, and others began to collect what they termed "old German pictures," i.e., what would now be designated works of the School of Cologne, though at that date the idea that any of these pictures were by local artists had not even been mooted, and the first to give importance to the school, as such, seems to have been Friedrich Schlegel between 1805 and 1808, though without proposing the name of any definite artist in relation to the paintings which he extolled. In 1810 attention was drawn to a now famous passage in the Limburg chronicle relating to a painter at Cologne (c. 1380) called "Wilhelm"; and in 1815 Fiorillo, in his 'Geschichte der Zeichnenden Künste in Deutschland,' first published the name of "Meister Wilhelm," in connexion with a group of pictures assigned to the School of Cologne.

In 1824 Canon Wallraf the collector died, and bequeathed his pictures to the city of Cologne. According to Prof. Hansen, they were for the most part unrestored (a fact, however, disputed by other writers), and nameless. The last statement is an important point not to be lost sight of, for among the 309 paintings forming the "old German" section of Wallraf's treasures—the nucleus of the celebrated collection in the present Wallraf-Richartz Museum at Cologne—not one bore the name of Meister Wilhelm. The first Keeper of the collection, De Noël, devoted his attention more especially to this section, and attempted (what had not been done before) a systematic grouping of the pictures of the School of Cologne; at the same time he endeavoured by documentary research to recover the names of some of the forgotten painters of the school. It was De Noël who first proved that a painter Wilhelm von Herle was living at Cologne between 1358 and 1378, and who suggested the possible identity of this artist with the Meister Wilhelm of the Limburg chronicle. He then went a step further, and ascribed to Meister Wilhelm and his school a large group of pictures covering the period between 1350 and 1400.

From Prof. Hansen's very able and practical statement of the case we might infer that up to about 1826 the pictures were in a more or less damaged condition, and that the works seen and described by

writers at that date were examples of the School of Cologne which had not been tampered with, and might therefore be regarded as, on the whole, in their original state. But it is only fair to mention that other critics take a different view, and believe that the repainting of many of the pictures was already in progress in the first decades of the nineteenth century. In any case restoration was in the air; between 1827 and 1829 De Noël had about fifty of the "early German" pictures restored, and numerous payments are recorded in these years to Antoine Lorent of Ghent, a very capable "peintre-restaurateur," whose father, Jean Lorent of Brussels, is celebrated in the annals of the restorer's art for his work upon the Van Eycks' altarpiece at Ghent. Antoine Lorent made several journeys to Cologne, and gave so much satisfaction to his employers that he appears in 1828 to have settled there, and to have continued operations upon the pictures at intervals until his death in 1861.

But besides Lorent we have to take into consideration numerous other restorers who were active at Cologne in the first half of the nineteenth century. Ramboux, a painter of considerable endowments and a remarkably clever copyist, returned to Cologne in 1812, after his training in Paris under David, and worked there for some years prior to his departure for Italy; in 1843 he succeeded De Noël as Director of the Gallery, and was very zealous in carrying on the work of picture-restoring. Beckenamp, Zimmermann, Max Heinrich Fuchs, and a host of other more or less capable painter-restorers are also known to have been employed at Cologne. It is a significant fact that the whole cult of the School of Cologne dates from this era of restoration—that the exaggerated enthusiasm of writers like Kugler, Schnaase, Förster, and many more (who alleged that paintings of the Meister Wilhelm style were the outcome of a certain phase of religious excitement, and the direct result of the teaching of fourteenth-century mystics) was evoked by the contemplation, not of original work, but of what can only be termed modern parodies. The principal point of departure for all these writers was primarily the Clarenaltar, and then the scarcely less celebrated Madonna "mit der Wickenblüte"; yet what they looked upon was not authentic, but was due altogether to nineteenth-century restorers, who in the case of the Clarenaltar covered the surface with their own work, and blotted out all trace of the original. Up to the present time this false conception of the School of Cologne has been the one universally accepted, and writers on the subject have one and all been misled and deceived.

We turn now to the Clarenaltar itself, and to the direct and far-reaching results of Herr Fridt's investigations. The sections composing the work formed the inner and outer shutters or doors of the altarpiece of the convent church of St. Clara "am Berlich" at Cologne, the centre having been designed originally to contain the tabernacle for the Host and compartments for numerous relics. The shutters were decorated with paintings, the compositions of the outer shutters being on canvas, those of the inner on panel. After the destruction of the church of St. Clara in 1804, the altarpiece was removed to the Cathedral, where it remained until 1908, being difficult of access and very imperfectly seen. The project of cleaning and restoring the paintings had long been under consideration, and last July the work was begun; the outer shutters were removed to the workshop of

Herr Fridt, and in October the inner shutters were also consigned to his care.*

The result of his investigations and careful operations upon different parts of the outer shutters left no doubt in his mind as to the late character of the surface painting. Outlines of a totally different style soon became visible through the disfiguring layers of modern paint; the original heads, severe and impressive in type, with brownish-red flesh tones and white lights, distinctive drawing of the eyes and position of the pupil, and characteristic treatment of the hair, began to reappear; the late rococo patterns bordering some of the draperies vanished, and instead the original Gothic designs came to light once more; while the colouring of these early works—transparent and enamel-like in quality—differed widely from the tone of colouring usually regarded as distinctive of the Meister Wilhelm style.

Herr Fridt's views were unanimously confirmed by the best authorities at Cologne, among them such eminent experts as Prof. Paul Clemen, Dr. Firmenich-Richartz, and Dr. Alexander Schnütgen, one of the Cathedral dignitaries and the well-known editor of the *Zeitschrift für christliche Kunst*. Who the restorer was who has thus deceived many generations of art-critics is already a hotly disputed point; but whether it was Lorent of Ghent at some period between 1835 and 1861, or Ramboux in the first decades of the nineteenth century—whether it was one or other of the nameless painters who in 1816 and later were employed in making the Wallraf pictures "geniessbar," or some one of the many restorers known to us by name who worked in this field not necessarily with intent to deceive—is not a question of vital importance. The main point is that all critics are agreed in assigning the date of the surface painting to some period in the nineteenth century, and Dr. Firmenich-Richartz in his exhaustive article on the subject† gives an enlightening account of the condition of the various compositions, so far as they have been at present unmasked. Students of the School of Cologne will be well acquainted with this writer's earlier articles, in which he claimed for Hermann Wynrich von Wesel the principal parts of the Clarenaltar. Much of what he wrote in 1895 is now overthrown by recent discoveries, but the dignified manner in which he acknowledges that, in common with many fellow-critics, he has been misled by the amazing cleverness of the nineteenth-century restorer will certainly command respect, and the cogent arguments which he brings to bear on the case in proof of the modern nature of the repainting and of certain additions are of great value. For instance, in the lower row of the inner shutters—a series always regarded as the most important and characteristic portions of the entire altarpiece (works of Hermann Wynrich, according to Dr. Firmenich-Richartz in 1895)—we have groups of flying angels in the upper part of each panel, and above, half-lengths of the Evangelists, a Madonna and Child on the crescent moon, and a 'Coronation of the Virgin' in the Italian manner. With the exception of the angel in 'The Annunciation to the Shepherds,' which belonged to the original design, these compositions are all additions of very recent date, coarsely painted upon the tooled gold background. In the case of the angels, the reason is obvious; the background having been damaged in parts, the restorer, instead of attempting to renew the exquisite four-

* 'Meister Wilhelm und die Kölner Malerschule,' *Kölnische Zeitung*, Nos. 31, 36, 41, January, 1909.

* *Zeitschrift für christliche Kunst*, Heft 11, Jahrg. XXI. ('Der Clarenaltar im Kölner Dom').
† Zur Wiederherstellung des Clarenaltars, *Zeitschrift für christl. Kunst*, Heft 11, 323-46

teenth-century work, resorted to the device of covering up deficiencies with compositions of his own; and in the case of 'The Flight into Egypt' this is so clumsily managed that the angel in the air is painted in part upon the original surface, and in part upon a modern gold background.* In the 'Christ upon the Cross with the Madonna and St. John' the various restorations are particularly striking, each renovator having in turn copied the work of his predecessor. Thus the cleaning has revealed no fewer than three versions of the composition, the original, which has now been reached, showing the severe and solemn mode of representation almost invariably followed in the fourteenth century, and familiar to all students of the miniature art of that epoch; while the date of the latest restoration is fixed by the discovery of a newspaper of 1861, which had been made use of in the preparation of the ground for the modern gold surface.

The portions which up to now have been recovered in their original condition are the following: the outer shutters containing externally the Crucifixion just alluded to, with figures of saints at the sides in an architectural setting, and internally the following compositions in two tiers: the Annunciation, Visitation, and Journey to Bethlehem; the Agony in the Garden, the Betrayal, and Christ before Pilate; the Massacre of the Innocents, the Return of the Holy Family from Egypt, and Christ among the Doctors; the Descent into Hades, the Noli me tangere, and the Ascension. Of these Dr. Firmenich-Richartz reproduces the Annunciation, Visitation, Descent into Hades, and Noli me tangere, and two of the single figures of saints, the SS. Catherine and John the Baptist. A comparison between the photographs of the Clarenaltar as it was, and these recovered examples of the original work, is little short of a revelation; the slim forms, the severe outlines, the simplicity and individual character of these distinctively fourteenth-century paintings, as seen more especially in the Annunciation and Visitation and in the extremely fine and statuesque figures of the saints on the exterior of the outer shutters, afford a striking contrast to the figures hitherto regarded as representative examples of the Meister Wilhelm style, with their feeble drawing, uncertain outline, and empty and vapid expression.

The saints of the outer shutters bear a remarkable resemblance to some fragments of fresco in the Cologne Museum, the last remains of the decoration of the Hansa-saal of the Rathaus, which were paid for on November 27th, 1370, the painter receiving a very considerable sum for his work. The name of the master is not known, but, for reasons not altogether conclusive, it has been assumed that he may be identical with Wilhelm von Herle. But whatever the name of the painter,† there is little doubt, after a comparative study of all these works, that the author of the Rathaus frescoes was identical with the Master of the Clarenaltar.

We have still to learn what is concealed beneath the repaint on the inner shutters of the altarpiece, which contain the series dealing with the early history of our Lord; and it seems, indeed, as though some courage were required on the part of the authorities to sanction the restoration of these panels, so long regarded as the most important sections of the altarpiece. It is certain,

however, from what is now known about the matter, that there will be no cause to regret the disappearance of these reputed works by Meister Wilhelm or Hermann Wynrich, for the gain to the history of art will far outweigh their loss. What has already been achieved by Herr Fridt proves conclusively that in the Clarenaltar we have a work executed not by different painters at various periods, as formerly supposed (some critics had recognized in it as many as five different hands), but by one master of paramount importance, and produced at a date not later than 1370. Under its new aspect the altarpiece becomes a document of the utmost historical value, for it establishes as an indisputable fact the pre-eminence of the School of Cologne among all the schools of painting in Germany at that epoch.* In point of size, quality, and grandeur of conception and design, it was certainly one of the most notable achievements of its day, following closely, as regards development, upon the wall paintings above the choir stalls in the Cathedral at Cologne—a series of great importance in the history of German art, and among the most brilliant extant works of the mid-fourteenth century.

The final results of Herr Fridt's work upon the inner shutters, and the complete restoration of the entire altarpiece to its original condition, will be awaited with great interest by all students of the art of the Lower Rhine.

SALES.

MESSRS. CHRISTIE sold on May 25th the following etchings and engravings: D. Y. Cameron, The Doge's Palace, 35/-; Harfleur, 30/-; Sir F. S. Haden, Shere Mill Pond, 54/-; The Fortune-Teller, after Reynolds, by J. Jones, 31/-; Lady Hamilton as a Bacchante, after Reynolds, by J. R. Smith, 69/-; as a Bacchante, after Romney, by C. Knight, 63/-; Lady Elizabeth Compton, after Reynolds, whole-length, by V. Green, 388/-; Le Baiser Envoyé, after Greuze, by C. Turner, 120/-; Lady Elizabeth Compton, after Pieters, by J. R. Smith, 136/-; Lady Dover and Child, after Lawrence, by S. Cousins, 58/-; The Cries of London, after Wheatley, the complete set of thirteen, printed in colours, 787/-; Fresh Gathered Peas, by Vendramini, 29/-; Scarlet Strawberries, by the same, 28/-; Black Monday, after Bigg, by J. Jones, 25/-; Lavinia, and Hobbinol and Ganderetta, after Gainsborough, by Bartolozzi and Tomkins (a pair), 78/-; Children Fishing, and Children Gathering Blackberries, after Morland, by P. Dawe (a pair), 75/-; The Wood Girl, after Hoppner, by J. Gisborne, 42/-; Morning, or, The Fisherman's Departure, and Evening, or, The Fisherman's Return, after R. Corbould, by W. Ward, 52/-.

The same firm sold on the 27th ult. the following pictures: Cuyp, Distant View of a Town, with herdsmen and animals in the foreground, 178/-; Beechey, Lydia, Daughter of Sir Charles William Blunt, in white dress, red sash, and mauve scarf, seated, 215/-.

Fine-Art Gossip.

As we go to press, it is reported that the Holbein belonging to the Duke of Norfolk, which a firm of art-dealers has in hand for sale, has been secured for the nation; but official confirmation of this is as yet wanting.

FRA ANGELICO's late picture of 'The Death of St. Francis' has been recently sold out of this country to the Kaiser Friedrich Museum, Berlin. It was some years ago offered to the National Gallery and declined. The picture was exhibited by Mr. W. Fuller Maitland at the Old Masters Exhibition in 1873 (No. 190) under the title of 'The Brethren of his Order examining the Wounds of St. Francis of Assisi.'

THROUGH the kindness of Dr. Bakker, Mr. John's 'Woman Smiling,' included in the

Fair Women Exhibition this spring, has been lent to the Dublin Modern Art Gallery.

OUR REVIEWER writes:—

"J. F. W.'s correction of last week is in the nature of a superfluity. My copy of W. F. Tiffin's 'Gossip about Portraits' is dated 1866, and bears the imprint of Henry G. Bohn."

THE sudden death of M. Guillaume Dubufe, the well-known artist, whilst on a visit to South America to organize an exhibition of works by French artists at Buenos Ayres, is announced. M. Dubufe was born in 1853, the grandson and son of artists. Two of his earlier works were vast canvases with the titles 'La Musique profane' and 'La Musique sacrée,' which are to-day at the museum at Amiens. Many of his allegorical pieces are in French public institutions—at the Comédie Française, the Sorbonne, the Élysée, and elsewhere. M. Dubufe was one of the founders and chief supporters of the Société Nationale des Beaux-Arts.

THE *Rivista d'Arte*, published at Florence and edited by Dr. Giovanni Poggi, now in the sixth year of its existence, has developed into a periodical of considerable size and importance. The March—April number contains, among other notable contributions, an article by Mr. Herbert Horne entitled 'A Commentary upon Vasari's Life of Jacopo dal Casentino.' The writer shows that Vasari was mistaken in describing the painter, who appears to have been already dead in 1349, as a pupil of Taddeo Gaddi; while the tradition, preserved by the Anonimo Gaddiano, that Jacopo was among the immediate followers of Giotto, is proved to be correct. Two illustrations of undoubted works by Jacopo dal Casentino accompany the article: the altarpiece known as the Madonna of the Mercato Vecchio, of which a detailed account is given, and a small signed triptych belonging to Guido Cagnola at Milan, a recent discovery which, as the writer points out, "affords a definite starting-point for a criticism of Jacopo dal Casentino as a painter"; chronologically, he places it "within some ten years of Giotto's death." The painter Matteo di Jacopo, whose name occurs in Florentine documents in 1354 and later, is almost certainly proved to be a son of Jacopo dal Casentino, and is probably identical with the painter of the same name who executed his will in August, 1417.

In the same number of the *Rivista* are reproduced a characteristic Annunciation by Fra Angelico in the church of S. Francesco at Montecarlo in Tuscany (a picture which, strangely enough, seems to have been overlooked by all the painter's biographers), and a St. Sebastian by Baccio da Montelupo in the Badia of S. Godenzo, near Vicenza. It was known from records that the sculptor had executed numerous figures carved in wood for the Badia, and among them a St. Sebastian; but all were believed to have perished. Recently, however, this fine St. Sebastian was discovered in the crypt, and there seems no doubt that it is identical with the one known to have been furnished by Baccio in 1506.

VARIOUS changes in the attributions of pictures in the Uffizi and Pitti are recorded. The head of Medusa once exhibited under the name of Leonardo, but long regarded by critics as a Flemish work, is now officially recognized as such, and has been removed to one of the rooms reserved for pictures of that school; a portrait, once thought to be of Raphael, by Leonardo (of which there is an old copy in the gallery at Vicenza), is now relegated to the Venetian School; and the Fates, long catalogued as

* It is to be assumed that these angels had already been added by the restorer before 1833, as they are mentioned by Passavant in a book published in that year.

† The names of many other painters are known whose reputation stood high at this date (cf. Merlo, 'Die Meister der altkölischen Malerschule,' Aldenhoven, 'Geschichte der Kölner Malerschule,' &c.).

* Cf. Prof. Clemen's article 'Der Clarenaltar im Kölner Dom: eine Revision' (*Kunstchronik*, Dec. 11th, 1908, p. 130).

by Michelangelo, are now officially recognized as by Rosso.

In Paris last week a second state of Rembrandt's famous 'Hundred Guilder Piece' ('Jesus curing the Sick') realized 61,500 francs, apart from the 10 per cent auction charges. On the same occasion a third state of Rembrandt's 'Three Crosses,' in fine condition sold for 17,000 francs.

EXHIBITIONS.

SAT. (June 5)—Onorato Carlandi's Pictures and Water-Colours, 'In the Land of the Latins,' Fine-Art Society's Gallery.
— Miss Lillian Cheviot's Paintings of Animals, Graves Galleries.
— Miss E. Fortescue-Brickdale's Water-Colours, 'The Poems of Robert Browning,' Dowdeswell Galleries.
— Willem Maris's Works, Mr. T. McLean's Gallery.
— Medici Society's Collotype Reproductions of Old Masters, Private View, 38, Albemarle Street.
— Old Masters' Drawings of the English, French, Dutch, and Italian Schools, Mr. Paterson's Gallery.
THURS. (June 10)—Mr. Arthur Studd's Paintings, Alpine Club Gallery.

MUSIC

OUR LIBRARY TABLE.

The King's Musick. Edited by Henry Cart de Lafontaine. (Novello & Co.)—This volume of over five hundred pages contains transcripts from the Lord Chamberlain's records as preserved in the Record Office, relating to music and musicians from 1460 to 1700, many of them exceedingly quaint. In 1612 we find mention of "Mr. Bull, Doctor of Musike to the King"; in 1620 of Thomas Lupo, appointed "composer for our violins, that they may be the better furnished with variety and choice for our delight and pleasure in that kind"; in 1633 of a warrant for the apprehension of Griffin Jones upon the complaint of John Heydon, "a musition for the violins, for abusive language given him, as 'fiding rogue,'" &c.; and in 1620 of payments for "musique books," also 3*l.* more "for two Italian musique cards to compose upon, at 30*s.* each." The records of the reign of Charles II. are voluminous. John Banister was appointed head of the King's band of twenty-four violinists in 1663, but three years later he and his violinists were ordered to "obey the directions of Mons. Louis Grabu, master of the private music." At the end of the volume there are valuable notes concerning important musicians mentioned in the records, and in reference to Banister we are told that the above order was "a knock-down blow" for him. From the State records we, however, know that he had only himself to blame for losing royal favour. The references to Henry Purcell are particularly interesting. Already in 1673 he is appointed assistant to John Kingston, "keeper of organs." In 1674 there is an entry of a "Bill for handkerchiefs for Pursell, a boy gone off from the chapel," i.e., the "Chappell Royall"; and another for a "felt hat" for him. Then on August 31st, 1685, among the musicians of James II. is mentioned "Harpiscall, Henry Purcell."

There are also some notes on 'Court Masques, particularly the Whitehall Masque of 1674.' The editor concludes, and on very good grounds, that this Masque of 1674 was Crowne's 'Calisto; or, The Chaste Nymph.' The music for that Masque was written by Staggin, who in 1674 took Grabu's place as master of the music. There is no mention of this music either in Grove or Eitner.

An Illustrated Catalogue of the Music Loan Exhibition at Fishmongers' Hall, June and July, 1904. (Novello & Co.)—A charter of incorporation was granted by King James I. to the Musicians' Company on July 8th, 1604. The Worshipful Company of Musicians resolved, therefore, to celebrate the three

hundredth anniversary of that event, and held an exhibition of musical instruments, books, portraits, MSS., &c., relating to music. Among music printing exhibits were Johannes Gerson's 'Collectorium super Magnificat' of 1473, the earliest specimen of printed musical notation (in it the notes were printed at the same time as the letterpress, not stamped in afterwards); 'Agenda Parochialium Ecclesiarum' of 1488, a copy which Mr. Barclay Squire declares to be "probably unique"; and the earliest publication in England, viz., Higden's 'Polychronicon' of 1495. The score of Peri's 'Euridice,' published in 1600, "the actual starting-point of modern opera," was another valuable book. Among rare treatises were what is believed to be a complete set of the works of Franchinus Gafurius, Virdung's 'Musica getutscht' (1511), and the first edition of Playford's 'Breefe Introduction to the Skill of Music' (1654), with a facsimile of the title-page.

The word-book of the first English Opera, 'The Siege of Rhodes,' published in 1656, is of historic interest; unfortunately, the music by Lawes, Lock, and other composers was never printed.

Of instrumental music may be named 'The English Dancing Master' (1651); Purcell's 'Sonatas of III. Parts' (1683), with "manuscript figured bass additions, possibly by Purcell himself"; and J. S. Bach's 'Clavir Ubung, Partita III.,' said to have been engraved by the composer's own hand.

The musical autographs included 'The Messiah,' lent by the King; two of Haydn's 'London' Symphonies; orchestral pieces by Mozart; the Scherzo of Mendelssohn's Octet, as scored by the composer for the Philharmonic Society; and the full score of Purcell's 'The Fairy Queen.'

Of numerous letters and documents given in facsimile we name three: one a document by J. S. Bach, acknowledging the receipt of five thalers; a second a very long letter written by Handel from Dublin to Charles Jennens, of whom Lord Howe, the lender, is a descendant; and a third, a page of the libretto of 'Tristan' in Wagner's handwriting.

We have named only a few of the treasures described in this large Catalogue. The list of musical instruments exhibited occupies a third of the volume, and in addition to the valuable notes, there is a large number of splendid illustrations. The portrait section comprises oil paintings, drawings, engravings, caricatures, &c. The illustrations include Thomas Hudson's 'Handel' and Thomas Hardy's 'Haydn.' Only five hundred copies of this Catalogue have been printed.

Musical Gossip.

'FAUST' was given yesterday week at Covent Garden. Madame Kousnietzoff from St. Petersburg, who impersonated Marguerite, is an experienced artist. M. Affre in the title-part sang extremely well. On the following evening Bellini's 'La Sonnambula' was performed. This work had not been heard at Covent Garden for nearly twenty years. But for Madame Tetrassini it would not probably have been revived. She sang brilliantly, and the audience was satisfied.

ON Monday evening was produced Rossini's 'Il Barbiere,' and Madame Tetrassini impersonated Rosina. There is one scene in which the stage becomes a concert-platform, and the prima donna sang effectively the 'Polonaise' from 'Mignon' and the Proch Variations. There

are, however, many touches in the opera which show that, though in some respects its age is evident, Rossini had true dramatic instinct and a strong sense of humour. With M. Marcoux as Basilio, M. Gilibert as Bartolo, M. Sammarco as Figaro, and last, but not least, M. Anselmi as Almaviva, together with Signor Panizza as conductor, there was a really excellent performance.

IN Verdi's 'Otello' on Wednesday evening Signor Slezak made a favourable appearance in the title-part. He sang well, and what he lacked in strength of voice he made up for by fine and restrained declamation. Signor Scotti's impersonation of Iago was artistic, though not sufficiently subtle. Madame Edvina was only fairly satisfactory as Desdemona. She was at her best in the "Willow" song, of which she gave an expressive rendering. Signor Campanini conducted.

MADAME NORDICA, who has not appeared in London for several seasons, gave a recital at Queen's Hall yesterday week. Her sympathetic voice, quiet, unpretentious manner, and intelligent interpretation of songs of very various character won for her a warm, yet thoroughly well-deserved reception. Even some good artists are too bent on making points, on attempting new readings; Madame Nordica leaves the music to create its own impression. As pianists play long works without book, and vocalists on the stage sing through a whole opera, singers at concerts might follow this lady's example, and dispense with music—not out of bravado, to show they have good memories, but to bring themselves into closer touch with their audiences. Madame Nordica gives an orchestral concert on the 17th inst.

MR. FREDERICK DELIUS's 'The Mass of Life' will be produced at Mr. Beecham's last concert next Monday evening at Queen's Hall. The North Staffordshire District Choral Society will take part in the performance.

THE general rehearsal of the forthcoming Handel-Mendelssohn Festival at the Crystal Palace will take place on Saturday, the 19th inst. On Tuesday, the 22nd, 'Elijah' will be given; and on Saturday, the 26th, 'The Messiah.' On Thursday, the 24th, the programme will include selections from Handel's 'Israel in Egypt' and Mendelssohn's 'Hymn of Praise.' The general rehearsal begins at noon, the other performances later. The principal singers for Handel will be Miss Agnes Nicholls, Madame Clara Butt, and Messrs. Ben Davies, Walter Hyde, and Watkin Mills; and for Mendelssohn, Sir Charles Santley, Mr. Kennerley Rumford, and Miss Gladys Honey. Dr. Frederick Cowen will be the conductor, and Mr. Walter W. Hedgecock will preside at the organ.

PERFORMANCES NEXT WEEK.

MON.-SAT. Royal Opera, Covent Garden.
MON. M. A. Borchard's Pianoforte Recital, 3, Bechstein Hall.
— Misses Nora and Frederica Conway's Concert, 3, Steinway Hall.
— Mr. Arturo Tihaldi's Violin Recital, 3.30, Æolian Hall.
— Mr. T. Beecham's Orchestral Concert, 8.15, Queen's Hall.
— Mrs. W. Onslow Ford and Mr. G. Elwes's Song Recital, 8.30, Bechstein Hall.
TUES. Nino Rossi's Pianoforte Recital, 3, Salle Erard.
— Miss Irene St. Clair's French Song Recital, 3, Æolian Hall.
— Miss Elsie Hall's Pianoforte Recital, 3.15, Steinway Hall.
— Mr. H. Peyton's Song Recital, 3.15, Bechstein Hall.
— Misses A. and J. von Aranie and Mr. Donald F. Tovey's Recital, 8.30, Bechstein Hall.
— Mr. J. Campbell McInnes's Song Recital, 8.30, Æolian Hall.
WED. Miss Marie L. Gould's Concert, 3, Salle Erard.
— Miss Irene Gorainoff's Pianoforte Recital, 3.15, Bechstein Hall.
— Mr. Julien Henry's Vocal Recital, 8.15, Bechstein Hall.
THURS. Mr. Frederick Dawson's Pianoforte Recital, 3, St. James's Hall.
— Miss Fanny Davies and Mr. G. Henschel's Recital, 3, Æolian Hall.
— Mr. Fernand Rivière's Recital, 3, Salle Erard.
— Mr. Theodore Byard's Concert, 3.15, Bechstein Hall.
— Herr T. von Raatz's Vocal Recital, 8.15, Bechstein Hall.
FRI. Mr. Reginald Dawson's Concert, 3, Steinway Hall.
— Mr. Herbert Fryer's Pianoforte Recital, 3, Queen's Hall.
— Miss Sara Davies's Vocal Recital, 3.15, Bechstein Hall.
— Miss Gladys Honey's Vocal Recital, 8, Bechstein Hall.
— Miss May Mukle's Cello Recital, 8.15, St. James's Hall.
— Miss Stubenrauch's Violin Recital, 8.15, Æolian Hall.
— Sunderland, Thistleton Concert, 8.30, Steinway Hall.
SAT. New Symphony Orchestral Concert, 3, Queen's Hall.

DRAMA

A New Variorum Edition of Shakespeare.
—*Richard III.* Edited by Horace
Howard Furness, Jun. (Lippincott &
Co.)

FROM 1873, when the first two volumes of this edition were issued, until the present day, when the fifteenth volume lies before us, is a far cry. Excellent though the results of these years of labour undoubtedly are, we cannot but regret that the rate of progress is so slow, bearing in mind the magnitude of the task which still remains to be accomplished. Although the present volume is the fifteenth of the series, it is but the fourteenth play—two editions of 'Macbeth' having appeared, the first by Dr. Furness himself, and the revised edition by Mr. H. H. Furness, jun. The volume now under review is the second contribution to this series by the latter gentleman, and it may be said without hesitation that in associating his son with this important work Dr. Furness has exercised a wise discretion. It is not vouchsafed to every scholarly father to be blessed with a son possessing the mind and the inclination to help and carry on the labours which have engrossed the best years of his own life.

In the laudable endeavour to compile an authoritative edition of 'Richard III.' Mr. Furness was confronted at the outset by more than ordinary difficulties. Few of Shakespeare's plays are furnished with so many varied sources from which the text may be drawn. Before the Folio of 1623 appeared, no fewer than six Quartos of 'Richard III.' had been issued, the first five during Shakespeare's lifetime, and the task of the editor in struggling with the variations and contradictions of the text must not be under-estimated. That he has emerged from the ordeal with conspicuous success is a standing tribute to his patience and powers of discrimination.

In discussing the debatable point as to the relation of the Quarto and the Folio, Mr. Furness quotes various authorities in support of the arguments respectively for or against the editions in question. The conclusion he arrives at—and we think the right one—is that the Folio is the version, or the nearest version, of the play as originally written by Shakespeare, while the Quarto is the playhouse or prompter's copy. It is, however, a subject over which controversy has raged without much practical result. To prolong an already attenuated argument can be of little real benefit, and as it cannot be stated with any degree of precision, at this late period, that either the Folio or the Quarto gives Shakespeare's own words, any settled general opinion on the subject is hardly likely to be reached. This being the case, the "Variorum Edition" will materially aid those engaged in the textual study of Shakespeare in forming individual opinions as to which is the most trustworthy authority upon which to found their literary faith.

With so welcome an aid to hand, we venture to urge the desirability of a readable text. The volume before us is so excellent that to ask for more may seem perhaps unreasonable. The exact orthography, punctuation, &c., are interesting and in fact indispensable in an edition of this nature, intended primarily as a work of reference; but for the ordinary reader it is nearly impossible to follow the text with any ease. As a matter of fact, the first five volumes of this edition were published in a readable form. We do not suggest that the "Variorum Edition" itself should be tampered with, but are of opinion that a collateral readable edition with its main results should be published.

The alleged sources from which Shakespeare drew the material for constructing the plots of his plays are dealt with at some length. In respect to 'Richard III.' the Preface says:—

"Seven versions of the story are extant, all of them antedating Shakespeare's play. Scarcely one has survived in popular remembrance. Shakespeare alone has made Richard III. live; the character drawn by that mighty hand is the one which all of us remember and accept as true in spite of all apologists. Whether or not it be Richard's true character need concern no reader of the play."

This is true enough, and might be taken to heart with advantage by those who confuse the playwright's art with the more precise cult of the historian.

An edition of this description aims at representing many varieties of opinion. That we should be disinclined to accept some of them as authoritative judgments is inevitable. For example, the present reviewer would place the character of Margaret of Anjou next in importance to the sinister figure of Richard. Although she is to all intents and purposes outside the actual movement of the play, her virile figure appears to dominate its action by its revengeful intensity. We certainly do not agree with the opinion expressed by Mrs. Jameson, as quoted in the notes, with reference to Margaret. According to this lady:—

"Margaret, as exhibited in these tragedies, is a dramatic portrait of considerable truth, and vigour, and consistency; *but she is not one of Shakespeare's women.* He who knew so well in what true greatness of spirit consisted—who could excite our respect and sympathy, even for a Lady Macbeth—would never have given us a heroine without a touch of heroism; he would not have portrayed a high-hearted woman struggling against the strongest vicissitudes of fortune, yet left her without a single quality which would excite our interest in her bravely endured misfortunes—and this in the very face of history; he would have breathed into the woman some of his own sweet spirit—he would have given her a soul."

What does the lady mean? That Margaret is unworthy of Shakespeare simply because the character is unsympathetic? The implication is trivial, and could only be dictated by an ultra-sentimentality which is out of place in dealing with a tragedy of this nature. Shakespeare in portraying the character

of Margaret—hard and inscrutable as it undoubtedly is—was probably influenced by the fact that he wished it to be so, and by no other reason, historical or otherwise. To argue on any other basis is to conclude that he was not clear in his intentions. Brooke's summing-up of a notable creation is concise, to the point, and much to be preferred:—

"Margaret is a mighty figure—more Greek in conception than any other figure in Shakespeare—the Fate and Fury together of the play.... She is altogether joyless.... Her vengeance is felt, like an actual presence in the air, by all who die," &c.

The volume runs to some 641 pages, including the Preface and Appendix. The latter contains various notes on the text; opinions as to the date of composition; and the source of the plot, including Hall's 'Chronicle' and the Latin 'Tragedy of Richardus Tertius.' For the purpose of comparison, 'The True Tragedy of Richard III.,' a play by an unknown author, is inserted. The date of composition of this is put before that of Shakespeare's play, and although it is possible, and even probable, that Shakespeare read it, it cannot be said with any degree of exactitude that beyond a few ideas he was particularly indebted to it in the working-out of his own enduring conception. English and German criticisms are fully represented; likewise the distinguishing characteristics of the various actors of note who have essayed the interpretation of the character of Richard. There are also notes on Cibber's version of 'Richard III.,' on costume, and on the deformity of Richard; besides the 'Ballad of the Children in the Wood,' by Robert Farrington, 1601. The question of time-analysis is considered, and we find further a useful list of books referred to in the notes, arranged in alphabetical order, and an Index. The volume is admirably turned out, and in every way creditable to the publishers. A portrait of Richard III., reproduced from an engraving by Cross, forms the frontispiece.

THE WEEK.

ROYALTY.—*What the Public Wants: a Play in Four Acts.* By Arnold Bennett.

IT is a little singular that an actor-manager in want of some light and piquant entertainment which might enable him to compete with the outdoor attractions of London should have had to resort to the "theatre of ideas" to get what he needed. Yet this is the case with Mr. Charles Hawtrey, who is indebted to the Stage Society for a hint as to the sort of piece which may tempt Londoners during warm summer evenings. With a courage that deserves success, he is presenting at the Royalty that skit on the methods of the cheap press and its directors with which Mr. Arnold Bennett delighted the Stage Society three weeks or so ago; and if first-night receptions have any significance, the average playgoer seems likely to take kindly to its abundance of wit and good-humoured, but trenchant satire. Its very shortcomings

may help to serve Mr. Hawtrey's turn, for since it has next to no plot, and is merely a series of laughable episodes, the "diner-out" can drop into his seat at any moment, and settle down to the enjoyment of Mr. Bennett's fun without being put to the trouble of piecing together the threads of any story. Whatever may be the time at which he arrives, he is pretty sure to find the newspaper-millionaire on the stage, and to be diverted by Sir Charles Worgan's ingenuousness in expounding the cynical principles according to which he "runs" his journals, or by his indignant protests against the obtuseness of those who disapprove of his conduct. Whether he is quarrelling with his dramatic critic over a split infinitive inserted in a notice, or teaching an uncompromisingly artistic theatrical manager how to make the drama pay, or demonstrating that "religion is not played out," or increasing the circulation of his Sunday paper by means of sensationalism and scandal, or assuming an air of injured innocence because his sweetheart, in sheer despair of making him see himself with the eyes of others, breaks off their engagement, he is a spectacle out of which the comic spirit can derive constant delectation.

Mr. Hawtrey has scarcely the manner or the appearance of a newspaper proprietor, nor is Sir Charles Worgan the sort of character which he would, we think, have instinctively chosen for himself. Nevertheless his sense of humour and admirable diction carry him through the part successfully, and he makes every speech and witticism tell. He is materially assisted by having Miss Margaret Halstan at hand to repeat a charming impersonation as the heroine; and Mr. Ben Webster and Mr. Louis Calvert are also in the cast, the latter gloriously truculent as the theatrical manager who refuses at all costs to come to terms with Mammon.

HICKS.—*Eunice: a Play in Four Acts.*
By Lee Arthur and Forrest Halsey.

It is depressing to find an actress of undoubted talent such as Miss Fannie Ward constantly associated with plays which by their crudity or insincerity tend to give a false impression of her abilities. Possessed of genuine, if somewhat undisciplined emotional power, capable of striking the true note of pathos if her playwrights will only allow her to be natural, she has to figure in stagey and artificial situations. Her latest choice of piece, 'Eunice,' offers no better scope for showing what she could do with worthy material than the half-dozen other ventures with which of recent years she has been connected. It is one of those drawing-room melodramas which American authors are rather fond of manufacturing, and from first to last Miss Ward is handicapped by being required to lend plausibility to a story which is artificial and stagey. The play might have been written a generation ago, so full is it of reminiscences of the younger Dumas, Scribe and Sardou. Even so its plot might have gained provisional acceptance,

could Mr. Halsey and his colleague have emulated the neat craftsmanship and ingenuity of device which were the marks of the French school they have imitated. But they have no such qualifications; never once do their scenes seem to be other than arbitrary and mechanically prepared.

Eunice is a young girl who has allowed herself, under a promise of marriage, to be put in a false situation by a scheming and particularly heartless adventurer. This rogue sets before her the alternatives of being abandoned without resources, or being introduced as his daughter to some rich people whose son desires to make her his wife. She accepts the boy's offer, and enjoys years of happiness with him, but fails to explain to him what have been really her relations with her supposed father. The villain returns, and wishes to trade on her secret. Wrought to frenzy by threats of exposure, the girl stabs her tormentor to death. She is saved from the ordeal of a public trial, thanks to her father—a broken-down, drug-maddened butler—who takes her crime on his shoulders; and we are to suppose that the homicidal heroine and her forgiving husband settle down to a life of ease and mutual love.

Miss Ward has one or two very affecting moments; Mr. Reeves Smith is delightfully suave as the villain; and Mr. Cartwright and Miss Granville do their best with not very remunerative parts. But none of the players can put life into a story so unreal as that of 'Eunice.'

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DRAMATIC CRITIC AND EDITOR OF 'NOTES
AND QUERIES,' 1883-1907,

AND

THE REV.

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Dramatic Critic of the *Daily Graphic* and of the *Globe*—
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graphy'—Writes Life of Rossetti—Sunday Evenings
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Gipsies—Devotes Himself to Ballad History—His
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By Order of the Committee,

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Caxton House, Westminster, S.W., June 5, 1909.

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LITERATURE

The Life of Major-General Sir John Ardagh.

By his Wife, Susan, Countess of Malmesbury. With Portraits and Illustrations by Sir John Ardagh. (John Murray.)

IN reading this exhilarating record of a splendidly strenuous life we are chiefly struck by the variety of opportunity which opens out before a soldier who adopts the more intellectual and scientific lines of his profession. The fighting man is always the popular hero, and deservedly so: no one, certainly, in these days, can afford to depreciate the golden gift of courage. But battles are the purple patches of a soldier's life, the rare exceptions which break the long monotony of barracks.

Sir John Ardagh had these brief delights; he was at Teb, Tamai, and Ginnis—the last perhaps the most brilliant and important of all the fights with the Sudanis—where he narrowly escaped death. He was standing with General Grenfell when a bullet passed through his helmet, grazing his ear, and leaving him slightly deaf ever afterwards. Col. Ardagh's eyeglass was hanging down his back, in the way that eyeglasses do in moments of crisis, and his first business was to recover it; and when, after several desperate attempts, this was accomplished, he calmly fixed it in his eye, put his finger tentatively through the bullet-hole in his helmet, and then returned to observations through his field-glass. His boyish training would probably have fitted him for the dashing cavalry officer of earlier fiction; for his father, a sporting Irish parson of the county Waterford, kept his pack of hounds, in friendly co-operation with the parish priest, and young

Ardagh acted as whip; he must have been a proud lad when the incomparable Whyte-Melville said of him: "That young fellow will go far. He rides straight and speaks to nobody."

He did go far, and he continued all his life to talk as little as he could, but he did not get on by riding. Fighting was a mere accident in his career. He happened to be placed in command of the Royal Engineers during the occupation of Alexandria in 1882, when "the tower and enceinte were strongly guarded by Capt. [Sir John] Fisher and Lord Charles Beresford"; and his duties in the army of occupation took him into the Eastern Sudan during the stirring times of Osman Digna's assaults. He was also A.A. and Q.M.G. and senior staff officer under Stephenson in the Nile expedition of 1885; but in Wolseley's relief expedition he had been kept back at Cairo to command the base—a post demanding arduous labour, and not the less difficult because he had consistently urged the Suakin-Berber route, for the relief first of the Sudan garrisons, and afterwards of Gordon himself, against the judgment of Lord Wolseley and the Government. It is, of course, unnecessary to say that when once the unfortunate decision was made Ardagh loyally and energetically did his utmost to promote success. "My present occupation," he wrote,

"is Commandant of the Base for the Nile Expedition. It is rather a delicate one in many ways, inasmuch as the arrival of Lord Wolseley and the flood of officers he brought out with him (to the disjuncting of all our noses here) produced a certain amount of bitterness between the old garrison and the new arrivals. I am the agent here for Lord Wolseley, and a sort of buffer between the Nile Expedition and the Army of Occupation; but being on the best of terms with both Lord Wolseley and Sir Frederick Stephenson, everything goes on with perfect smoothness. Possibly that may have been the reason why I was selected for this delicate and onerous post. They telegraph to me from everywhere up the Nile for every conceivable want: battalions, blankets, coals, coffins, goggles, groceries, locomotives, robes of honour, camels, and heaven knows what besides."

No doubt this appointment was due to that rare combination of judgment, firmness, and tact which pre-eminently characterized Ardagh. He had acquired his qualities partly by self-discipline, for as a boy he had been disputatious and quick-tempered. But self-repression and contact with the world had moulded him into the diplomatist and statesman. A man who goes into Woolwich second and comes out first, like the man who comes out first from the Royal Naval College, is of course marked for special employment, and naturally finds his work largely in those branches of his profession which are now classified as the Intelligence Department. After the usual engineer's duties, Ardagh was employed by the Foreign Office as early as 1869, before he was thirty years old, upon Continental observations and reports, which, like much of his most serious work, were confidential, and therefore unsuited for publication. He was in

Paris in March, 1871, and saw the German troops march in, and out, and enjoyed the privilege of being shown by Holstein the preliminaries of peace lying on the table at Versailles with the ink of the signatures still wet. In 1876 he was on special service at the head-quarters of the Turkish army during the war with Servia, and made a remarkably rapid survey for fortified lines round Constantinople in case of need. He was with Sir Lintorn Simmons as military delegate on the Special Embassy to the Congress of Berlin, and an attaché remarked about that feverish assembly that "the only one who will keep calm and collected will be Capt. Ardagh, R.E. He will have plenty of cold water to check the warmth of the Russian military asseverations and protestations; but not a drop will either Eagle or Bear be able to pump out of him against his will."

He was on the Bulgarian Boundary Commission in 1878-9, and the Turco-Greek Boundary Commission in 1881, when Lord Dufferin, then Ambassador at the Porte, wrote officially to the Foreign Secretary that

"the labour and heat of the day has almost exclusively fallen upon his [Major Ardagh's] shoulders. The surveys have been altogether his work; from first to last he has exhibited an amount of conscientious energy and zeal which is deserving of the greatest credit; in every case where there has occurred any difference of opinion between himself and the other members of the Commission I have no hesitation in saying that Major Ardagh had the right upon his side, and throughout the entire proceedings he has shown great soundness of judgment."

Both Commissions involved very hard work and much exposure, and the later one was complicated by the attentions of brigands, who set a heavy ransom upon Ardagh's expected capture, and by the suspicions of the Turkish Commissioners, who deeply distrusted plane-tables, theodolites, and survey-marks. But Ardagh delighted in work, the harder the better:—

"Ardagh, or *Ardour*, as we have named him, is the most wonderful man I have ever met. He works about nineteen hours a day himself, and never tires, taking for granted that every one else can work at least twelve hours a day out of doors in a hot sun and feel none the worse for it. The only relaxations he ever allows himself are paying official visits (when he likes to be accompanied by the whole of his staff) and making sketches in water colours."

The sketches are well represented in this volume, but the encomiast forgot to mention that another "relaxation" of Ardagh's—not unknown among the most brilliant officers of the Royal Engineers, and to be expected in a favourite pupil of Sylvester's—was working out abstruse problems in higher mathematics. The same untiring energy and faultless tact which won him the admiration of Boundary Commissioners made him a perfect private secretary to Lord Lansdowne when Viceroy of India in 1888-94. Probably no more exacting or crucial subordinate post exists, and Ardagh came through the ordeal triumphantly, though we can believe that his grave

taciturnity was somewhat alarming to the ceaseless stream of applicants at Government House. His idea of rest was to be in an express train for hours, "unmolested," as he used to put it, by the well-meant efforts of his friends to make him take 'exercise'—a thing he hated," like many another brain-worker.

Ardagh had been connected with the Intelligence Department as early as 1875, but in 1896, whilst busily engaged upon one of the various reorganizations of the War Office, he was appointed to the chief post of Director of Military Intelligence at Head-quarters. No man probably could be better qualified. To be "the brains of the army," as the phrase runs, demands exceptional gifts and acquirements. The true Intelligence officer must be not only a man of scientific attainments, able to survey and sketch plans, and therefore a mathematician and draughtsman; he must also be an international lawyer, linguist, diplomatist, geographer, statistician—in short, he must know everything. It was his wide attainments, proved in many tests, that procured Ardagh this supremely important post, and gave him his seat at the Hague Conference of 1899. His obligatory absence there was in one way a dangerous loss, for his department missed his guidance in the critical moments before the South African War. The Intelligence people were violently abused by ignorant critics for miscalculations of the enemy's strength; but the subsequent official inquiry showed that Ardagh had been extraordinarily accurate in his estimates, and that he had repeatedly and urgently warned the Government of what they had to expect in the event of war. As Mr. Justice Bigham, himself a member of the Martial Law Commission, wrote: "If in earlier days his warnings and advice had been listened to, we should perhaps have been spared the costly and disastrous war in South Africa." His department, at least, came out of the investigation unscathed.

Lady Malmesbury has written her husband's life with rare discrimination and reticence. Readers who regret that so little is told of his personal life and habits should recollect how intensely distasteful such revelations of his privacy would have been to Sir John Ardagh's reserved nature. Lady Malmesbury was bound to share such a feeling. We wish, however, that she had printed more of the diaries. The extracts dealing with the Germans in Paris and the Bulgarian and Greek Boundary Commissions are vividly interesting, though not written with any effort at literary style. Humour is not conspicuous in Ardagh's writings, nor is wit, which is stranger in a genuine Irishman. There is a lack of "good stories," though we note an amusing anecdote of Pius IX. and Irish Protestants, and some queer scenes of Russian officers' festivities in camp. There is also a dearth of letters. Most of those given are really testimonials. But the book is an admirable record of the work of a great servant of the State, and it should be in the hands of every young soldier.

The Frontiers of Baluchistan. By G. P. Tate. With an Introduction by Col. Sir A. H. McMahon. Illustrated. (Witherby & Co.)

THE chief importance of this work is derived from the fact that it furnishes the first record of two pacific expeditions which in the stress of more sensational matters did not receive the notice they deserved. Reference is made to the joint commission for the delimitation of the frontier between British Baluchistan and Afghanistan, and to the arbitration award with regard to the boundary between Afghanistan and Persia in Seistan. Both these arrangements have contributed to the removal of causes of strife in a region which must sooner or later become of the first importance in the development of the problem (which is as much commercial as political) of the Middle East.

Mr. G. P. Tate, who says in his Preface that he must have been predestined to be a wanderer as his travels began in his infancy, is a member of the staff of that admirable department called "the Indian Surveys." He was attached to the Commission under Capt. (now Sir Henry) McMahon which between 1894 and 1896 demarcated the southern frontier of Afghanistan from Domandi on the east to Malik Siah Kuh on the west; and in 1902 he was nominated chief Survey officer with the mission sent under the same leader to define the limits of authority in Seistan.

The bulk of the book relates to the second experience, the earlier being dismissed in a single chapter. In two preliminary chapters Mr. Tate gives a vivid description of the state of things that formerly prevailed in Mekran when bandits like Azad Khan held the sparse population of these desert tracts in subjection, and plundered with impunity the few caravans that ventured into the region through which has now been established our Nushki-Seistan trade route. The marked change that British influence has produced over the conditions of life here is revealed in a few telling sentences. Ido the Mamasseni, a typical robber, has given up his old ways to become a champion of peace and good government; their former active amusements being no longer practicable, the nomads tell stories round the camp fire which offer a new field of research to the ethnologist. The first basis of an orderly community has been laid in the very spot where less than seventy years ago Forbes and Pattinson were murdered.

The larger and more serious part of the volume relates to Seistan, the royal province of Kai Khasrau, whose descendants still survive, not in regal state, but in penury and obscurity. Although Seistan could hardly be described as a land flowing with milk and honey, it seems most attractive to those who have just left the barren wastes of Mekran. The country is fertile; cultivation is easy; the inhabitants have their home industries, chiefly carpet-making; and the character of the people is pacific and free from pre-

judice. But this present prosperity is only a shadow of the high civilization and human activity which prevailed in this region before the arrival of the Arab invaders in the eighth century. The Seistanis have a carefully organized system of local self-government, each township being under a Kad Khuda, or mayor. It is curious to learn that outside his residence is placed a large drum which is beaten whenever it is necessary to summon a public meeting. Women enjoy far more liberty in Shia than in Sunni countries, and Seistan has even a Lady Mayor, who discharged her duties so excellently that she received the title of "Lady Virtuous." More familiarly this Persian Suffragette is spoken of as "the masculine woman." The Farsiwan women are generally comely, and are described in attractive terms by the author; but he dwells upon the want of interest in their lives, the absence of any necessity to work hard or continuously, and the addiction of the whole community to the use of opium.

Seistan presents many features of interest to the student of archæology and of nature. It is clear that great discoveries await those who unearth the remains of Kaianian greatness. The works of nature are not concealed, and the extraordinary annual visitation called "the wind of 120 days" is one of them. It used to be declared that it arrived punctually at the end of May, but in 1902 it was six or seven weeks late. Whether punctual or not, it lasts always the prescribed period, and blows always across Seistan from the north-west direction. Speaking of this wind, a native of Seistan said: "The wind of Seistan wears away the walls of our buildings as the whetstone wears away steel"; and Mr. Tate gives at least one instance of the extreme discomfort he suffered from it when sitting inside his tent covered with a sheet. Every time he got up, he shook pounds of dust out of it.

This prolonged gale is not, however, the greatest infliction of Seistan. The flies of the province possess and deserve a far worse reputation. Mr. Tate describes the sufferings of himself and his party from their attacks in one short ride of seven miles. The travellers reached their destination with their hands and the quarters of their camels streaked with blood. It is the practice of the inhabitants to protect their horses picketed in the open with trousers and swaddling bands; but even these precautions are not infallible. While Mr. Tate does not lay on the flies the whole blame for the great animal mortality in Seistan, he adds the significant remark: "There is no doubt they play a very important part in spreading disease by inoculation."

The volume contains many graphic sketches of the different nationalities with whom the writer came in contact—Baluchi camel-men and ex-swashbucklers; Afghan officials and soldiers, the latter described as "a smart set of fellows"; Persian officials and Farsiwan settlers, including the bedraggled descendants of

Kai Khasrau; and, last, but not least, the Cossack guard of the Russian Consulate at Nasratabad, the little-known and rarely named capital of Seistan.

In his Introduction Sir Henry McMahon refers to the peculiar fascination a desert exercises on the mind of those who have sojourned in or even only traversed it. The reader of this work will discover that Mr. Tate has turned the spell to profitable account, for his descriptions of men and scenes are vivid, full of local colour, and free alike from prejudice or straining after effect. The excellent photographic plates and maps deserve a special word of commendation.

Sir George Mackenzie, King's Advocate, of Rosehaugh: his Life and Times, 1636 (?)–1691. By Andrew Lang. (Longmans & Co.)

THROUGHOUT the Restoration period of Scottish history, which popular writers represent as a mere carnival of religious strife, it is easy to trace the development of ideas which came to fruition when James VII. had forfeited his crown. Indeed, if we were asked to name the period when the secular temper first prevailed in politics, we should place it as far back as the battle of Dunbar in 1650. Ultra-Presbyterianism had then discredited itself as extravagant and unpatriotic; and the free trade with England, opened, or rather legalized, by Cromwell, gave an impetus to the industrial movement which culminated in the Darien scheme and the Union. The Government of Charles II. was not wholly occupied in supporting an unpopular episcopate. It inaugurated with great vigour what we should now call a policy of tariff reform; and several of its members and supporters held the tolerant opinions which found expression, however imperfect, in the Revolution Settlement. One of these is the subject of this work; and it is curious to find a kinship in charity between the persecuting Lord Advocate and the saintly Bishop of Dunblane. "Seeing all Christians are but pilgrims here," wrote Sir George Mackenzie in his *'Religio Stoici'*, "I admire that these pilgrims should leave off to journey, and stand skirmishing and fighting with all such as will not travel their road." This is in the spirit, and even in the manner, of Leighton; and heartily would he have approved Sir George's better-known aphorism: "In religion as in heraldry, the simpler the bearing be, it is so much the purer and the ancients."

Mackenzie during his first six years in Parliament was an opponent of the Court; and Mr. Lang seems hardly to appreciate the new temper of Scottish politics when he calls this "perhaps the least interesting and characteristic period of his life." He tells us that the Lords of the Articles were restored, but does not mention the considerable restriction of their power. Instead of assembling

merely at the beginning and the close of the session in order to elect this packed Committee and give a formal assent to its Acts, Parliament, after the Restoration, met several times a week, and discussed and even amended measures which the Articles had approved. It is from Mackenzie's *'Memoirs'* that we gain our best idea of a House very unlike the old Scottish Estates—a House which was sometimes "overawed," sometimes "gained to a compliance," and in which there were lively debates, narrow majorities, and a "throng of speakers." Mackenzie was associated with the commercial, no less than the constitutional, activities which anticipated the Revolution; and the claim of burghs not royal to a share in the municipal monopoly of foreign commerce, which was admitted by Parliament in 1672, had apparently his personal as well as professional support. It is remarkable that he opposed Lauderdale when that statesman was the hope of humane and upright politicians, and joined him when the last of these had withdrawn—when Kincardine had been dismissed from the Council and Leighton had resigned his see. Mr. Lang supposes that "as a stalwart patriot" he resented the alliance of his associates with Shaftesbury and the English Whigs, and, with more reason, that he was moved to support authority by the astonishing outbreak at this period of field conventicles. Desire of office must surely, however, have been one of his motives; and one recalls another Scottish lawyer who, a century later, was violently attacking Lord North, and within a few months had become his Solicitor-General. But Mackenzie cannot be charged, like Wedderburn, with a complete change of front; for, as the author points out, his opposition to Lauderdale had not "committed him to the cause of the Presbyterians." Questions of trade and finance were, indeed, the chief causes of contention in Parliament; and we find a clerical annalist complaining that in such disputes "the name of religion" was not so much as mentioned.

Mr. Lang is more interested in the repressive Minister than in "the earnest young Liberal member of Parliament"; and the public, which cares more for the bickerings of Scottish history than for its wider issues, will probably agree with him. He is invariably judicious, and has no occasion to apologize for "the partiality of a biographer"; but, without defending Lauderdale's cruelty, he thinks it easier to blame the Government than to suggest what they were to do—with no money and a handful of troops—when "Scotland," in Kirkton's expressive phrase, "broke loose with conventicles." The Western clergy had to be protected against these hordes of armed men; and thirty years earlier a mob of fanatics from this district had captured Edinburgh. We think, however, that Mr. Lang attributes too much to a policy of blood and iron when he says that in Scotland as in Spain, persecution had at least the

merit of success—that by such means Catholicism and ultra-Presbyterianism were alike crushed. This seems to us a short-sighted view. If Catholicism had not been moribund at the Reformation, it could not have succumbed so easily to penal laws; and, though Lauderdale succeeded in separating "the vast body of Presbyterians from the irreconcilable Remnant," he merely completed a schism which had been in progress—with other important things—since the battle of Dunbar. But for the excesses and absurdities of Warriston and Guthrie, the King's Advocate, in our opinion, would have persecuted in vain.

Mr. Lang deals fully with the cases in which Mackenzie acted as prosecutor, and finds scope for his ability as a solver of mysteries in several plots. Thorough and illuminating is his account of the Argyll case, 1681; and no one who reads this chapter, which is largely new to history, can doubt that the enmity Argyll had aroused in the Highlands, and not his reluctance to take the Test, was the real cause of his fall. The character of Mackenzie is thus neatly summed up: "The struggle of his life was to keep his official and actual self in separate compartments."

His writings, literary and historical, are ably treated. Attention is directed to "the curious puzzle," apparently insoluble, presented by his *'Memoirs'*; and the references to his *'Vindication'*, as recorded in a good index, will enable the student to make a discriminating use of that tract. Monotony would be broken, and charity preserved, if Mr. Lang would occasionally mention Dalrymple without calling him "the man of Glencoe." A more generous, and no less just epithet, would be "the man of the Union." There was no "Dean of Hamilton." The Ramsay mentioned on p. 169 was minister of Hamilton and Dean of Glasgow. There are three excellent portraits and an engraving of Mackenzie's tomb.

Solid and valuable as this work is, we are by no means delighted with its style. Much of it strikes us as rather the raw materials of biography than the finished product, and there is too much use of parentheses and italics. For example, on p. 180 the author summarizes Mackenzie's argument for the absolute power of Scottish kings; and then, within brackets, comes this breathless sentence, over-running its commas:—

"Act 15 of the first Parliament of Charles II., and other Acts, buttressed by the opinion of Bodin and Blackwoodius, and several others, Charles has the right to do whatever any other king can do, see Barclay, who places his authority on a par with that of the kings of France and Spain."

Occasionally, but too seldom, there are gleams of Mr. Lang's pleasant humour. We read of a tariff reformer, born out of due season, who was "zealous unto slaying"; and here in a flash is the aimless, rain-soaked Pentland Rising: "They walked about the country, getting very wet, and renewing the Covenant."

Rambles in Sussex. By F. G. Brabant. (Methuen & Co.)

WHILE reading Mr. Brabant's book on Sussex we have often wished that he had allowed himself, with his publishers' connivance, two volumes instead of one in which to express himself. He has said much in a small space, but there is a great deal more to be said pertinently, and we feel that he both wants to say it and could say it well. Possibly one volume could have been made over to West, and another to East Sussex; or the division might have been between the forest ridge, its southern spurs, and the Weald on the one hand, and the lower green sand, the South Downs, and the sea plain on the other. Thus much we suggest because in many places our guide shows signs that he would fain linger in some quaint village street or over a fine view, but is bound to hurry on in order to keep his appointment with printers and publishers. If we want more of Mr. Brabant, it is no doubt largely due to the alluring character of the Sussex scenery he has chosen to wander in; but undoubtedly his own qualities as a Rambler contribute generously to our enjoyment.

There is already much on the subject: we are familiar with Lower, Horsfield, the 'Sussex Archaeological Collections,' Mr. Lucas's 'Highways and Byways,' the big 'Victoria History' (2 vols.), and Mr. Brabant's little pocket companion. But though such a volume as this is bound to contain much that has been often said, Mr. Brabant is so obviously a practical wanderer with an enthusiasm for the county that he nowhere offends us with the quality of mere bookishness. His volume necessarily challenges comparison with Mr. Lucas's just mentioned. If in the matter of style Mr. Brabant has not quite the light, poetic, and imaginative touch of his rival, he is somewhat more patient and conscientious, and manages to get more information into his pages. He has not grasped, or perhaps despises, the grammarian's rule as to "and which." His grouping into different rambles of the places of interest is, however, particularly skilful. So far as books are concerned, Mr. Brabant has had an advantage over Mr. Lucas in being able to refer to the two volumes of the 'Victoria History' mentioned above. His plan also is somewhat different, as he deliberately omits items of purely local interest, and includes

"only what would be of permanent interest to intelligent travellers, such as the characteristic features of the scenery, the history and architecture of every old building, and the manifold points in which the county touches the general history and literature of England."

Sussex is rich in historical associations, and not less in scenery. There is a variety of landscape combined with a remarkable simplicity in the disposition of scenery. Mr. Brabant, with his usual sanity of view, hits off the facts succinctly:—

"Chalk and sand are the two principal elements in the formation of the scenery of

our south-eastern counties. Wherever the soil is mainly clay, the landscape is flat and comparatively uninteresting. But when chalk or sand takes its place, hills at once appear—in the former case, bare, steep-sided downs with swelling outlines and grassy slopes; in the latter, sand-hills, usually covered with thick-growing forest, interspersed with tracts of heathery common. The best scenery is when these two varieties of hills are brought close together, and it is this feature which gives the counties of the Weald (Kent, Sussex, and Surrey) their greatest charm. Sussex owes its attractiveness to two sandy regions and one chalk region."

Mr. Brabant proceeds, for the purposes of his descriptions, first from various southern centres—Chichester, Midhurst, Arundel, Bramber, Brighton, Lewes, Eastbourne, and Hastings. The northern districts he covers by first travelling along the southern forest ridge from Hastings to Horsham (which he uses as a centre for the Wealden country west of it), and then turning eastward again along the main forest ridge to Tunbridge Wells. His pages are adorned with interesting reflections and historical matter, and though he has a liking for legends, he has also a ready pin wherewith to prick bubbles of untrustworthy romance. One of his best qualifications is his knowledge of and enthusiasm for architecture, though in this sphere he seems to us to tend slightly to dogmatism. His taste in churches is almost fastidious, and he has no mercy for bad restorations and "churchwarden work." Happily, when he treats of geology, he gives us a practical sufficiency of information without a disquisition on the order in which weald, and down, and sandy regions were formed. Bird-life interests him, but he is mainly content with the opinions of Mr. A. E. Knox's 'Ornithological Rambles in Sussex,' a book for the reprinting of which he pleads. He is sensitive to the charms of scenery, and his pen is adequate to the description of it. Indeed, from our own experience of a large part of the routes he travels, we know that he is a wideawake and well-informed guide: he is also very companionable. When we add that he appreciates the literature, prose and poetry, ancient and modern, that bears on the county, and has included excellent photographs of typical Sussex subjects, including several Turner pictures, it will be clear that he has provided a pleasant medley.

Mr. Brabant pleads judiciously for the reasonable opening to visitors of art treasures and antiquities; but we wish that he had been moved to devote a few of his pages to a plea for the public rights (which seem to be fast fading into oblivion) in St. Leonard's Forest. Lawsuits have been fought in this connexion, but the public knows little of its position. Private owners have monopolized the frontages to the three main roads through or round this sylvan district, and it is difficult to get through to the thousands of acres of wild land where the visitor may wander and be free to his heart's content. However, Mr. Brabant can hardly be asked to fight their battles for the people of Horsham, who stand at the gate of the forest

and are its natural custodians, responsible to the nation for the maintenance of public rights in the home of the fabled dragon.

NEW NOVELS.

The Red Saint. By Warwick Deeping. (Cassell & Co.)

UNDOUBTEDLY Mr. Deeping is the ablest and most picturesque writer of the school that is derived from Mr. Hewlett. He has an individuality which is showing itself, but he has not yet shaken off his master's abruptness of method. It is a difficult matter to write mediæval romance so as to convince, or even to interest readers. At its worst it is "tushery" of the most wearisome sort. At its best it may be a 'Forest Lovers' or a 'Cloister and the Hearth.' Mr. Deeping's heroine, of many sorrows, is an attractive figure; the pictures of the time (that of Henry III.) are vivid and conscientiously reproduced; and the action is full of vigour. The plot is simple, but exceedingly well devised; and the style is good and clean and strong.

Henry in Search of a Wife. By Alphonse Courlander. (Fisher Unwin.)

AN idle and conceited sentimentalist writing in the first person is generally an irritating character, and in this novel he increases the reader's vexation by getting a great deal more than he deserves. Mr. Courlander does scant justice to the piquant idea expressed in his title, and his heroine makes too tame a surrender. Henry Tressingham's Continental travel yields little of value to the story, though many will chuckle over the anecdote of the Swiss couple who, to avoid expense, obstinately refused to sanctify their union by marriage till, in their old age, the pastor of the village where they dwelt offered to marry them for nothing.

The Shuttles of the Loom. By K. M. Edge. (John Murray.)

MISS EDGE (MRS. C. T. CAULFIELD) knows India well, and her description of life in the forests of the Vengaimalais gives an impression of remarkable fidelity. Her hero, John Grange, is a forest officer who has given the best years of his life to the Empire, and a "Government that had selected him as a man of capacity and courage had afterwards neglected him." When he considers that his work is finished, Grange returns to England, and the greater part of the story is concerned with the inevitable disappointments which await him and the development of the sentimental side of his character. This is very well done, but the heroine, with her incomprehensible past and ever self-conscious present, is a less convincing type than the young girl to whom at first Grange is instinctively drawn. The conclusion, which takes us back to the Indian forest, is melancholy, but consistent with Grange's strenuous sense of duty.

Where Billows Roll. By Allen Raine. (Hutchinson & Co.)

THE stories of the late Allen Raine are chiefly remarkable for the charming pictures she gives of Welsh life and scenery, and for her sympathetic interpretation of the peasantry. This last from her pen is a pretty romance of a young Welsh girl whose happiness is nearly destroyed by a death-bed promise which is given by her lover to his father, and is responsible for serious misunderstandings. A crime for which the innocent suffer rescues her from an unhappy marriage; and there is more than a touch of mysticism introduced into the story in the persons of the god-like twins Iolo and Iola. But the sadness which permeates the book is of a gentle kind, and the conclusion is entirely happy.

The Wooden Horse. By Hugh Walpole. (Smith, Elder & Co.)

THE Colonial hero who, after an absence of twenty years, returns to the ancestral home to find himself unappreciated by his relations, including his own son, offers scope for originality of treatment. Here Mr. Walpole has succeeded, if he has not altogether resisted the temptation to overdo the situation. The extreme gentility of the Trojans, and their progressive, even radical tendencies where the picturesque village at their feet is concerned, suggest rather a self-made suburban family than a Cornish stock of incalculably ancient lineage and prejudices. The breezy Colonial has every right to be shocked and disappointed; and the manner in which, when his son behaves more like a cad than a Trojan, he seizes the opportunity to assert himself, is ingenious. As a satire of some modern manners, the story has good points, but it is overweighted by the classical allusion in the title.

As It Happened. By Ashton Hilliers. (Hutchinson & Co.)

THIS work has the circumstantiality of the eighteenth-century masters. It combines wealth of incident, variety and originality of character, fine descriptions, and battle-pieces by sea and land. Tom Furley, the gunner turned Quaker, is an historical character. Like most of the other figures, he revolves round that of the orphan heroine, a fine conception. Two old scholars; a good and modest soldier who is a kind of more martial Dobbin; an immodest Irish major who is the villain of the piece; and a strange sectary, the Anointer, make up the cast. Historically the story begins with the mutiny at Madras, and ends with the defence of Gibraltar by Elliott, of whom we see a good deal, with glimpses of Secretary Jenkinson and "old Q." We are not confident in our author as an Indian historian: he follows Wilks and Mill too much; but he is always interesting. The presence of a Highland officer and his uncle gives excuse for two scraps of Gaelic, both wrong. *Per contra*, the East Anglian dialect of Furley and his mates is excellent.

Their Oxford Year. By Oona H. Ball. Illustrated. (Methuen & Co.)

MRS. BALL writes very pleasantly, if somewhat discursively, about Oxford life, which she evidently knows well from the inside—far too well, in fact, for her lady visitor from across the Atlantic to be altogether convincing when professing to record her first impressions. Homage to the spirit of the past is duly rendered by the clever device of causing the heroine to dip into various quaint authors instinct with the *genius loci*. Indeed, we venture to prophesy that the Bodleian attendants will be sore put to it to cope with the demand on the part of Mrs. Ball's readers for the inimitable Dr. Robert Plot, or for Barré Charles Roberts, so pathetically short-lived. As for the spirit of the present, that too receives its meed of attention, though we should have thought that a lady who makes fatuous errors about the games she goes to watch, and is evidently rather proud of the fact, belonged rather to the generation of one's maiden aunt. The curtain appropriately falls on Commemoration and a proposal of marriage. If, however, we know the College Don of the shy type—the author prefers them shy—a fervent passage of Browning recited by a match-making Professor with a "beautiful voice" at the critical moment would scarcely incite him to commit himself. That kind of quarry is not to be approached down wind.

FOLK-LORE.

THE second title of *The Childhood of Man*, by Leo Frobenius (Seeley & Co.), is "a popular account of the lives, customs, and thoughts of the primitive races," and it embodies the conclusions which that authority has reached by long study. It has been admirably translated by Dr. A. H. Keane, who contributes a preface. Besides the illustrations in the text, derived from the author's own collections and other sources, the English edition is embellished by reproductions (from the originals in the British Museum) of some of the drawings made by John White, who was Governor of Virginia in 1587, representing the native Americans of his day, their dwellings, their fishing, and their agriculture, as well as their ceremonial dances.

The author treats his subject under 32 heads, and in doing so discards the classifications which depend upon physical anthropology, and deals only with the product of man's inventive faculties. His first sensation is that of amazement at the diversity of independent phenomena. In personal adornment each of many hundred tribes works out its own methods according to its own ideas. Tattooing, for example, which was preceded by body painting, is practised in many different ways and upon various portions of the body. The mutilations upon entry into manhood and other physical deformations differ widely among different peoples. M. Frobenius, indeed, finds in the desire for personal adornment the first incentive to labour. The wampum belts of the American Indians served another purpose, as the record of treaties between them. The necessity of communicating with others at a distance gave rise to the invention of sign and gesture language. In this connexion M. Frobenius refers only to the

North American Indians, and does not note the remarkable sign language discovered by Mr. W. E. Roth in North-West Central Queensland. A code of 213 gestures is pictured in that writer's 'Ethnological Studies' of the aborigines of that district. M. Frobenius collects, however, illustrations of a drum language from Africa, Polynesia, Oceania, and South America; and gives some description of the methods of counting winters kept by the Dakotas of North America, as published by the Bureau of Ethnology.

The author accepts the theory that animism, which he defines as "a view of the world in which the mental qualities of the animal enjoy greater rights than those of man," corresponds to the stage of development of the African bushmen; and that the next period is the stage of intuition in which death has been discovered, and in which all views culminate in the measure of influence exercised by the souls of the dead, which he calls man-ism. Under this head the belief in ghosts, skull-worship and head-hunting, ancestor-worship and fetishism, secret societies and masks, are described. A good account is given of the ceremonies of the Mida, among the Chippeway Indians of Lake Superior, and of those of the Tiwah among the Dayaks of Borneo.

M. Frobenius then proceeds to discuss a vast number of traditions existing among widely distributed races, which he refers to sun-worship. In his own words, he summons the solar gods from all parts of the world:—

"Come hither, Maui, radiating a glowing warmth, deeply honoured lord of the Polynesian gods! Hither, Litaolane, from Africa, to tell us of thy fortunes; and come, knavish Yelkh, leaving the North-West American domain, for a while forego thy fooleries and try to make thyself clear and intelligible. As for Melanesian Quat and the genial Kamakayakau, you have surely no occasion to be ashamed of your legendary graces in the exalted company of the higher deities."

It will be seen that the author's desire to popularize his subject sometimes leads him to the verge of the frivolous. He is perhaps too astute in tracing evidences of sun-worship in many of the traditions and observances to which he refers. The myth of Quat, which he ascribes to Aurora Island, and that of Kasimbaha, which he ascribes to Bantik in Celebes, are identical in many respects with the story of Harata Kunwar, as transcribed by Mr. Stack from the dictation of Sārdokā, and translated by Sir Charles Lyall in his book on the Mikirs of Assam (*Athen.*, Oct. 17, 1908). This story, like that of the orphan in the same book, which is current not only among that people, but also among Tibeto-Burman tribes at a great distance from them, raises the difficult question how far the materials of folk-lore have an independent origin and how far it is necessary to assume their transmission by intercommunication.

The Nandi: their Language and Folk-Lore, by A. C. Hollis, with an Introduction by Sir Charles Eliot (Oxford, Clarendon Press), is a companion volume to the author's work on 'The Masai: their Language and Folk-Lore,' issued in 1905, also with an Introduction by Sir Charles Eliot. After the preparation of that book Mr. Hollis returned to East Africa, determined to pursue his studies in the languages, folk-lore, and customs of those tribes inhabiting our protectorate that form an offshoot of the Nilotic stock. In studying the people of Nandi he had difficulties to contend with on account of distance from their country, but obtained the services for some months of two boys, one a Masai-speaking Nandi,

and the other a Swahili-speaking Lumbwa, and by their help acquired a mastery of the languages. While in Mombasa he also gained much useful information from two interned prisoners, and finally secured the services for two years of a warrior who had been wounded in the punitive expedition of April, 1906. By these means he has compiled an English-Nandi vocabulary of over 80 pages, and a grammar of equal length. He has also made a collection of folk-tales, proverbs, and riddles, giving for each the Nandi text with a literal translation interlined, and a free translation. Except in Mr. Hollis's previous work on the Masai, the student has never before, we think, been furnished with the materials for acquiring so thorough a knowledge of the language of an East African tribe.

The linguistic part of the work is preceded by a full account of the history, industries, customs, and beliefs of the tribe. The Nandi formerly occupied a considerable territory adjoining Kavirondo, but as they persisted in interfering with the construction of the Uganda Railway, they were removed to a reserve further away from that undertaking. In Mr. Hollis's opinion, they have settled down quietly in their new territory, and give promise to become a law-abiding tribe. Their land is some of the best in the protectorate, and in the early part of 1908 he "passed through miles of country made ready for the sowing operations which had just commenced." He thinks that their suspicious attitude towards the administration, and their fear and dislike of the white man, have now entirely disappeared; and that "it only rests with those officials who, by sympathetic treatment, have successfully won their affections, to develop the best qualities of these people and make them useful members of the community." In view of the facts that this tribe was ten or twenty years ago busied in intercepting caravans and killing traders, and that the division of it which lives to the south of the main branches, and is called "Lumbwa," was so named in contempt, as having given up the noble art of war and taken to agriculture, Mr. Hollis's opinion (if not based on too hasty generalization) is strong testimony to the civilizing result of good administration. A map of the territory of the Nandi and allied tribes is appended to the work, but a better idea of their distribution is given by the two maps illustrating Sir J. R. L. Macdonald's paper in the *Journal of the Anthropological Institute*, xxix. 226. Mr. Hobley's map in his 'Eastern Uganda' is also useful for comparison. Mr. Hollis acknowledges that he has freely consulted these works and others.

The book is illustrated by 44 plates and 53 figures in the text. These adequately portray the physical features, the dwellings, the costumes, the weapons, and the industries of the people. The dwellings are isolated circular huts, built of wattle and mud mixed with cowdung to a height of about four feet, and surmounted by a conical grass roof. They are divided into two compartments by a wattle-and-daub partition—the one the kitchen, living-room, bedroom, and storehouse of the family, the other a shelter for the cattle.

The costume of the Nandi is scanty. They stretch the lobe of the ear by inserting enormous pieces of wood. They shave the head, except that some adult women wear a short crop of hair over the crown. The eyebrows are shaved off. The two middle incisors of the lower jaw are extracted; but Mr. Hollis discredits the statement of Sir H. Johnston and Mr. Hobley that a chief or medicine man has a tooth of the

upper jaw also removed. The whole country acknowledges the overlordship of the chief medicine man; but each district has two governors—one selected by and representing that chief, the other called the spokesman or counsellor, and chosen by the people. The male population is grouped according to age into seven classes; and once in 7½ years the duty of guarding the land of their fathers is transferred from the class of warriors formerly entrusted with it to the next younger class, and the retiring class leave off their warrior garments, and don furs as elders.

The folk-tales are of ordinary types. There is an accumulative one, like 'The House that Jack Built'; also a story of the beginning of the earth—that, when the sun-god came to the earth to prepare the present order of things, he found three beings there, the thunder, the elephant, and a man of the Dorobo tribe, closely akin to the Nandi, all living together. The thunder declared that he was afraid of the man, who could turn over from one side to the other when asleep; and the thunder fled to the heavens, where he has remained ever since. The man had been afraid of the thunder, but did not mind the elephant; so he shot him with a poisoned arrow, and thus man became great in all the countries. Another tale is that in olden times dogs were like men, but the two having engaged in war, the dogs were beaten, and became the slaves of men; still another, that in olden days cattle were like men, had feet and not hoofs, and could talk.

Some of the 57 proverbs throw light on character. "One does not slaughter a calf before its mother's eyes" reminds one of the Hebrew prohibition of seething a kid in its mother's milk. "A man does not wash a woman's hand" and "Send hares to the elephant, not elephants to the hare," are rules of domestic discipline. "Do not be puffed up like the people of Chaptol" is explained by a tradition that when that people projected a raid on the cattle of a neighbouring tribe, they were so certain of success that they killed and ate all their own cattle first, and had to return empty-handed to empty kraals.

A single example of the 76 riddles will suffice: "My girl sings as she goes to the cattle-kraal, but is silent as she comes back." The answer is "the milk-calabashes," which knock against each other and make a noise when taken out empty, but make no sound when carried back full.

Mr. Hollis has spared no pains in making his account trustworthy and complete.

From the majority of readers *Ancient Tales and Folk-lore of Japan*, by Richard Gordon Smith (A. & C. Black), is sure of a welcome. The wealth of Japanese legend is immense, and each collection may be expected to have the charm of novelty. This volume has been extracted from illustrated diaries kept during nine years' stay in the country, where the compiler was engaged on a scientific mission. While searching for specimens, dredging and trawling in the Inland Sea, or rambling in the mountains, he met with natives of all sorts and conditions—fishers, farmers, priests, doctors, children—and the stories they told him were many. Those published here are connected with mountains, flowers, trees, and historical places and persons, and cover a period of more than two thousand years, from the third century B.C. to our own day.

Yet different as they are, and far apart in time, the spirit which they breathe is the same throughout. The prevailing atmosphere is one of tragic gloom. We pass

through lowering woods, up precipitous rocks, to temples inhabited only by ghosts; along desolate shores, among the horrors of storm and shipwreck; or under the depths of the sea, to the haunts of man-eating monsters. Even in less lurid scenes, in the stir and hum of cities, despair and death are never far away: the hero too often bleeds, the youth and the maiden love to their own undoing. In this home of ancestor-worship, where even to-day the individual is merged in the family, the marriage of convenience is the rule, the love match, the exception. Hence the love-tales of Japan are most often tales of woe and thwarted passion, of sickness and suicide. The lovers meet only to separate; between them are the barriers of caste, as in 'The Ghost of the Violet Well,' of race-hatred, or religion; or, like O Kimi and the painter Sawara, they are the playthings of cruel circumstance. Sometimes the mountain-god, the spirit of the tree, the willow and the cherry put on human form and lie in wait for mortals, to delight, it may be, but to madden and destroy them.

If the victims of love are many, the victims of honour are even more numerous. In no other land has the maxim "noblesse oblige" been interpreted with such pitiless precision as in old Japan. None but the lowest were allowed to live unto themselves. The freedom of the individual was hampered by custom, public opinion, and conscience, and as he rose in the social scale, these became more and more exacting. The position of the Samurai or military noble strikes the Westerner as little short of intolerable. For all wrongdoing, even unintentional, for bringing misfortune upon others, for failure in the discharge of duty, for incurring the frown of a superior, for every breach of discipline or etiquette, however slight, there was one atonement only; nothing but *hara-kiri* or suicide could satisfy the demands of honour. Instances of this practice and the motives prompting it are frequent in these pages. Ippai beheads the lotus-spirits, mistaking them for children—he takes his own life; O Cho's beauty stirs up broils in Hatsushima—she drowns herself; Iganosuke is robbed of the golden Kwannon—he prepares to die; the headmen of Yabuki-mura consent, through ignorance, to the felling of the sacred camphor—that they should kill themselves is the foregone conclusion. Most striking of all are the cases in which this self-immolation is intended to point a moral, as in the tale of 'The Chess-board Cherry-tree.' Ukon desires to rebuke his overlord for the overlord's own good. To do so would be to infringe the feudal code. There is only one way open to him: he speaks, but he disembowels himself first.

Yet, in spite of its gloom and weirdness, the effect of this volume is not entirely sorrowful. If the hero does not live happily ever after, if to our ideas much of the suffering is needless and the "pity of it" great, we are vexed by nothing sordid or ignoble: the moral victory is always assured; and everywhere in these pages high failure is seen to triumph over low success. They derive further relief from the feeling for colour which we invariably connect with Japan. Nor is humour of a gravely ceremonious order lacking: we smile over the courtship of Heitaro and the willow, or the conversion of the monkeys for whom the priest of Kinoto transcribed the sacred books. Even here it is the tragic motive that predominates. The willow tree is destroyed, and the apes are cut off untimely, digging potatoes for the holy man.

The stories, which were written down while they were fresh in the mind of the collector, retain as much as possible of the original flavour, and the effect of novelty and strangeness is not diminished by the vivid pictures executed by native artists after Mr. Smith's own sketches. In one respect he has not satisfied our anticipations. His title led us to hope for special chapters on native rites and customs, on superstitions, games and songs, but on these topics we must be content with scattered allusions. Apart from this omission Mr. Smith has treated us liberally.

Miss Eve B. Simpson's little book, *Folklore in Lowland Scotland* (Dent & Co.), is entirely "popular." "We" (the Lowland Scots) "are of Oriental origin." Our ancestors "from the East had brought with them their language"—which appears to have been Semitic—"as well as their reverence for Baal. Fire was his earthly symbol, and from his name, Baal, Lord, and the Celtic *tein*, fire, comes Beltane, a word which lingers as a beacon light in Scottish place-names." We thought that Baal, with Miss Simpson's etymology of "Beltane," had "gone to his own herd" long ago. Our author derives the origin of the saying, "Peebles for pleasure," from the May Day fair at Peebles, celebrated, she says, by James I. The king has lost that rose from his chaplet, but Miss Simpson quotes 'Peblis to the Play' as given in 'The King's Quhair.' Has she found it in that poem? The true saying is, "They speak weel o' Paris, but gie me Peebles for pleesure and deevilment." We have a mystic Beltane ceremony, "handed down from Baal's votaries," says Mr. Guthrie ('Old Scottish Customs,' 1885), whom Miss Simpson quotes; and it appears that Mr. Guthrie himself saw the ritual, and the kinds of oat cake "each dedicated to some particular being, the supposed preservers of their flocks and herds, or to some animal, the real destroyer of them." Where did Mr. Guthrie see all this? Certainly in some place where eagles were, actually or traditionally, destructive. Could this be in the Lowlands? We are not told. Whatever be the etymology of "Hogmanay," it is not "au geux menez"; *aux gueux menez* may be intended. If Hogmanay comes from "a word meaning 'the night of slaughter,'" Miss Simpson might give the word, whether Semitic, Celtic, Pictish, or what not. But she has not taken the trouble, though the context suggests that she conceives the "word" to be French. The father of Sir James Simpson (Miss Simpson's father) had taken part in burying a cow alive, to stay a murrain. That cruel rite has been performed in Galloway well within the memory of the living. Miss Simpson's great-grandfather had a "Goodman's Croft," dedicated to the Deil—a custom not obsolete, according to our author. "Throughout Scotland these crofts may be seen," and we do not know the custom elsewhere. That Herodotus was engaged on his history as early as 500 B.C. is a chronological fact not usually known. Mr. S. Laing is quoted approvingly for the rather hasty generalization that there would have been no Reformation, no freedom of the Press, "if three boats from the north of the Elbe had not landed at Ebbsfleet in the isle of Thanet fourteen hundred years ago," while "the same people" kept on invading up to 1066. This is folk-lore with a vengeance! It is unkind to give no reference for the recent discovery, in Fife, of "a man all in shining armour clad," at Norrie's Law. The man's mail was of silver, and one would gladly know where it is to be seen. Near Balachulish it can be inspected

by those who are lucky enough to meet the spectre of "the Great Man" who wears it. Probably the silver mail of Norrie's Law went to the melting-pot. Miss Simpson tells us that "the Rev. Mr. Kirk of Aberfoyle" published his book on fairies at the beginning of the nineteenth century! A hundred copies of an imperfect MS. were issued by Sir Walter Scott, anonymously, in 1815; the tract is not mentioned by Lockhart. Mr. Kirk had died, or, as was believed, had been carried into fairyland, about a hundred and twenty-five years before he "published a book at the beginning of last century." Miss Simpson thinks that the "orrick" (the Highland brownie), evolved into the banshee, but these beings are of distinct species. The Queensferry custom of "the burry man," still extant, rests on a folk etymology. Lads with flowers headed by one whose clothes are all stuck over with burrs, go round making a quète early in August. Possibly the original name is "the borough man," like the "burly men," who "ride the burly," at Selkirk Common riding (they ride the bounds of the town's lands); and "borough man" being pronounced "burry man," the leader is now made "burry" by having his clothes covered with "burrs." We read that the custom "foiled the antiquarian research even of Sir Walter Scott," but are not referred to any passage in which he discusses the Queensferry custom.

Miss Simpson has a legend to the effect that Thomas of Ercildoune unearthed the book of Michael Scott from his grave in Melrose Abbey, and thence learnt how to overcome the evil Lord Soulis by boiling him in lead. As far as we know, all the tale of Michael Scott with his buried book at Melrose is an invention of Sir Walter. In any case, there is a variant. People pestered Robert Bruce about the misdeeds of the invulnerable Lord Soulis, and, to quote the ballad, the King swore profanely,

and added, Saints assoil him!
If you place no hope in steel or rope,
Why, take the man and boil him!

Which was done. The story is as true as the statement that "brave Dunbar" asked Thomas the Rhymer,

What man shall rule the Isle Britain
Even from the north to the southern sea?

and that the Rhymer answered in the well-known lines. Is the poet Dunbar the person of whom "a ballad" tells the anecdote? We have here True Thomas's prediction of the "great storm," which was interpreted as the death of Alexander III. Now the odd fact is that a furious storm did occur, atmospheric merely, and is recorded in the 'Lanercost Chronicle.' Manifestly Thomas only aimed at a "weather forecast."

Mere genealogical research can find nothing about the elopement of a daughter of the Earl of Haddington, wife of Lord Cassilis, with Johnny Faa, who was hanged with fifteen of his company. The ballad appears to be accepted as history by Miss Simpson: the lady, she says, was shut up for life. But has she found evidence for all this in 'The Haddington Book' of Sir William Fraser? If she has found it, there or anywhere, and found a record of the hanging of Mr. Faa, "himself the sixteenth," she does not quote her authority.

She has a Victorian story of the man who shot at the hare, and wounded the witch. The event has recurred in the Edwardian era, in a glen of which we name not the name: the new witch, being young, appeared as a leveret. "Not long ago, some Irish were sure a woman near them was a witch, and she was done to death." This appears to refer to the burning of a woman, by her

husband and her relations, on the plea that she was, not a witch, but a fairy changeling. The Irish, and the Scottish Celts, have never been witch-burners; witch-burning in these countries is later than the Reformation, a Protestant exercise.

Miss Simpson gives the story of a Scot who, nobly intoxicated, was asked by his wife where he had been: "I'm no sure if it was a wedding or a burial, but it was a right fine affair"—not a Scots phrase. A preferable variant has it that a man, in the condition with which, as Dumas says, all noble souls sympathize, arose, at a funeral feast, and proposed the health of the bride. A friend pulled him down, and told him the state of the case. "Weel," he said, "be it burial or be it bridal, it's graund."

Miss Simpson writes learnedly:—

"All the time-tried imperishable favourites, Puss in Boots, Red Riding-hood, Cinderella, Blue Beard, Jack and the Bean-Stalk, &c., folklore has saved to us, showing the oneness in speech of the Teutonic races."

The first four of the five stories are literally translated from the French of Charles Perrault, not a Teutonic authority.

We said that Miss Simpson's book is "popular." It is certainly remote from the scientific. But it is pleasantly written, and ought to be popular among people who hate science: it is a survival of pre-scientific folk-lore.

OUR LIBRARY TABLE.

Two old friends among books of reference reach us together. Of both we have proposed improvement in our notices of several successive years: but all such changes in old-standing undertakings are troublesome, and may be dangerous. *The Annual Register* for 1908, published as usual by Messrs. Longmans, continues the form and system of index and chapter titles which was suitable a hundred years ago, but of difficult application when the events to be chronicled, if less important, are infinitely more numerous. Those who are used to consultation of the older series in historical research naturally prefer to keep the form they know, permitting as it does rapid comparison between different years in reference to similar events. The index of 'The Annual Register' in itself is good, but consultation of the new series is not easy, even with this index. The execution of the volume presents no unusual features. The chapters on foreign countries vary in merit, as has always been the case, and some are written in a sense too friendly to the countries described, while others convey the censures directed against a national policy by local oppositions. The French article, like French newspapers of weight, opposes the taxation suggested, not only by the present French Minister of Finance, but by his more Conservative predecessor, M. Poincaré. The colour thus given to the chapter is not consistent with the impartiality of the record of our own Parliamentary proceedings. The German chapter gives a view of German foreign policy which is probably true, but of which the truth is more generally recognized in this country than in others, unless it be in Russia. The Austrian policy is described in similar fashion, and in language assuming the criminality of an annexation to which this country had in fact consented before the meeting of the Congress of Berlin. The remarkable fact about it is, after all, its long postponement.

The other annual volume to which we refer is *The Statesman's Year-Book*, 1909, again edited by Dr. Scott Keltie

and Mr. Renwick. In several previous notices of earlier issues we have pointed out shortcomings, some of which have been dealt with, and others not. In our notice of June 8th, 1907, we offered observations in continuation of those of June 9th, 1906, which we need not now repeat, though many of them are still applicable to the present issue. In the tables concerning products of the British possessions we again note the absence of general treatment of subjects always sought for in a more general form for purpose of comparison. All the facts concerning the wheat imports on which we live, and the wheat exporting countries who are the rivals of our own possessions, are to be found within the volume. But the index does not help, and much time is wasted, with the result that other sources have to be consulted, when 'The Statesman's Year-Book' might by re-arrangement present the facts in the form required. So too with tea and gold, both topics of immediate interest. *The Times* has recently published useful articles upon all three—wheat, tea, and gold. We note, without censure, that the figures printed in *The Times* on the 24th May last in an article 'The Empire's Wheat' do not exactly tally with those in 'The Statesman's Year-Book.' It is, however, because *The Times* article gives the facts for which most inquirers search that we repeat the suggestion that there should be a complete revision of the index of the book, so that all the statistics of such trades should be brought into view together. *The Times* article showed clearly the data for future as well as present comparison between the wheat fields of the British Empire and South America: "Outside the British Empire, in the possibilities of increase in wheat production, Argentina comes first." The statistics given in *The Times* are essential for purposes of argument. Our suggestions with regard to the treatment in 'The Statesman's Year-Book' of such eccentric governments as those of the Isle of Man, Jersey, and the other Channel Islands, have in some degree been followed, but not, we think, sufficiently, inasmuch as the reader would not gather from these pages the fact that an annual Customs Bill is passed by the Imperial Parliament for the Isle of Man, and not for either of the two Governments of the Channel Islands group. A reference should be given to the report of the Commission to inquire into the laws of the Channel Islands, published by Clowes in 1848. The amount of the French debt, long given and criticized by *The Athenæum*, is omitted so far as the doubtful details go. But we think that under 'Books of Reference concerning France, Official Publications,' the entry "Foreign Office Reports, London," is not sufficient to guide readers to the excellent account in a large pamphlet written by the Hon. R. Lister, and published (under the title 'Report on the French Budget for 1907') in July of that year. The Report was more detailed and useful for inquirers than have been later documents affected by the changing, and as yet unvoted projects of the present French Minister of Finance. The Report in question is based on the situation as accurately described by his predecessor, M. Poincaré. The account of Old Age Pensions in this country is accompanied by notes on foreign systems, while under France, and in other places, further information is to be discovered by those who hunt for it. But here is another case of the need for a subject index as regards topics of the day. The account of Swiss religions has been modified after standing unchanged for many years, but still appears to lump Old Catholics

with "Roman Catholics," or in any case not to distinguish the former, who, though diminishing since they have ceased to be a State Church in Geneva, are still strong.

Mountaineering in the Land of the Midnight Sun. By Mrs. Aubrey Le Blond. Illustrations and Map. (Fisher Unwin.)—The true lover of mountains—who is not identical with "the complete mountaineer"—takes his pleasure on the verges of the wilderness. He flies from the occupations and distractions of the town to lead a simpler life. Of late years he—or she—has been driven further afield. Within living memories St. Moritz was a remote Swiss Bath, where English five-pound notes were looked on with suspicion. Mrs. Le Blond has done much towards making it the favourite resort of the wealthy idler. She now has fled from her own creation to furthest Norway, to Arctic Lapland, and has again taken the world into her confidence. Possibly there is not any immediate risk that the world will follow her to her new playground; for delightful as camping-out may be under favourable conditions, existence in a small tent in a very damp climate, amongst swarms of mosquitoes, is not without drawbacks.

The district to which Mrs. Le Blond introduces us, and in which she has spent five summers in climbing and fishing, the Lyngen Peninsula, lies just south of Tromsø, and two hundred miles within the Arctic Circle. Thanks, however, to the Gulf Stream, it enjoys warm summers which allow the growth of a luxuriant vegetation in the valleys along the seaboard. But it is mainly for its mountains that a few enthusiasts have visited it. It is a land, a labyrinth, of mountains, their rocky crests rising to from 5,000 ft. to 6,000 ft. above sea-level. This means as much of a climb as the Titlis above Engelberg. Mrs. Le Blond finds climbing in the soft, tepid air of the firds less exhausting than in the thin atmosphere of the High Alps. Her experience is, we think, exceptional; but the list of her ascents at the end of the volume justifies her statement in her own case. The rockpeaks are arduous, but do not present exceptional difficulties, except in the shape of the loose stones that harass all first-comers on a mountain. The author, who herself employed two Alpine guides, recommends the region as a good training-ground for guideless climbers. She insists particularly on the advantage they will enjoy in never being hurried by the approach of darkness in a land where during the visitors' season it is always afternoon, until it is to-morrow morning.

Mrs. Le Blond furnishes a simple, straight forward account of her experiences. The general reader will regret that she has preferred to give a condensed diary of her numerous expeditions in place of fuller accounts of a few of them and more descriptions of the general aspects of the country. Summaries tend to become monotonous, and the Lyngen peaks are very like one another, at least on paper and in photographs. They do not appear to rival in boldness those of the neighbouring Lofoden Islands. No doubt they depend for much of their attraction on the atmosphere and tender colouring of the Far North. Mrs. Le Blond's photographs, with which the volume abounds, are most attractive when there is a foreground of mist or laughing sea to relieve the monotony of clustered pyramids and icy hollows.

In her final chapters the author sets out the opportunities open to the sportsman and fisherman in a land where most of the moors and waters are free. She has many

good words to say for the intelligence and honesty of the inhabitants of the coast and the nomad Lapps who wander over the hills with herds of reindeer. A good map of the district would have been welcome. There are considerable glaciers between the ridges, and all the ordinary Alpine precautions are essential.

Around Afghanistan. By Major de B. de Lacoste. (Pitman & Sons.)—Major de Lacoste, a French officer with some earlier experience of Asiatic travel, came to the decision in 1906 that, as the Amir of Afghanistan would not allow travellers within his dominions, he would give himself the pleasure of going all round them, a feat which he literally accomplished. In a well-written preface, which bears the title 'The Asiatic Problem,' M. Georges Leygues sums up the achievements of his fellow-countryman, and claims for him that he is "a penetrating observer" as well as "a daring and cheery traveller." We fear that there is not much in the volume to justify the former of these claims. For instance, the author has not a word of comment or criticism on the administrative systems in the four separate realms through which he travelled—yet a comparison between the Asiatic rule of Persia and China, and the European rule of England and Russia, would have been interesting. We must take the French traveller as we find him, a pleasant *compagnon de route*, whose equanimity in the face of hardship and discomfort is un-failing. He has certainly an eye for trivial detail, which most persons would not see, or would forget.

The interesting part of the journal relates to the crossing of the Pamir plateau into Chinese Turkestan, and the journey from Yarkand to Kashmir via the Karakoram pass and Leh. If the scientific or general information is meagre, there are many passages of graphic description; for instance, that of the sinister entrance to the Pamirs, where the wind-storms are more trying than the severe cold. An occasional glimpse is furnished of the sort of life the few Russian officers stationed at the different posts pass in this inclement region, and the author exclaims: "To bear this existence one must have the special temperament of those Northern giants whose stoic endurance we must unreservedly admire." How easily one may lapse from the high level of civilization to a primitive state was proved when the French travellers—the Major being accompanied by a brother officer and a French resident in Russian Turkestan—on reaching a Russian station where they were entertained by the commandant, discovered that "the mirrors reflected, to our astonished eyes, the faces of savages, peeling noses, beards unkempt, and brick-coloured cheeks." With Parisian gaiety Major de Lacoste adds, "But it was not necessary to wear a white tie!"

The entrance into Chinese territory in the Sarikol region is extremely difficult and un-inviting, stone-encumbered tracks, raging torrents, and the absence of all facilities for locomotion or transport making the task of the traveller doubly arduous. When the party reached Tash Kurgan in the hope of following M. Dauvergne's short route, it was discovered that no rafts or other means were available to cross the Raskem, with the result that the travellers had to make a wide detour to Yarkand.

It is disappointing to find Major de Lacoste as reticent about the Chinese as he is about the Russians. His account of Yarkand, which he describes as looking "like a plague centre," is not at all inviting,

and there is nothing to give the impression that the rest of the country is much better. Only when he reaches Little Tibet does Major de Lacoste indulge in terms of praise and satisfaction. In Kashmir he compares Srinagar to Venice, and refers to an interview with the Maharajah, who, finding his visitor a Frenchman, gave him an interesting account of his efforts to promote silk culture and manufactures.

The tour did not end in India, for the French officer had to fulfil his "vow" of getting all round Afghanistan, so he proceeded to Baluchistan. At Kelat he had an interview with the Khan, who received him in his curiously intricate palace fort, and welcomed him by paying France a neatly turned compliment. In some respects the description of Baluchistan, although the least attractive subject, is the most graphic portion of the book. It makes us the more regret that the Major did not devote his powers of observation to the systems in force under Russian and Chinese rule, which are comparatively little known. The volume is well illustrated with photographs from the author's own collection.

One of the best of Mr. Baring-Gould's recent volumes of a scrapbook nature was that which dealt with 'Devonshire Characters and Strange Events.' He has now put forth a similar work, devoted to *Cornish Characters and Strange Events* (John Lane). His object has been

"not to retell the lives of the greatest of the sons of Cornwall, for these lives may be read in the 'Dictionary of National Biography,' but to chronicle the stories of lesser luminaries, concerning whom less is known and little is easily accessible."

The volume is as a whole distinctly entertaining, and contains only a few well-known or hackneyed subjects. To give a rough idea of the nature of its contents, we may name the subjects of the first six sections, which may fairly be taken as a sample of the rest.

The book opens with a brief account of the career of William Pengelly, a noted geologist (1812-94), whose chief work was the laborious scientific exploration of the great bone-cave near Torquay known as Kent's Cavern. The second section gives a sketch of Sir Charles Wills, General Commander of the King's Forces, who died on Christmas Day, 1741, and was buried in Westminster Abbey. The third describes and illustrates the well-known mischievous action of Lieut. Goldsmith, R.N., in deliberately upsetting the Logan Rock in 1824, and the steps that were taken to compel him to replace it. This is followed by an account of that strange being Hugh Peters the regicide, accompanied by a reproduction of an extraordinary old engraving of Peters with a windmill on his head and a realistic devil whispering in his ear. The fifth subject is Henry Trengrouse of Helston (1772-1854), the inventor of the rocket apparatus for saving life at sea. Though he got comparatively little honour, and no pecuniary reward for his humanitarian invention during his lifetime, Trengrouse deserves a foremost place amongst the worthies not only of Cornwall, but also of the whole country. As he lay on his death-bed, his last words to his son were: "If you live to be as old as I am, you will find my rocket apparatus all along our shores." His invention is now established at 300 stations on the English coast. The Board of Trade return for 1907 states that during that year 268 lives were saved by this apparatus, the total number since 1870 being at that date 8,924. The sixth section, entitled 'The Botathan Ghost,' is a quaint story of an apparition, first published by

Defoe in 1720, in his 'History of the Life and Adventures of Mr. Duncan Campbell.'

Sir Robert Hart. By his Niece Juliet Bredon. Illustrated. (Hutchinson & Co.)—We are so apt to associate Sir Robert Hart with Custom House returns and Post Office figures that we are inclined to forget that there is another and more human side to his character. Miss Bredon shows this in the work before us, and explains that kindness, consideration, and tact form an important side of the man, with a considerable dash of superstition.

Sir Robert was brought up in the strictest sect of the Wesleyans, and was educated in Dublin and at Queen's College, Belfast. At the latter he graduated, and gained such distinction that when he appeared among the competitors for an appointment in the China Consular Service, a nomination was at once given to him, without examination. Shortly after his arrival in China he was appointed to a post in the British Consulate at Ningpo, and gained such prominence that he was made secretary to the Allied Commission governing the city of Canton. In 1859 he resigned his office in the Consular Service, and joined the Chinese Imperial Maritime Customs at the invitation of the Viceroy Lao. This Customs service came into existence in a haphazard way at the time the T'ai-p'ings were in possession of the city of Shanghai. In these circumstances the Chinese Imperial authorities found a difficulty in collecting the dues from foreign vessels visiting the port, and they invited the foreign consular staffs to do this work. The British, French, and American Consuls formed themselves into a committee to undertake it, and so well did they succeed that the Chinese Government invited them to take over the foreign customs at the four Treaty Ports in addition to Shanghai. By degrees the French and American Consuls retired from the Committee, leaving Sir Thomas Wade, the representative of the British Consulate, to fill the gap alone. After a time he also resigned, and was succeeded by Mr. Horatio Nelson Lay, who when at home on leave undertook to purchase a fleet of steam war vessels and engage an English commander, primarily as a defence against the T'ai-p'ings, but also to serve as the nucleus of a national fleet. Capt. Sherard Osborn was selected for the command, but after a disagreement between himself and Li Hungchang he resigned the post, and the ships were sent back to England for sale. The rupture, moreover, between Lay and Li had become so acute that Lay resigned his post as Inspector-General of Customs, and was succeeded by Hart, who during the absence of Lay had accepted the acting appointment.

From the first the Tsungli Yamên employed Hart as an intermediary in all disputes with foreign Governments, and on one notable occasion at this time he did them a special service. The T'ai-p'ing commanders had surrendered the important city of Suchow to Gordon on condition that their lives should be spared. This solemn engagement Li Hungchang ignored, and beheaded them all. This breach of faith so outraged Gordon's code of honour that he lost control of himself, and started off wildly in pursuit of Li with the intention of executing summary justice upon him. Fortunately Li had notice of his intention, and escaped. But the position was critical. If Gordon had in his anger followed the example of Burgevine and gone over to the rebels, the result would probably have been disastrous to the Imperial cause. In this emergency Hart was sent to make peace between the two men. After great difficulty he came up

with Gordon's force and succeeded in reconciling the two chiefs. It is curious to notice the different accounts that are given of this episode. In one Gordon is said to have pursued Li with a rifle; another says that he carried nothing more offensive than a Malacca cane; while a third credits him with a revolver. The last, given here, is, we believe, the correct version.

Soon after the conclusion of the T'ai-p'ing rebellion Hart was ordered to Peking, and there, with the exception of one or two short interludes, he has remained ever since. By all those who were behind the scenes his influence has been looked upon as most beneficent.

Apollonius of Tyana: a Study of his Life and Times. By F. W. Groves Campbell. With an Introduction by Ernest Oldmeadow. (Grant Richards.)—This book has been written with a definite and peculiar purpose. The writers of it discovered that the only English version of the life of Apollonius of Tyana by Flavius Philostratus has become exceedingly rare, and they conceived the idea that a new translation ought to be made to fill this gap in English libraries. Before undertaking the task, however, they wished to interest a sufficiently large public in Apollonius and his biographer, and this volume is intended to discover whether such a public can be found. The book consists of a preface written by Mr. Ernest Oldmeadow, and an account of Apollonius by Dr. Campbell. The former summarizes the various opinions entertained by previous scholars in regard to Philostratus and his 'Life of Apollonius,' and within his limited space his essay is a good attempt.

Dr. Campbell's production is of a different nature. He tries to realize the circumstances in which the activity of Apollonius is described as taking place, and to explain the prevalent ideas of the times in which he is supposed to have lived. This part of the work is a piece of poetic prose, full of fine writing. The style of Dr. Campbell can be better presented by comparing an extract from it with an extract from the version of Berwick, the author of the only complete English translation now existing. In Berwick's translation the birth of Apollonius is thus described:—

"Apollonius was born in Tyana, a town founded by Greeks in Cappadocia. He was called Apollonius from his father, his family was ancient and might be traced to the original settlers....Of the manner of his birth, no one should be ignorant. When his mother was near the time of her delivery, she was warned in a dream to go and gather flowers in a meadow; when she came there, whilst her maidens were dispersed up and down, employed in their several amusements, she fell asleep on the grass. In this situation a flock of swans that was feeding in the meadow, formed a chorus around her, and clapping their wings, as their custom is, sung in unison, all the time the air was fanned by a gentle zephyr. The singing of the birds caused her to start out of her sleep, and at that moment she was delivered of a son—premature labours being sometimes the effects of sudden alarms....All the people of the country say that Apollonius was the son of Jupiter, but he constantly called himself the son of Apollonius."

This is how Dr. Campbell relates the subject:

"A wondrous child surely—born at early morn, just at the time when, doubtless, the finely fashioned feet of the Sun-God fevered the mountain tops and his purple mantle trailed gloriously through the dark vales. For in the imaginative appreciation of a later day (the only original appreciation, based on fragmentary facts and floating fancies, which has come down the centuries to us) it is recorded that Apollo was his reputed father and that birth was given to him in the flowering fields around Tyana. Thither his mother, attended by her maidens, had gone forth to gather the gentle buds still sealed with dew, plucking, so to say, the sweet blossom of maternity to the joyous chants of swans, sacred birds consecrated to the God of

Light, which with glad rush of wing and vent of voice circled the mead wherein she lay, presaging, as it would seem, in some sort, the perfect purity of the man that was to be."

Mr. Oldmeadow and Dr. Campbell do not seem to be aware that within recent times two works have appeared in English treating of Apollonius. The one is written by Mr. Mead, and the other by Mr. Whittaker. The volume by Mr. Mead runs exactly in the lines of this work, but its introduction is more erudite than the preface of Mr. Oldmeadow, and the account of the life of Apollonius as written by Philostratus is fuller and more representative of the original, both in substance and style, than Dr. Campbell's. In fact, it is more calculated to draw the attention of the public to the subject than Dr. Campbell's. But the original book, though it contains a great deal of curious matter, is full of absurd discussions, and though it has some fine rhetorical passages, the style is generally bald and unattractive, and the old appeal which used to be made to it, to show that there were others than Christ who performed miracles, is now no longer in vogue. It is doubtful, therefore, whether a large public will be found for a new translation of Philostratus.

FRENCH AND ENGLISH LITERARY SOCIETY.

AN article of interest appears in the current number of the *Mercure de France* on the English friends of Alfred de Vigny. It announces in the title that it contains unpublished letters, but a good many of them, although never published in the original form, have appeared in England in various volumes of memoirs. Among these are those of Lady Blessington and of Macready, as well as writings of Walter Savage Landor, and 'Three Generations of English Women,' by Janet Ross. In the last-named book will be found some of the letters of Sarah Austin, while we are able to refer readers interested to another source for the same persons, namely, the correspondence of Alexis de Tocqueville. It may, perhaps, be hoped that the coming publication by Mr. Elliot of a selection from the correspondence of J. S. Mill long lost in New Zealand may give us his letters to Tocqueville and Sarah Austin, in which Alfred de Vigny will be mentioned. Among those named in connexion with Vigny's first visit to Lady Blessington in the winter of 1838-9 are our musical critic Chorley, the two Bulwers, Horace and James Smith, Tom Moore, and Lady Duff Gordon, Mrs. Austin's daughter. Lord Durham, of course, figures, but we now have the far more vivid portraits of that "vainest of men" by the Duchesse de Dino and Princess Lieven. There is a short biography of Sarah Austin, but it teaches nothing to the readers of Tocqueville's correspondence.

REMAINDERING.

15, Brunswick Terrace, Brighton.

MAY I be allowed to enter a protest, in the interest not only of authors, but of the book-buying public, against the practice of publishing a book with the deliberate intention of remaindering it? A reprint of my 'Feudal England' has been issued by Messrs. Swan Sonnenschein & Co. on their own initiative, without giving me any voice in the matter. I endeavoured in vain, through my solicitors, to obtain from them some assurance that the book would

not be prematurely remaindered, as was, I gathered, their intention. I then formally and expressly reserved to myself "the right of protesting in any way that may seem best to me" against "its premature remaindering and reduction in price."

The book was published last February at 12s. 6d. (*Publishers' Circular*), and as the market has been flooded with copies offered at 5s. 6d., or thereabouts, for some time, I have made inquiries, and learn that the book has been a remainder since the beginning of March, although the demand for it had been so great, that, as some booksellers had pointed out in their catalogues, second-hand copies of the original edition had been fetching thirty shillings and upwards.

Apart from the serious injury, direct and indirect, inflicted on authors by such a practice, its unfairness to the public is the point that specially concerns me. I hope, therefore, that you will allow me to make it known through your widely read columns, that I am in no way responsible, though those who may have bought the book at its published price will naturally feel aggrieved.

J. H. ROUND.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Abbott (Edwin A.), *The Message of The Son of Man*, 4/6 net. An investigation of the meaning of "The Son of Man."
 Adams (Thomas), *Sermons*, 1/6 net. A selection from a Puritan theologian edited by John Brown.
 Clark (F. E. and H. A.), *The Gospel in Latin Lands*, 2/ net. Outline studies of Protestant work in the Latin countries of Europe and America.
 Dearden (Rev. H. W.), *Modern Romanism Examined*, 1/6 net. With introductory notice by Rev. R. Sinker, and prefatory note by the Right Rev. H. C. G. Moule. Third Edition.
 Hall (C. Outhbert), *Christ and the Eastern Soul*, 6/. The Barrows Lectures, 1906-7.
 Pfeiderer (Otto), *Primitive Christianity*, Vol. II., 10/6 net. Its writings and teachings in their historical connexions. Translated by W. Montgomery. One of the Theological Translation Library. For notice of Vol. I. see *Athen.*, May 25, 1907, p. 631.
 Sharman (H. B.), *The Teaching of Jesus about the Future according to the Synoptic Gospels*, 13/6 net. The results of study here set forth were presented first, in their main features, at a joint meeting of the New Testament and Systematic Theology Clubs of the University of Chicago, on February 23, 1904.
 Splendour of God, 2/ net. Being extracts from the sacred writings of the Bahais, with introduction by Eric Hammond. One of the Wisdom of the East Series.
 Wilson (John), *How God has Spoken; or, Divine Revelation in Nature, in Man, in Hebrew History, and in Jesus Christ*, 5/ net.
 Wordsworth (John), *Ordination Problems*, 2/. Reordination and ordination "per saltum" and home reunion.

Fine Art and Archaeology.

- Bryant (Jean), *Le Livre du Chastel de Labour*. A description of an illuminated manuscript of the fifteenth century, belonging to George C. Thomas, Philadelphia, with a short account and synopsis of the poem.
 Coomaraswamy (A. K.), *Medieval Sinhalese Art*, 63/ net.
 Dalton (O. M.), *Catalogue of the Ivory Carvings of the Christian Era*, 42/. With examples of Mohammedan art and carvings in bone in the Department of British and Medieval Antiquities and Ethnography of the British Museum.
 Davenport (Cyril), *English Heraldic Book-Stamps*, 25/ net. Herein is presented a valuable collection of about 300 English Armorial Bearings, which appear, mostly in gold, on the outside of books.
 Dearmer (Percy), *Everyman's History of the English Church*, 1/ net. With over 100 illustrations.
 Dutch Bulbs and Gardens, described by Una Silberrad and Sophie Lyall, painted by Mima Nixon, 7/6 net. Contains 24 full-page illustrations in colour.
 Exhibition of Japanese Prints, 1909. Illustrated catalogue with notes and an introduction by Arthur Morrison.
 Modern Homes, described and illustrated by T. Raffles Davison, 15/ net. Selected examples of dwelling houses, with a foreword by Sir Aston Webb.
 Porter (A. K.), *Medieval Architecture, its Origins and Development*, 2 vols., 63/ net. With lists of monuments and bibliographies.
 Stabb (John), *Devon Church Antiquities*, Vol. I., 6/ net. A Description of objects of interest in the old parish churches of Devonshire, illustrated with 138 reproductions of photographs taken by the author.
 Worcestershire, described by A. G. Bradley, painted by Thomas Tyndale, 7/6 net. Contains 24 full-page illustrations in colour.

Poetry and Drama.

- Carruth (W. H.), *Each in his own Tongue*, and other Poems, 3/6 net. New Edition.
 Gale (N.), *A Book of Quatrains*, 2/6 net.
 Davidson (John), *Fleet Street*, and other Poems, 5/ net.
 Leigh (E.), *Verses*.
 Marjoram (J.), *New Poems*, 2/ net.

- Morris (Sir Lewis), *Llywelyn ap Gruffydd Ein Llyw Olaf*, 6d. net. An ode.
 Pritchard (L.), *Elijah: an Ascent*, 1/6 net. A poem in three parts.
 Shakespeare: *King Henry the Sixth*, 2 Parts, 2/6 net. Edited by H. C. Hart. A carefully annotated text. In the "Arden" edition.
 Sophocles, *Trachinian Maidens of*, 1/6 net. Translated into English verse by Hugo Sharpley.
 Synge (John M.), *Poems and Translations*. Issued in admirable form by the Cuala Press.
 Williamson (K.), *Cambridge*, 2/. A poem together with Indian and other verses and notes. No. 1 of The Fenlight Booklets.
 Wyndham (Horace), *The Magnificent Mummer*, 1/ net. Some reflections on the twentieth-century stage, its status and pretensions.

Music.

- Graves (Charles L.), *Ode to Discord*, 2/ net. Described as "A Chimerical Bombination in four bursts," and set to music by Sir C. V. Stanford.

Bibliography.

- Book-Prices Current, Vol. XXIII, Part II. A bi-monthly record of the prices at which books have been sold at auction.
 Carlisle Public Library, *Catalogue of the Bibliotheca Jacksoniana*. The Bibliotheca Jacksoniana consists of books, prints, manuscripts, &c., relating to or in some way connected with Cumberland, Westmorland, and Lancashire-north-of-the-Sands.
 Fifty-Seventh Annual Report of the Trustees of the Public Library of the City of Boston, 1908-9.
 Harris (W. J.), *The First Printed Translations into English of the Great Foreign Classics*, 2/6. A supplement to textbooks of English literature.

Political Economy.

- Devine (E. T.), *Misery and its Causes*, 5/ net. One of the American Social Progress Series.
 Vane (Captain Sir Francis), *On Certain Fundamentals*. Essays on current politics.

History and Biography.

- Church (Rev. C. M.), *Four Somerset Bishops, 1136-1242*, 1/6 net. From documents in possession of the Dean and Chapter of Wells.
 Ferrero (Guglielmo), *Characters and Events of Roman History from Cæsar to Nero*, 7/6 net. A series of studies of the great men and ladies of ancient Rome, and critical moments and events in Roman history. Translated by Frances Lance Ferrero. The Lowell Lectures of 1908.
 Forrest (G. W.), *Life of Field-Marshal Sir Neville Chamberlain*, G.C.B., G.C.S.I., 18/ net.
 Friedländer (Ludwig), *Roman Life and Manners under the Early Empire*, Vol. II., 6/. Authorized translation of the seventh enlarged and revised edition of the *Sitten-geschichte Roms*, by J. H. Freese and L. A. Magnus.
 Jervey (Theodore D.), *Robert Y. Hayne and his Times*, 12/6 net.
 Krüger (Gustav), *The Papacy*, 5/ net. The idea and its exponents, translated by F. M. S. Batchelor and C. A. Miles.
 Morgan (G. E.), *R. C. Morgan: his Life and Times*, 5/
 New History of Methodism, 2 vols., 30/. Edited by W. J. Townsend, H. B. Workman, and George Eayrs. Illustrated.
 Nine Famous Birmingham Men, 2/6 net. Lectures by various authors delivered in the University, including studies of Priestley, Newman, John Bright, Westcott, Burne-Jones, and R. W. Dale. Edited by J. H. Muirhead.
 Phillips (Rev. James), *The History of Pembrokeshire*, 12/6 net.

Geography and Travel.

- Belloc (H.), *The Pyrenees*, 7/6 net. With 46 sketches by the author and 21 maps.
 Cook (E. C.), *London and Environs*, 6/. With 24 new maps and plans by Bartholomew, revised by E. T. Cook. Fifth Edition. One of the Darlington Handbooks.
 Hutton (Edward), *In Unknown Tuscany*, 7/6 net. Contains 8 illustrations in colour by O. F. M. Ward and 20 other illustrations, with notes by William Heywood.
 Marson (C. L.), *Glastonbury*. A historic guide, with sketches by H. S. Stewart, and other illustrations.
 Unstead (J. F.), *The Oxford Geographies: Practical Geography*, Part II., 1/6

Education.

- Experiment in Educational Reform and a Plea for a Royal Commission on Public School Education.
 Stainer (W. J.), *Bell's New Practical Arithmetic Test Cards*, Second to Seventh Year, 1/3 net.

Philology.

- Handbook of Foreign Study, 6d. net. Compiled and edited by H. J. Darnton-Fraser, with an Introduction by the Right Hon. R. B. Haldane.
 Jones (Daniel), *The Pronunciation of English*, 2/6 net. Phonetics and phonetic transcriptions.
 Morrice (Rev. J. C.), *A Manual of Welsh Literature*, 2/6 net. Contains a brief survey of the works of the chief bards and prose writers from the sixth century to the end of the eighteenth.
 Texts relating to Saint Ména of Egypt and Canons of Nicaea in a Nubian Dialect, 12/. Edited by E. A. Wallis Budge. With facsimile.
 Weston (Jessie L.), *The Legend of Sir Perceval*, Vol. II. The prose Perceval according to the Modena MS., 15/ net. Studies upon its origin, development, and position in the Arthurian cycle.

Science.

- Astronomer Royal to the Board of Visitors of the Royal Observatory, Report, Greenwich. Read at the Annual Visitation.
 Cleveland (F. A.), *Railroad Promotion and Capitalization in the United States*, 7/6 net.
 Garrett (Capt. A. ff.), *Hydraulic Tables and Diagrams for Practical Engineers*, 15/ net.
 Jessop (C. M.) and Havelock (T. H.), *Elementary Mechanics*, 4/6
 Journal of the Marine Biological Association of the United Kingdom, Vol. VIII, No. 4, New Series, 1/

Lorentz (H. A.) *The Theory of Electrons*, 9/ net.
 Marshall (A. Milnes), *The Frog. An Introduction to Anatomy, Histology, and Embryology*, Edited by F. W. Gamble, Tenth Edition.
 Robertson (W.) and Porter (C.), *Sanitary Law and Practice*, 10/6 net. A handbook for students of public health and others.
 Walton (G. L.), *Practical Guide to Wild Flowers and Fruits*, 6/ net.
 Xydís (C.), *Handbook on Tacheometrical Surveying*, 6/ net.
 Youngson (P.), *Slide Valve Motion for Marine Engineers*, 5/ net.

Juvenile Books.

Ewing (Juliana H.), *Mrs. Overthway's Remembrances*, 2/6 net. Illustrated by W. V. Wheelhouse.

Fiction.

Albanesi (Madame), *A Young Man from the Country*, 7d. net. New Edition. For former notice see *Athen.*, June 2, 1908, p. 662.
 Andom (R.), *The Runaways*, 6/. Some early adventures of Troddles and Us. Illustrated.
 Baillie-Reynolds (Mrs.), *The Ides of March*, 7d. net. New Edition.
 Crawford (Oswald), *The League of the White Hand*, 6/. Annals relating to the cases of The Kidnapped Cabinet Minister, Mr. Gordon's Cryptogram, The Lady with the Crooked Finger, and The Kensington Gang.
 Dawson (L. H.), *Exiled Workers*, 3/6. A study of employment, socialism, &c.
 Gerard (Dorothea), *The Red-Hot Crown*, 6/. A semi-historical romance.
 Gould (Nat.), *A Stroke of Luck*, 6d. New Edition.
 Grant (Robert), *The Chippendales*, 6/. Shows the difference existing between the old society and the new in Boston (Mass.).
 Hard Way (The), by a Peer, 1/ net. New Edition.
 Hazard of the Die (The), by a Peer, 6/. A story of smart, idle society.
 Lee (Charles), *Our Little Town and other Cornish Tales and Fancies*, 3/6. Cornish tales and fancies.
 Lighthall (W. D.), *The Master of Life*, 1 dol. 50. A romance of the five nations and prehistoric Montreal.
 Macleod (Fiona), *The Dominion of Dreams*, 2/6 net. A volume of short stories, most of them printed for the first time.
 MacMahon (Ella), *Fancy O'Brien*, 6/. Story of lower-class life in Ireland.
 Magnay (Sir W.), *The Powers of Mischief*, 6/. A romance of adventure.
 Morgan-de-Groot (J.), *The Affair on the Bridge*, 6/. Depicts rural life in Holland.
 O'Neill (Rose), *The Lady in the White Veil*, 6/. An adventurous story of love and deceit. With illustrations by the author.
 Pinkerton (T.), *The Adoption of Rhodope*, 6/. A chronicle of Thames.
 Secret Terror (The), by Brenda, 6/. Has to do with a victim of alcohol.
 Shaw (Capt. Frank H.), *A Daughter of the Storm*, 6/. A story of the sea, which shows incidentally the risk to our mercantile service of engaging alien sailors. With a frontispiece by E. S. Hodgson.
 Smith (Dorothy V. Horace), *Frank Burnet*, 6/. The story of an English Midland village.
 Stevenson (G. H.), *The Silver Spoon*, 6/. Deals with an unsuccessful marriage.
 Swayne (Martin L.), *The Bishop and the Lady*, 6/. Concerned mainly with the vagaries of a young and pretty widow.
 Thorne (Guy), *An Officer and a Gentleman? and other stories*, 1/ net.
 Warren (Maude R.), *Peter-Peter*, 6/. An American romance of sentiment, with illustrations by Rose O'Neill.
 Whitelaw (David), *Moon of Valleys*, 6/. A sensational extravaganza concerned with the fortunes of the "Moon," an Oriental jewel. With a frontispiece by H. R. Millar.
 Williamson (W. H.), *A Family of Influence*, 6/. Tells of a struggle of talents and character against family position and influence.
 Yorke (Curtis), *Mollie Deverill*, 6/. The story of a marriage de convenience which ended in love.
 Yver (Colette), *The Doctor Wife*, 6/. A translation of 'Princesses de Science.'

General Literature.

Burgoyne (Alan H.), *The Naval Review*, June, 6d.
 Freeman (W. M.), *The Law Affecting Dogs and their Owners*, 8vo, 5/ net.
 Gomme (E. E. C.), *The Anglo-Saxon Chronicle*, 6/ net. Newly translated.
 McCormick (Frederick), *The Tragedy of Russia in Pacific Asia*, 2 vols., 21/ net. With illustrations by the Author, half-tones from photographs, and maps, &c.
 Maxtee (J.), *Scotch and Irish Terriers*, 1/ net. Their history, breeding, and management, with special sections on housing, training, and minor diseases of terriers in general. Illustrated. Being Part II. of *British Terriers*.
 Neale (C. M.), *The Early Honour Lists of the University of Cambridge from 1493-9 to 1746-7*, 6/ net.
 Nevins (Henry W.), *Essays in Freedom*, 6/. Dedicated to Henry W. Massingham, Editor of *The Nation*.

FOREIGN.

Fine Art and Archaeology.

Fontainas (A.), *Frans Hals*, 2fr. 50.
 Martin (H.), *Les Peintres de Manuscrits et la Miniature en France*, 2fr. 50.

Music.

Saint-Saëns (C.), *Portraits et Souvenirs*, 3fr. 50.

Bibliography.

Singer (A.), *Bismarck in der Literatur: Ein bibliograph. Versuch*, 10m.

Philosophy.

Petersen (J.), *Kausalität, Determinismus u. Fatalismus*, 4m.

Political Economy.

Kostanecki (A. v.), *Arbeit u. Armut*, 3m. 50.
 Zepler (G.), *Neue Demokratie: Richtlinien f. bürgerl. Politik*, 3m.

History and Biography.

Handelsman (M.), *Napoléon et la Pologne*, (1806-7), 5fr.
 Holzapfel (H.), *Handbuch der Geschichte des Franziskanerordens*, 9m. 50.
 Loliée (F.), *Le Duc de Morny et la Société du Second Empire*, 7fr. 50.

Science.

Flammarion (C.), *Contemplations scientifiques*, 3fr. 50.
 Lesueur (D.), *Le Droit à la Force*, 3fr. 50.

General Literature.

Maël (P.), *La Main d'Ombre*, 3fr. 50.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

AFTER an interval of some six years, a new story by Mr. James Lane Allen will be published in July by Messrs. Macmillan & Co., under the title 'The Bride of the Mistletoe.' The scenes are laid in Kentucky, the country which has provided the background of Mr. Allen's earlier works.

'THE LIFE AND TIMES OF LAURENCE STERNE,' by Prof. Wilbur L. Cross, of Yale University, will be published shortly by the same firm.

THE Concordance Society, under the presidency of Prof. A. S. Cook, of the same University, has been engaged on Wordsworth since the beginning of the present academic year. The resultant volume will be under the editorship of Prof. Lane Cooper, of Cornell. Collections are also being steadily made for a Spenser concordance.

MESSRS. LUZAC & Co. will shortly publish a small volume on 'Islam: Her Moral and Spiritual Value,' written by Major A. G. Leonard, to which the well-known writer on Islam and Mohammedan Law, Syed Ameer Ali, has written a Foreword.

IN the July issue of *Chambers's Journal* Mr. R. L. Jefferson describes 'The Turk at Home,' and the Rev. C. H. Dick 'Some Galloway Lochs.' Miss Mary W. Porter writes on 'Ancient Marbles used in Modern Times'; Mr. Norman Murray of Montreal on 'Lord Strathcona and Louis Riel,' and Mr. R. H. Brewer on Greta Hall, Southey's home at Keswick.

MR. GILBERT HUDSON writes, concerning the review of 'Vanderdecken, &c.':

"Your reviewer has committed to paper a misrepresentation, in condemning my 'Christmas Carol' for my 'profuse indulgence in italics.' Now, these italics are employed merely to distinguish a series of answers from a series of questions. A typographical expedient should not be quoted as a literary fault."

The injudicious use of italics is in our opinion a literary vice. Mr. Hudson employs them, as he says, "merely to distinguish a series of answers from a series of questions," but their effect is to draw unmerited attention to the "answers," which are neither striking nor unexpected.

IN our review of the papers of the Oxford Congress of Religions, Laing's 'Making of Religion' should be Lang's. Mr. Lang is just writing a preface for a new edition of this book, which first appeared in 1898.

THE HON. VICARY GIBBS has been long at work on a new edition of his uncle Mr. G. E. Cokayne's 'Complete Peerage,' the best book of its kind. He is trying to call mediæval folk by the Christian names and surnames which they actually bore, and not by their charter-Latin names, or the anglicized forms of these. Thus he writes "Maud Montagu," and not "Matilda Montacute" (*de monte acuto*). But difficulties will arise. Is *Drogo* to be "Drew"? Is *Eubulus* (Lord le Strange) to be *Ebles*, or what?

MISS JESSIE L. WESTON is preparing a series of translations or modernizations of mediæval English romances and other texts for Dr. Schofield of Harvard.

MR. R. A. PEDDIE writes:—

"I notice that you review a novel by F. C. Philips entitled 'One Never Knows,' in your issue for May 22nd. Is not this the same book that was published in 3 vols. in 1893, and reviewed by you on Dec. 23rd of that year, p. 878? The new edition appears to be issued without any note of its previous publication."

FROM a memorandum issued by Sir F. D. Lugard it appears that an English University is in a fair way to be started at Hongkong. A public-spirited citizen, Mr. H. N. Mody, has made a large offer of money for the necessary buildings. It is dependent on the appeal for endowment funds, which is having satisfactory results. The University will incorporate the existing College of Medicine, and will begin with medical and engineering courses.

THE 'Correspondance entre Victor Hugo et Paul Meurice' is shortly to appear in Paris.

THE death of Mr. Andrew F. Tait, at the age of sixty-four, after only a short illness, removes a bookseller of the old school who had an excellent knowledge of books. It was through his expert knowledge that the Caxton recently sold at Messrs. Sotheby's for 2,600*l.* was discovered. Mr. Tait had been for many years connected with the firm of Jones & Evans, and became joint manager with Mr. W. T. Whittaker when it was converted into a private company. He served his apprenticeship with Mr. William Paterson of Glasgow.

THE death, in his fifty-ninth year, is announced from Baden-Baden of the distinguished writer and politician, Dr. Theodor Barth. He was one of the most zealous supporters of free trade in Germany, and ably upheld his views in the *Nation*. Among his writings may be mentioned 'Gegen den Staatssocialismus,' 'Amerikanisches Wirtschaftsleben,' and 'Politische Porträts.'

AMONG recent Parliamentary Papers we note: 'A Return relating to the Training of Teachers in Wales' (1*d.*); 'Regulations for Secondary Schools in England' (2*d.*); and 'A Minute of the Committee of Council on Education in Scotland, providing for the allocation of the balance of the Education Fund for 1909-10' (3*d.*).

SCIENCE

Darwin and Modern Science. Edited by A. C. Seward. (Cambridge, University Press.)

THIS volume is a worthy tribute to the labours of a great man. It is no ordinary panegyric, but an examination of the principles of Darwinism in the light of our present knowledge. In a series of twenty-nine essays, written for the most part by leaders of scientific thought of our day, it shows how the seed that Darwin sowed has stood the test of fifty years of criticism, and has fructified, prospered, and extended into all departments of biology and beyond. It is published under the auspices of the Cambridge University Press to commemorate both the centenary of Darwin's birth and the fiftieth anniversary of the publication of 'The Origin of Species.'

Most of those who were in the thick of the contest of fifty years ago have long passed to their rest, but Sir Joseph Hooker, Dr. Wallace, and Dr. Galton are still with us. The first of these, in an introductory letter, truly says that these essays cannot but prove to be of enduring value, whether for the information of the general reader or as guides to investigators of similar problems. They are edited by Prof. Seward of Cambridge, and introduced by a short epitome of Darwin's life. The contributors are numerous and of different nationalities. Biological subjects are dealt with by Profs. Weismann, de Vries, Bateson, and Goebel. Prof. Haeckel writes a characteristic article on 'Charles Darwin as an Anthropologist.' Other titles are: The Palæontological Record; The Influence of Environment, and of Geographical Distribution, upon Plants and Animals; Darwinism and Sociology, by Prof. Bouglé; Evolution and the Science of Language, &c. An essay is contributed by Mr. Francis Darwin upon his father's work on the movements of plants, and by Sir George Darwin on the genesis of double stars. Prof. Höffding deals with the influence of the conception of evolution on modern philosophy, and Father Waggett with Darwin's influence upon religious thought. Prof. Bury writes upon Darwinism and history, and Mr. Whetham upon the evolution of matter.

This enumeration of the contents of the book by no means exhausts its subjects or contributors. Two particularly interesting essays are those by Prof. Sedgwick upon 'The Influence of Darwin on the Study of Animal Embryology,' and by Prof. Loeb upon 'The Experimental Study of the Influence of Environment on Animals.' All the articles are written by specialists, and detailed criticism of individual views—often extremely divergent—is out of the question. Some are more concerned with Darwin's original work, others with new theories that have arisen as developments from his views. All are, naturally, more or less tinged with the individual opinions of their authors. It becomes an interesting study in the phylogeny of ideas to trace the

influence of mental environment in producing a tendency to variation, and to follow out in these newer schools of thought the alteration or expansion of Darwin's original ideas.

Invaluable as the conceptions of Darwin have been to the progress of science, no one recognized more fully than their author that they were in many directions provisional, and liable to be superseded. His main arguments hold their ground to-day, and as Prof. Bateson says, in reference to their publication, "The time called for a bold pronouncement, and he made it, to our lasting profit and delight"; but much was left unexplained. There is, indeed, no finality about science; the advance that Darwin made has only brought us nearer to problems still unsolved.

As an example of the true spirit in which the student of science should approach his task Darwin will probably never be surpassed. He loved truth for its own sake; he was prepared to give up the most cherished hypothesis if it could be shown to be faulty; and he steadfastly refused to be drawn into controversy. In Lord Avebury's words at the historic meeting of the Linnean Society last year,

"Darwin was not only a great man and a great intellect; he was also, which after all is more, a lovable and a good man—genuine, simple, generous, and sympathetic. . . . He was modesty itself, a true friend, a devoted son and husband and father. Few men have been more bitterly attacked, ridiculed, and criticized. That he felt this keenly we know, but he was never goaded into anger or recrimination. He bore it with patience and dignity. He answered none of the attacks, he lived them down."

Such a man, apart from his discoveries, is worthy to be a leader of science. No more appropriate recognition of his life's work could have been planned than this memorial volume, in which those whose labours have been illumined by the clear light of his intellect unite to bear testimony to the enduring qualities of his opinions.

The Syndics of the University Press, and particularly the editor, Prof. Seward, deserve every congratulation on the production of a book which marks an era in the progress of science. In printing and binding the volume is in all respects worthy of the occasion. We have only one small criticism to make, which applies to other important works published by the University Press: it would have been an advantage to find the name of the writer of an essay at the top of each page. In glancing casually through the book the reader is frequently arrested by some statement or suggestion, and in order to be sure of its author it is necessary to turn to the contents. The same is true of the Index: a subject is treated in different ways in different essays, and having found the reference, one has to make a further search to discover the author responsible for the statement.

Nearly forty years ago Darwin described an *Athenæum* review of one of his works ('The Descent of Man') as "contemptuous as usual." That time has long passed, and our late editor explained how he induced

a distinguished scholar gradually to introduce very different views of Darwin's work. This volume is an indication of how Darwin conquered the world of science. It is intended, if it is a financial success, to use the profits for the endowment of biological research. We trust that they may be substantial, and perhaps devoted to the support of the new Chair in Biology recently instituted in Darwin's University.

THE ROYAL OBSERVATORY, GREENWICH.

THE Board of Visitors of the Royal Observatory held their annual meeting there last Saturday, the chairman being Sir Archibald Geikie, President of the Royal Society. From the Astronomer Royal's Report presented thereto, which refers to the year ending on the 10th ult., it does not appear that any changes of importance have been made in the buildings or instruments. A number of photographs, models, diagrams, and historical instruments were lent to the Franco-British Exhibition in May last year, and returned in November. A 4-inch photographic lens of 18 in. focus was lent to the Observatory by Mr. Frankland Adams for special use on comets, &c. We note the meridian observations of the sun, moon, planets, and fundamental stars carried on with accustomed regularity with the transit circle; also of other stars, taken principally from a catalogue of those of the ninth magnitude and brighter between 24° and 32° of north declination, which served as reference stars for the Oxford astrographic zones. An improved method of illuminating the field of view for faint objects has been brought into continuous use. The second nine-year catalogue, containing observations up to the end of 1905, reduced to the epoch 1900, will shortly be ready for distribution. The altazimuth has been used as a reversible transit-circle in the meridian in four positions throughout the year, the positions being changed regularly every two months. Stars, as well as moving objects, have thus been examined; and it is proposed to form a ten-year catalogue of those observed from the time when this arrangement came into operation in 1899 until the end of 1908, reduced to the epoch 1900. Extra-meridional observations of the moon have been systematically obtained with this instrument during the first and last quarters of each lunation. The total number of observations of the moon was 113 with the transit-circle, and 112 with the altazimuth; 76 of the latter being in the meridian and 36 extra-meridional. Casual phenomena have been observed with the equatorials; but the observations of occultations of stars by the moon have been more than usually interfered with by clouds. A large number of observations of close double stars have been obtained with the 28-inch refractor; also measurements of the diameters (equatorial and polar) of the planets Jupiter and Saturn and of the rings of the latter. The 30-inch mirror of the Thompson equatorial was dismounted in July for resilvering, advantage being taken of the opportunity to effect some changes in the adjustments. Photographs of Jupiter and Saturn were taken with the 26-inch refractor and the 30-inch reflector; with the latter also of the small satellites of those planets, of Neptune and his satellite, of 22 small planets, and of comet c, 1908.

The astrographic equatorial, under the charge of Mr. Hollis, has been chiefly employed (the Greenwich zone being

virtually finished) in replacing chart-plates which, though satisfactory in other respects, are, owing to slight photographic defects, unsuitable for reproduction of enlarged copies, and in taking subsidiary photographs of reference stars for the determination of the positions of the faint satellites of Jupiter and Saturn on photographs secured with the 30-inch reflector. It should be mentioned that a photographic search has been made for Halley's comet, but hitherto without success. The investigations of Messrs. Cowell and Crommelin make it probable that the return of that interesting body to perihelion will take place on the 13th of April next. Their work on its past history has already been mentioned in *The Athenæum*. The photoheliographic observations have, as before, been under the immediate superintendence of Mr. Maunder. The solar activity, as shown in the numbers and areas of sun-spots during 1908 declined a little below the level attained in 1907, but was only slightly inferior to that of 1906. No marked and long-continued diminution of activity has yet set in, after a period of unusual length. A number of particularly fine groups of spots were registered in August and September last year, and up to the present there is no indication of the approach of the next minimum. It is regretted that the Mauritius photographs of the sun can no longer be continued, on account of the financial condition of the colony. On the other hand Mr. Hough, H.M. Astronomer at the Cape of Good Hope, has, with the sanction of the Admiralty, undertaken to include daily photographic records of the sun's surface in the work of the Cape Observatory.

The magnetic and meteorological department has been, as in previous years, under the charge of Mr. Bryant. The magnetic observations have lately been carried on in the Pavilion, where they are free from any disturbing effect of iron in the Observatory buildings. The principal results for 1908 are: mean declination, $15^{\circ} 53' 5''$ west; mean horizontal force, 4.0184 in British units and 1.8528 in metric units; mean dip (with 3-inch needles) $66^{\circ} 58' 17''$. There were two days of great magnetic disturbance and six of lesser disturbance. As regards meteorological observations, the following are the principal items: the mean temperature of the year 1908 was $49^{\circ} 8$, or $0^{\circ} 2$ above the average for the 65 years 1841-1905. During the twelve months ending 1909, April 30th, the highest temperature recorded in the shade was on July 3rd, $84^{\circ} 0$ in the Magnetic Pavilion and $83^{\circ} 4$ in the observatory grounds; the lowest was $12^{\circ} 1$ on December 30th. The mean daily horizontal movement of the air was 266 miles, which is 16 below the average of the preceding 41 years. The greatest movement in one day was 776 miles on February 3rd, and the least 36 miles on January 28th. The greatest recorded pressure of the wind was 16.2 lb. on the square foot on September 9th, and the greatest hourly velocity 43 miles on November 23rd and February 3rd. The number of hours of bright sunshine, by the Campbell-Stokes instrument, was 1,752, out of a possible 4,456 during which the sun was above the horizon, so that the mean proportion was 0.393 for the year, constant sunshine being represented by 1. The rainfall for the same twelve months was 22.60 inches, which is 1.52 less than the average of the 65 years 1841-1905.

Messrs. Cowell and Eddington are chief assistants, with power to represent the Astronomer Royal in his absence. The only change which has occurred in the staff has been the resignation of one of the "established computers" on his appointment as

Assistant at the Royal Observatory, Edinburgh. Sir William Christie closes his Report by an expression of regret at the large portion of the work which still has to be performed by those on temporary engagements, with less experience than is desirable; but he pays a tribute to the diligence shown by all who are employed at the Observatory in their respective spheres.

SOCIETIES.

GEOLOGICAL.—May 26.—Prof. W. J. Sollas, President, in the chair.—The following communications were read: 'The Cauldron Subsidence of Glen Coc and the Associated Igneous Phenomena,' by Messrs. Charles Thomas Clough, Herbert Brantwood Muff, and Edward Battersby Bailey.—and 'The Pitting of Flint-Surfaces,' by Cecil Carus-Wilson.

BRITISH NUMISMATIC.—May 26.—Mr. Bernard Roth, V.P., in the chair.—The following were elected to membership: Yale University, and Messrs. E. J. Jekyll and E. T. Newell.—In a paper 'On the Alphabets used on English Coins' Mr. L. A. Lawrence reviewed the Roman, Runic, Hiberno-Saxon, and mediæval Gothic alphabets, and explained many instances of unusual forms of letters, and some of unusual grouping of capitals and minuscules. He also estimated the value of irregularities as criteria when classifying different issues. Ligation, reversal, super-ornamentation, and other characteristics of different periods were considered, and interesting cases of revival of old forms after centuries of disuse were pointed out.—Mr. Alfred Chitty, of Melbourne, furnished a report on 'The Australian Gold Coins struck at the Sydney, Melbourne, and Perth Mints,' since their establishment in 1855, 1872, and 1899 respectively. In this report authoritative statements in detail of dates and numbers issued are incorporated.—Mr. Nehemiah Vreeland, of Paterson, New Jersey, contributed a description of 'Wampum,' the shell-money used by the Indians of North America, and by the Dutch and English settlers in the seventeenth and eighteenth centuries. The method of collection and manufacture, the great variety, the folk-lore, the legal symbolism, and the relative value of wampum at different periods were described, and the lecture was elucidated by photographs of thirteen specimens dating from Colonial and prehistoric times.

Exhibitions: by Mr. Carlyon-Britton, a very rare third brass of Allectus; by Mr. L. A. Lawrence, a medallion of Charles II. taken from the Dutch medal by P. Abeile; by Mr. A. H. Baldwin, a penny of Stephen of the martlet type; and by Mr. J. D. S. MacIlwaine, tokens issued by R. Heslop of Chiswell Street, and Wm. Till of Great Russell Street, coin-dealers.

LINNEAN.—May 24.—Annual Meeting.—Dr. D. H. Scott, President, in the chair.—An enlarged copy by Miss Medland of the miniature of Col. George Montagu, F.L.S. (1747-1815), one of two executed for Mr. W. H. Mullens, was presented by that gentleman.—Mr. R. V. Sherring placed on the table (a) a pure white variety of *Orchis morio*, and (b) the pink orchid from Christchurch meadows which varies from typical *Orchis incarnata*, Linn., by flowering some weeks earlier.—Miss Ida M. Roper, Mr. W. E. Collinge, Mr. J. B. Groom, and Mr. R. M. Barrington were admitted Fellows.—The Treasurer submitted the Annual Cash Statement duly audited, together with a statement of the Darwin-Wallace Fund.—The General Secretary laid his detailed report before the meeting, showing that since the last anniversary 20 Fellows, 1 Associate, and 2 Foreign Members had died, and that 38 Fellows and 2 Foreign Members had been elected.—The Librarian's Report was read, the total additions to the library being 690 volumes and 338 separate parts.—The President appointed the Rev. T. R. R. Stebbing, Mr. F. N. Williams, and Mr. J. F. Duthie scrutineers of the ballot for the Council, the following being elected: E. A. Newell Arber, Leonard A. Boodle, H. Bury, Sir Frank Crisp, Prof. A. Dendy, Prof. J. B. Farmer, Dr. G. H. Fowler, J. Stanley Gardiner, Prof. J. P. Hill, J. Hopkinson, Dr. B. Daydon Jackson, Horace W. Monckton, R. Innes Pocock, Prof. E. B. Poulton, Lieut.-Col. D. Prain, Dr. A. B. Rendle, Miss Ethel Sargent, Dr. D. H. Scott, Prof. A. C. Seward, and Dr. O. Stapf.—The following officers were elected: President, Dr. D. H. Scott; Treasurer, H. W. Monckton; Secretaries, Dr. Daydon Jackson, Prof. Dendy, and Dr. Stapf.—The President delivered his address, which was chiefly on 'Adaptation in

Fossil Plants.' He then addressed Prof. F. O. Bower, briefly referring to his numerous and important researches in morphological botany, and handed to him the Linnean Gold Medal of the Society.

SOCIETY OF ENGINEERS.—June 7.—Mr. W. E. Haldwell read a paper on 'The Sinlumkaba (Burma) Ferro-Concrete Bridge.'

SOCIETY OF BIBLICAL ARCHÆOLOGY.—June 9.—Prof. A. H. Sayce read a paper entitled 'Discoveries in the Ancient Kingdom of Ethiopia.' The author first dealt with the meroitic hieroglyphic inscriptions, materials for which he had found in the course of his explorations. One of the chief causes of the little progress hitherto made in their decipherment has been the inaccuracy of the published texts. He next described his discovery of the remains of the great temple of Amon at Merœ, which fixes the site of that city. Naga, which has sometimes been supposed to be Merœ, was a sacred city, probably the Alwa of the inscriptions. The ruins there which have been taken to be those of houses are really tombs. In the mountain above Naga he found a rock-tomb and a vast cistern, and he further traced the road which ran past the town from Abyssinia to its Nile-port, where he came across more temples and tombs, and succeeded in identifying the city with the ancient Tolles. An important discovery was that the Blue Nile formed the southern boundary of the Egyptian empire in the age of the eighteenth dynasty. After the rise of the twenty-second dynasty the high-priests of Thebes retired to the Sudan and there formed the Ethiopian kingdom with its two capitals Napata and Merœ. Ethiopian culture, which was originally Egyptian, afterwards became barbarized, and soon after the beginning of the Christian era a negro dynasty ascended the throne and the art became thoroughly barbarous. A broken Greek inscription which was found on the site of Merœ shows that the kingdom of Ethiopia was overthrown in the fourth century A.D. by a king of Axum. Merœ, the mounds of which are as extensive as those of Memphis, is now represented by the village of Segêk.

ARISTOTELIAN.—June 7.—Mr. G. E. Moore, V.P., in the chair.—Dr. A. Wolf read a paper on 'Natural Realism and Present Tendencies in Philosophy.' Under the influence of Kant's criticism and Comte's Positivism modern science has been drifting towards an exaggerated phenomenalism and an increasing distrust in human knowledge, until the theoretical constructions of science have come to be described by its students as little more than a mirage. In the Pragmatist conception of truth we see this tendency seeking an academic epistemology. But this more or less agnostic or sceptical tendency is beginning to arouse dissatisfaction, and there are signs of a forward move toward a new realism. The new movement is not without its excesses. Natural Realism, with some little modification, is more defensible than is commonly supposed, and avoids the excesses of phenomenalism on the one hand, and of the new realism on the other. The predominance of phenomenalism (and idealism) has been due to the prevalence of idealistic epistemology, with its tacit assumption of a *tertium quid* as intervening between the mind and its objects. But this is mere assumption, and has been vigorously assailed by the new realism. The epistemological basis of Realism is what is known as real presentationism. To natural consciousness it certainly appears as though the world of reality were apprehended directly by the mind, without any mediation, as though to normal perception things appeared just what they were. As a theory of normal perception Real Presentationism is quite defensible. In fact, unless it is assumed, we have no ground even for rational doubt. The objections against the validity of perceptions tacitly assume the validity of our perceptions of other people's brains, &c. Again, that all knowledge is necessarily relative because it involves the relation of the known to the knower is sheer assumption and paradox—sheer assumption, because the fact that there is a relation is no proof that it is other than transparent; paradox, because it implies this—in relation to a knower, but then it cannot be known just because it is so related. The new Realism, on the other hand, goes too far by trying to conceive all mental activity as of the same transparent type. But this makes error unaccountable, just as, on the extremely opposite view, knowledge is unaccountable or impossible. In memory, imagination, &c., we have not mere transparent processes, but *content-processes*, grounded on a more intimate union of mind and body than is generally admitted by psychologists. In normal perception there is a

direct apprehension of external objects; in memory, imagination, and hallucination we have similar quasi-perceptions resulting from inner physiological processes. Direct perception is the gold-reserve of the complex credit system formed by the higher cognitive activities. And because perception is immediate, science is no mere mirage, but a true account of reality, and truths are not merely useful working beliefs, but beliefs which represent reality as it is.

MEETINGS NEXT WEEK.

- Mon. Geographical, 8.30.—'Survey and Exploration in the Ruwenzori and Lake Region, Central Africa,' Major R. G. T. Bright.
- Tues. Asiatic, 4.—'A Unique Arabic MS. containing the History of Gujarat under Muhammadan Rule down to the Time of Akbar,' Dr. E. Denison Ross.
- Statistical, 5.
- Faraday, 8.—'The National and International Conservation of Water for Power,' Mr. E. R. Taylor; 'The Formation of Silicon Sulphide in the Desulphurization of Iron,' W. Fielding; 'A Contribution to the Study of Electric Furnaces as applied to the Manufacture of Iron and Steel,' Ch. A. Keller; 'Automatically Circulating Furnaces of the Gin Type for the Electrical Production of Steel,' Mr. Gustave Gin.
- Zoological, 8.30.—'On some Points in the Structure of the Lesser Antoeater (*Tamandua tetradactyla*), with a Note on the Cerebral Arteries of *Myrmecophaga*,' Mr. F. E. Beddard; 'On Decapod Crustacea from Christmas Island, Collected by Dr. C. W. Andrews, F.R.S., F.Z.S., Dr. W. T. Calman; 'Notes on a Young Specimen of the Walrus lately living in the Society's Gardens,' Dr. P. Chalmers Mitchell; 'Notes on the Viscera of a Walrus (*Trichechus rosmarus*),' Mr. R. H. Burne.
- Wed. Meteorological, 4.30.—'The Interdiurnal Variability of Temperature in Antarctic and Sub-Antarctic Regions,' Mr. R. C. Mossman; 'Testing of Registering Balloon Apparatus at Low Temperatures,' Dr. W. Schmidt and Mr. E. Gold; 'A Plea for the use of Freely-Exposed Thermometers in addition to Sheltered ones,' Mr. L. C. W. Bonacina.
- Folk-Lore, 8.
- Geological, 8.—'The Carboniferous Limestone of County Clare,' Mr. J. A. Douglas; 'The Howgill Fells and their Topography,' Messrs. J. E. Marr and G. W. Fearnside; 'On a New Species of *Sthenurus*,' Mr. Ludwig Glauret; and other papers.
- Microscopical, 8.—'The Better Known Tropical Parasites,' Dr. J. A. Brayton Hicks.
- Thurs. Royal, 4.30.
- Linnean, 8.—'On the Growth of a Species of *Battarea*,' Mr. J. G. O. Tepper; 'The Deposits in the Indian Ocean,' Sir John Murray; 'The "Sealark" Perseidea, Stenopidea, and Reptantia,' Mr. L. A. Borradaile; 'The "Sealark" Polypheta, Part II,' Mr. F. A. Potts; 'The "Sealark" Lepidoptera,' Mr. T. Bainbridge Fletcher; 'New Species of Malesian and Philippine Ferns,' Dr. H. Christ; 'The African Species of *Triumfetta*, Linn.,' Messrs. T. A. Sprague and J. Hutchinson; 'The Acaulescent Species of *Malvastrum*, A. Gray,' Mr. A. W. Hill.
- Antiquaries, 8.30.
- Chemical, 8.30.—'The Carbonate of Copper and the Cupricarbonates,' Mr. S. P. U. Pickering; 'Isoquinoline Derivatives, Part I., Oxidation of Laudanosine,' Mr. F. L. Pyman; 'The Colour and Constitution of Azo-Compounds,' Mr. J. T. Hewitt and W. Thomas; 'Isolminazole,' Messrs. H. J. H. Feuton and W. A. R. Wilks; and other papers.
- Fri. Royal, 9.—'A Recent Visit to the Panama Canal,' Mr. A. Henry Savage Landor.

Science Gossip.

DR. DAVID FORSYTH'S forthcoming work on 'Children in Health and Disease' will be published by Mr. Murray during June.

MR. W. M. CROOK writes:—

"In your review of the 'Sportsman's British Bird Book,' you say that 'Mr. Lydekker is not prepared to believe that shags sometimes use their wings under water,' though Macgillivray and Seebohm both state that they do. I have never had the opportunity of watching a shag at work under water, but a year or two since a common cormorant, with one wing cut, used to be kept at the east end of the pond in St. James's Park. This bird discovered that there were great numbers of fish under the bridge across the pond, and it came up to catch them. While it was chasing them, all its movements were clearly visible in the sunlit water. It certainly used both its wings and legs for swimming very rapidly under water."

WE note the publication as a Parliamentary Paper of Annals of the Cape Observatory, Observations of Major Planets (3s.).

MR. J. H. ELGIE, of Leeds, is preparing a small work for publication in September, the object of which is to render easy the identification of the stars and constellations visible in England.

THE distinguished meteorologist, Georg von Neumayer, whose death is announced from Neustadt, was born in Bavaria in 1826. On leaving the University he went to sea for five years, shipping as a common sailor, and gathering information to serve as a basis for his future work. He came to the conclusion that Australia was of the utmost importance for physical observation, and in 1857 founded an observatory at Melbourne, with the assistance of Humboldt and the English Government, which subsequently took over the concern. In 1864 he returned to Germany, and in 1872 was appointed

chief of the Hydrographic Department of the Admiralty. Anticipating the development of German marine trade he succeeded in interesting the Government in Hamburg as a meteorological station, and 1876 became head of the observatory there. Among his works are: 'Magnetical, Meteorological, and Nautical Observations,' 'Discussion of Magnetic and Meteorological Observations made in Melbourne, 1857-64,' 'Anleitung zu wissenschaftlichen Beobachtungen auf Reisen,' and 'Die Beobachtungen der deutschen Stationen im System der internationalen Polarforschung.'

THE total amount of sunshine recorded at Greenwich in May exceeds that of any previous month since the records began in 1877. It was 325.9 hours, which is 68 per cent of what it would have been had the sky been cloudless during the whole time the sun was above the horizon.

Nothing further has been received respecting the faint comet reported to have been discovered by Prof. Brooks about the end of last month.

THE *Berliner Astronomisches Jahrbuch* has recently been issued for the year 1911, edited, as before, by Prof. Bauschinger. No alteration appears to have been made in the data or the tables employed. Elements are given of the orbits of no fewer than 665 small planets; also ephemerides of a large number which come into opposition during the present year. Neither of the eclipses of the sun will be visible in Europe, and no eclipse of the moon will take place, unless a penumbral eclipse may be so called.

FINE ARTS

OUR LIBRARY TABLE.

The Second Temple in Jerusalem. By W. Shaw Caldecott. (John Murray.)

The City of Jerusalem. By Col. C. R. Conder. (Same publisher.)

Ancient Jerusalem. By Selah Merrill. (Fleming H. Revell Company.)

IN a modest preface Mr. Caldecott says that "there are but two good reasons why any one should inflict yet another book upon a patient and overburdened public," and these are charm of style and novelty of matter. His own book is so far novel that it offers yet one more attempted solution of an insoluble problem, but we fail to find in either of the other works cited at the head of this article the precise excuses he requires. Yet we do not doubt that a section of the public will welcome all three volumes on a subject that appears to possess inexhaustible attractions. Mr. Caldecott's is the most limited in scope. His is the one more effort, where many have failed, to "materialize" the "vision" of Ezekiel, and to draw the plan of Zerubbabel's Temple on the lines of the vision, which he believes to have been the result of long study and full acquaintance with carefully preserved plans of Solomon's Temple. Mr. Caldecott deals with the problem with all the resources of an accomplished architect, and has probably made as much of the material as can be made; but we confess to a feeling that this minute labour at a reconstruction, the accuracy of which can never be verified, is a sad waste of his talents. The historical and biographical chapters which precede the strictly architectural investigation are of more general interest; but here Mr. Caldecott writes with no special authority.

Col. Conder and Mr. Merrill, on the other hand, have the authority which is supposed

to belong to "the man who has been there." Mr. Merrill, as American Consul at Jerusalem, has known every yard of the holy city for at least thirty years, and has seen many of the excavations and discoveries. Col. Conder has "walked in his socks" over the Sakhra, and lived at Jerusalem in the winters of 1873-5 and 1881-2. Moreover, he is of the corps of Royal Engineers, and whatever that corps says has always an air of authority. He takes his stand upon the monumental evidence, as laid bare by the researches of two other R.E.s, Sir Charles Warren and Sir Charles Wilson; he has a very poor opinion of the value of tradition, and he entertains strong views about scholars who, without his official experience, venture to meddle with the identification of disputed sites. Both he and Mr. Merrill deprecate the intervention of "eminent Biblical scholars" in disputes which can, in the opinions of both, be decided only by the monumental remains and the men who have long lived in the midst of them. The frequent disparagement of the laborious and sometimes brilliant work of Prof. G. Adam Smith which occurs in Col. Conder's pages is characteristic of the writer's attitude to such unauthorized meddlers; and he is scarcely less severe upon Prof. Sayce, and even ventures to dismiss Prof. Wellhausen's opinions on a question of pure Hebrew interpretation as "having nothing convincing to support them." Perhaps they have not, but we should not be disposed to take the verdict from Col. Conder. There is doubtless a good deal to be said for the objection against scholars who have made their name in other fields lending the weight of their reputations to support theories about subjects to which they have given but brief attention, compared with the lifelong studies of the men on the spot; but this objection hardly avails against Prof. Adam Smith. We regret the controversial tone adopted by Col. Conder the more because his own chief, the late Sir Charles Wilson, in his last book, adopted a scrupulously impartial attitude towards the various theorists; and where Col. Conder and Mr. Merrill "rush in" with positive statements, Wilson, with his calm judicial mind, "feared to tread." His dotted lines showing "positions assigned" and "alternative lines" of the second wall should be an example to more temerarious writers. He would never have claimed a kind of monopoly of authority upon the archaeology of Jerusalem against the intrusions of scholars who were not also excavators, but would have welcomed fresh light from any source. It is significant that Sir Charles Wilson's 'Golgotha,' published in 1906, is not referred to by Col. Conder, nor included in the list of authorities. The fact is that Wilson demolished the identification of Calvary with "Skull Hill," which we believe Col. Conder suggested as long ago as 1878; and Wilson was not above citing a mere "Biblical scholar," Prof. Sanday, as agreeing with him. Col. Conder, we are glad to see, repudiates the identification of the Holy Sepulchre with "Gordon's Tomb." General Gordon, he remarks, "had not then been long in Palestine.... He was not versed in Palestine archaeology, and the arguments brought forward by the supporters of this opinion are not convincing." Certainty is as far off as regarding the grave of Moses, and "no man knoweth of his sepulchre unto this day."

In spite of dogmatism and intolerance of rival opinions, Col. Conder's 'City of Jerusalem' is a useful, if not an interesting book. It gives the history as interpreted from the monumental vestiges by one who undoubtedly knows them well; and if it

includes some of the author's theories on extraneous subjects, these do not materially affect the narrative. Fortunately the exploration of Jerusalem has been chiefly in English and American hands. Had it been reported only in German works, Col. Conder would have found his task harder, if the reference to "Deutschen Orient Gesellschaft" is a fair test of his acquaintance with German. He has, however, used Röhricht; but why has he altered Mujir ed-din into Mejir?

Whilst Col. Conder begins his history of Jerusalem at the beginning, and gives extracts from the singularly jejune letters of its "King" to the Pharaoh of his day, which are among the wearisome Tell el-Amarna correspondence, Mr. Merrill begins, "like most Hebrew books," at the latter end. He starts with Titus, and closely follows Josephus, that "maligned Jew" in whom he and Col. Conder place more confidence than is sometimes shown. Half his book is taken up with the Jerusalem of Josephus. The rest consists of detached essays on Akra, Ophel, Maktesh, Basilica, Nehemiah, &c. In no sense is the book a history of Jerusalem, but it is interesting and sometimes suggestive. Mr. Merrill is sceptical about "sites," distrusts tradition—which, it must be admitted, is notoriously shifting and contradictory in the Holy Land—will have nothing to do with any of the supposed identifications of Calvary or the Sepulchre, pours scorn upon Eusebius, and ridicules the "finding of the Cross." It is curious that he should dedicate his book to Sir Charles Wilson, who notably defended Eusebius against his detractors, and who, after weighing the evidence concerning the identification of the site of the Cross by Macarius, came to the judicious conclusion that while "there is no decisive reason for placing Golgotha and the Tomb at the places which were accepted as genuine in the fourth century, there is no distinct proof that they were not so situated." This seems to us a far worthier attitude than the almost ribald tone of jeering which Mr. Merrill adopts towards the traditional sites. His work suffers, in our opinion, by a total absence of what he calls "bibliographical details"; in other words, references to authorities, except Josephus and the books of the Hebrew Scriptures. He omits such safeguards because their use "necessitates the expression of opinions, which in many cases would not be a pleasant task." Is it for the same reason that he omits the accents on Greek words, lest he should be obliged to express an opinion on their value? When he transliterates Greek he puts *ee* for *η* and *oo* for *ω* with astonishing effects; and his style occasionally takes the form of a catechism, with the headings Q and A, which has an odd look in the midst of his stately pages. But he has much to say that is obviously the result of close and accurate study of the city he knows intimately, and his chapter on stonework and methods of building is especially interesting. The book is full of admirable maps, plans, levels, and other illustrations; and the same may be said of Col. Conder's less elaborate work.

MODERN FRENCH AND DUTCH PAINTING AT THE FRENCH GALLERY.

ALTHOUGH we regard the preposterous prices paid for the work of the Barbizon School as due to fashion and the collector rather than to any general extension of artistic taste, yet the presence of such pictures in the galleries is never unwelcome. Particularly valuable is the opportunity of seeing a tolerably representative gathering

of the work of Matthew Maris, a painter who along with Rousseau, and in a measure Millet, resisted the temptation to wholesale manufacture for the market to which the others succumbed, and thus thinned down somewhat the substance of their admirable art.

The seventeen examples here brought together must constitute an appreciable part of the life-work of an artist whose pictures are extraordinarily rare when we consider the length of his career and the fact that almost from the first he proclaimed his mastery. The portrait of the artist (17), dated 1860, is in many ways the finest work here, and fine in a manner which we hardly expect from Matthew Maris. It shows that he also for a moment accepted the grandiose traditions of the Italian Renaissance, and was capable in this mood of free-handed brushwork as authoritative as that of any old master. The best portraits of our own Alfred Stevens have something of the same air of juggling once more with the weights handled by our mightier predecessors. This, the set purpose of Alfred Stevens, was never followed up by Matthew Maris; indeed the portrait here is, so far as our own knowledge goes, a solitary example. *Montmartre* (2) is one of the finest pictures of his more typical attitude, and, except for the extraordinary sincerity of both pictures, it has little in common with No. 17. Mastery is concealed by a choice of subject, a selection of scale which allows extremely elaborate draughtsmanship to pass at first sight as a rather ineffective, if mysterious, smudge. Examination, however, brings to light the wonderful unity and vividness of this slight web of paint. In imagination we are dragged scrambling along the sudden slopes, across the tortuous excavations of this marvellous stretch of waste land—so dreary, yet so busy with feverish line. This intimacy, which makes a stagnant backyard yield beneath the artist's gaze aspects of momentous import, has here endowed a few square inches of highly wrought paint with miraculous subtlety. It is the special note of Matthew Maris which no imitators have caught, and which he himself could not always secure in such perfection. Other works here show affinities with the more conscious romanticism of George Boughton. *The Prince and Princess* (6) or the *Lady with the Goats* (13) may be mentioned as examples of such less inspired efforts. Even in these, however, the delicate inventiveness of the colour scheme looks very distinguished compared with the rather crude literalism of M. L'hermitte's pastels which rather discordantly hang alongside. Of these *The Reapers* (47) and *Midday Rest* (51) are respectable examples of their author's honest, but rather uninspired picture making. Quite apart from such work as this, by which he is usually known, is his early landscape *The End of the Day* (61), a fine painting, with the dignity and restraint which belong to sound pictorial structure. Of the works by Joseph Israels the small water-colour *A Sand Barge* (19) is the best, while the remaining one of the four painters represented—M. Harpignies—has an irregular composition *L'Isle de Sable Loire* (38), but is very easy and spontaneous in execution.

FRENCH AND DUTCH MASTERS OF THE NINETEENTH CENTURY.

THE first picture at Messrs. Obach's Gallery to attract the visitor is Dupré's *View at Berck-sur-Mer* (4), a *tour de force* in the clever way in which the painter renders the flying planes of flat country by blending passages of meticulously painted tiny detail with other passages wherein the same

modelling is generalized in a horizontal smear of striated pigment. In an exceptionally good Corot, *Valley of the Seine* (10), forms of more varied character emerge as imperceptibly from a similar central tone, which is more subtly whipped together. *A Country Road* (2), by Harpignies, attains a similar unity by the more obvious expedient of the flash of white road which casts everything else into tone. Rousseau's *Italian Pass* (27) is on its tiny scale a more downright piece of painting than any of these.

PATERSON'S GALLERY.

HERE is an exhibition of drawings (English, French, and Italian of the seventeenth, eighteenth and nineteenth centuries) wherein again works of the Barbizon School are prominent. The whole collection is very slight in character, consisting of the sort of drawing that no amateur would care for if he found it on the floor of a living painter's studio. This is not to imply that there is not intrinsic value in the few smudges of white and black chalk in which Gainsborough (5) reveals his habit of balancing the proportions of light, shadow, and half tone so as to secure the maximum of luminosity, or in the scrawls with which Rembrandt (21 and 31) casts down his first suggestions, which contain already the qualities of spaciousness and easy distribution of figures that are instinctive with him. A Fragonard after Vandyck (42) is more obviously accomplished to the eye of the layman, and there are two careful drawings by Rousseau (34 and 41).

THE NATIONAL GALLERY.

BY the acquisition by the nation at the eleventh hour of the 'Portrait of Christina, Duchess of Milan,' for 72,000*l.*, a new page in the history of the National Gallery has been written. This has only been made possible by the energetic steps taken by the Executive Committee of the National Art-Collections Fund and by Sir Charles Holroyd, whose efforts have been ultimately crowned with success by the munificent donation of 40,000*l.* by an anonymous contributor. There is, however, still a balance of about 6,000*l.* to be paid off. We venture to suggest that if a *conversazione* were given by the Fund at some large gallery a great portion of this sum would soon be found. Although the picture has now passed out of private hands, the Trustees of the National Gallery and the Director would perhaps agree to the removal of the panel after the Gallery closed one afternoon until the next morning. It will be remembered that the "Rokeby Velazquez," before it passed into the National Gallery, was publicly exhibited at the New Gallery, and in the North of England. If it were known that the Holbein would be seen out of the glass and frame at a reception given by the Fund, and its members and the subscribers to its purchase were invited, a large increase of membership would probably result. In fact, if a large enough hall were obtainable, a charge for admission might be made to the general public. Why should not the Academy offer the hospitality of its rooms for one evening? This does not seem an unreasonable suggestion when we remember that the 'Abstract of the Royal Charter as proposed for establishing the Royal Academy of Arts,' of 1755, states that such an Academy was to be founded "for the better cultivation, improvement, and encouragement of painting, sculpture, architecture, and the arts of design in general."

The Holbein was, to quote the Annual Report of 1880, "temporarily placed in the

National Gallery" in that year, shortly after having been exhibited at the Old Masters Exhibition (No. 177). The panel, which measures 70 in. by 32 in., was, at the request of the Duke, sent to the Tudor Exhibition held in 1890 at the New Gallery (No. 92).

The sensational circumstances in which the picture has been saved for the nation have naturally brought to notice many facts which are not generally known or are often forgotten. The public at large is, doubtless, unaware that the sum of money annually voted by Parliament as a grant in aid for travelling and the purchase of pictures, not only for the National Gallery, but also for the National Gallery of British Art, rarely exceeds 5,000*l*. That sum was voted in 1907-8. In certain years the grant has been suspended, as was the case in 1886-87, following a grant of only 443*l*. for the previous year.

The Annual Report, which might well, we think, contain the details of the Estimates, which are published officially only in the Civil Service Estimates, Class IV., has just been published. It is stated that Frans Hals's 'Family Group' was "purchased from Mr. A. H. Buttery, acting on behalf of Lord Talbot de Malahide," and it is mentioned in the description of the picture that "the dunes of Overveen near Haarlem" are seen in the distance (*Athenæum*, No. 4218). Only £2,621 was obtained by private subscriptions towards the 25,000*l*. paid for the picture.

The various acquisitions of the past year are set forth at full length, and have been from time to time noted in these columns. Three of the pictures bequeathed by Mr. George Fielder have not yet been publicly exhibited. The appointment of Lord Redesdale as a Trustee is only the twentieth nomination in forty years; which argues well for the longevity of the Trustees of the Gallery. A welcome innovation is the list of pictures added to the collection during the last year, classified by schools. One hundred and twelve acquisitions of different kinds, including pictures, drawings, and water-colours, belong to the British School, nine to the French, three to the Flemish, four to the Dutch, and one to the Roman, Milanese, Venetian, and Florentine Schools respectively.

Owing to the dangerous nature of some of the materials used in the building of that part of the Gallery which was erected after designs by William Wilkins in 1832, it has been found necessary to close Rooms XII., XIII., XIV., XVI., and XVII. for re-construction. The important building operations which are now being undertaken to make all the rooms fireproof necessitate not only the temporary closing of these rooms, but also the removal of many of the least important of the pictures of the late Flemish, Dutch, Spanish, and French Schools. As far as possible the best pictures will remain on view, a large number of screens being used in the other rooms. Already the general appearance of Room X. has been much changed in this way.

THE CHAUCHARD LEGACY TO THE LOUVRE.

THE Louvre, by the death of M. Alfred H. Chauchard, one of the founders and chief proprietors of the Magasins du Louvre, has come in for a windfall which only occurs once or so in a century. The exact number of the pictures which now becomes the property of the French nation is not yet stated, but probably there are nearly 200. As they are all of importance, and will have to be housed in a room specially constructed for them, we can only wonder, re-

membering the congested state of the vast emporium, where they are to be placed. The last great collection of pictures, that of Thomy Thiéry, bequeathed to the Louvre in 1902, is stored away in one of the remotest quarters of the place. The present acquisition, if it is to be properly displayed—and M. Chauchard's executors will doubtless see to this—must lead to wholesale remodelling of some of the sections, and M. Chauchard has foreseen the expense of this by joining to his legacy, which is worth an immense sum, a very large donation to cover the cost of installation.

So far as pictures by French artists are concerned, the Chauchard bequest is the most extensive which has come to the Louvre, that of La Caze in 1853 and Thiéry in 1902 coming next. There are at least twenty-five examples (or, according to one writer, about forty) of Corot. The most famous of these include 'L'Amour Désarmé,' 'La Danse des Nymphes dans la Clairière,' 'La Danse Rustique à l'Entrée du Bois,' 'La Charette,' 'Le Matin à Ville d'Avray,' and 'Le Passage du Gué,' all of which are dealt with in the monograph on the artist by MM. Alfred Robaut and Moreau-Nélaton. Corot frequently repeated his titles, and most of those named above are familiar to students of this artist; but except to the few friends who were privileged to take part in his Saturday luncheons, M. Chauchard's Corots are almost unknown, being rarely, if ever, lent to public exhibitions.

The most famous, although perhaps not the finest, of the seven by J. F. Millet is 'L'Angelus,' which, originally sold for about 60*l*., was knocked down in the Sécrotan sale in 1889 for 553,000*fr*. It was then obtained by M. Antonin Proust, who was acting on behalf of those who desired that it should remain in France; but the French Government decided not to purchase the picture at this high price, and M. Proust handed it over to an American syndicate, who had been the underbidders. But the American Custom authorities claimed a duty of something like 7,000*l*., which they consented to waive on condition that the picture did not remain more than six months in America, and was not resold there. So the picture found its way back to Paris, and was purchased by M. Chauchard. Millet's 'La Bergère,' 'La Fileuse,' 'La Fermière,' and other well-known examples of his art are also in the collection.

There are seventeen pictures by Diaz, eight by Daubigny, seven by Th. Rousseau, and eighteen by Troyon. There are twenty-six by Meissonier, which include many famous works, such as the '1814' painted in 1864, 'Le Liseur Blanc,' and 'Le Liseur Noir.' The collection also includes four pictures by Decamps, two by Delacroix, six by Jules Dupré, seven by Ziem, and also works by Ch. Jacque, Henner, Gainsborough, Drouais, Nattier, and Comerre, in addition to the collector's own portrait by Benjamin Constant.

But pictures do not form the sum total of M. Chauchard's collections. He was the owner also of a remarkable series of ancient tapestries, and of the Barye bronzes, once the property of M. Henri Rochefort, who was one of this artist's earliest champions.

RECENT DISCOVERIES AT COLOGNE.

II.

THE MADONNA "MIT DER WICKENBLÜTE" IN THE MUSEUM.

THE case of this celebrated picture, long regarded as the masterpiece of Meister Wilhelm, and later of Hermann Wynrich,

is very different from that of the Clarenaltar* for in the opinion of some experts the triptych is neither more nor less than a modern forgery, though this is disputed by Prof. Hansen.†

The picture was acquired by Canon Wallraf between 1817 and 1824, but nothing is known of its earlier history. In 1824 it was described in a list of the Wallraf pictures as "Byzantine"; two years later De Noël attributed it to Meister Wilhelm, and in 1828 Antoine Lorent was paid for restoring it. All this proves, according to Prof. Hansen, that there must have been an old painting on the panel, which was afterwards disfigured and reduced to its present condition by restoration. Dr. Poppelreuter, the present Director of the Gallery, however, thinks differently. His arguments, based upon a minute and searching examination of the painting, and supported by the competent judgment and technical knowledge of Herr Heinrich Fridt, outweigh all other contentions, and the proofs which he brings forward in support of the modern origin of the panel are remarkably strong, if not altogether conclusive.

In the opinion of these two experts the Cologne triptych, unlike the Clarenaltar, reveals no trace of fourteenth-century compositions beneath the surface painting—nothing, in short, but a groundwork of gesso in a comparatively fresh and well-preserved condition. This priming is visible in many parts of the panel through the surface cracks, to the discussion of which Dr. Poppelreuter devotes some space in his article dealing with the triptych.‡ These cracks, due, in all probability, to the use of modern pigments, are, he considers, essentially late in character,§ and of that nature which in modern painting is usually ascribed to an excessive use of bitumen. In the centre of the Cologne triptych is represented on a gold ground the Madonna in half-length, holding a flower between the finger and thumb of her left hand; the Infant Saviour, seated upon her right arm, caresses His Mother's chin with His right hand, and holds in His left a rosary. At the sides, on the inner panels of the shutters, are SS. Catherine and Barbara in full-length; and on the outside, on a black ground, the painter has represented a scene from the Passion—the Mocking and Crowning with Thorns—treated in a coarse and realistic manner, and contrasting strangely with the sentimental sweetness and grace of the compositions on the inner panels.

The whole picture, according to Dr. Poppelreuter, is a clever combination of various early prototypes, adapted with certain modifications and alterations by a nineteenth-century painter. The type of the Madonna is founded upon models (whether original or repainted) of the School of Cologne with which the painter must have been intimately acquainted in the collections in that city and elsewhere; for the exaggerated drawing of the high forehead and for the treatment of the hair he seems to have gone to the School of Westphalia for his inspiration. The type of the Infant Saviour is founded upon the type of the angels met with in many pictures of the School of Cologne; but Dr. Poppelreuter has made the interesting discovery that for the drawing and pose of the body of the Child, the painter appears to have taken as his model a picture now in the Gallery at Darmstadt, by a fifteenth-century

* See *The Athenæum* of June 5.

† *Kölnische Zeitung*, Nos. 31, 36, 41.

‡ 'Die Madonna mit der Wickenblüte,' *Zeitschrift für christl. Kunst*, Jahrgang XXI. No. 11.

§ For a contrary opinion, cf. a letter by Dr. Bode quoted in the *Cicerone*, Heft 10.

master of the Central Rhine, representing the Madonna and Child with saints. Here a saint is caressed by two children, and the painter of the Cologne picture copied the form and movement of the one, and the caressing gesture of the other, for his own composition of the Infant Saviour; but, unable in his work to introduce the natural action and pose of the two arms, as seen in the Darmstadt picture, he had recourse to the clumsy and defective treatment noticeable in the Cologne triptych, where the left arm of the Child is invisible, and the left hand is awkwardly introduced with the addition of the rosary.

For the figures of saints, the painter had again no lack of models around him, and Dr. Poppelreuter mentions, among others, a picture formerly in the Hüpsch Collection at Cologne, and now at Darmstadt, and two figures of saints formerly in the Boisserée Collection, and now in the Germanisches Museum at Nuremberg, while the coarse and exaggerated composition on the exterior of the shutters was evidently a *pasticcio* taken from a series of the Passion, and probably combined from several examples, since the subject was one very frequently treated, and with great variety of detail, in the schools of Cologne and Westphalia.

The Madonna "mit der Wickenblüte," as already stated, has no pedigree, but suddenly appears among the Wallraf pictures without the slightest clue as to its provenance. Dr. Poppelreuter believes it to have been the work of one of the painters who were engaged in restoring pictures at Cologne in the second decade of the nineteenth century, and he thinks it not improbable that Wallraf may have acquired it with the full knowledge that it was a clever imitation, though from the way in which it is mentioned in the lists of 1824 and 1826 it is clear that the fact was not known to those whom the Canon had appointed as custodians of the pictures. The German critic draws attention to the remarkable similarity in certain particulars between the triptych and an 'Adam and Eve' of 1818 by Ramboux, and he inclines to the belief that of all the painters working at Cologne in these years the one most likely to have produced the picture was Ramboux.*

It would undoubtedly be of considerable interest if the identity of the painter of this much-discussed picture could be established, though, short of the discovery of some written evidence on the subject, this seems hardly possible now. On the other hand, the question of modern origin could be settled, and at once, by an expert restorer. We trust that Dr. Poppelreuter will be able to follow up his very able statement by practical proofs.

SALES.

MESSRS. CHRISTIE sold on June 3rd the following pictures from numerous private collections: F. J. Goya, Portrait of a Bull-Fighter, in dark dress with white collar, 220*l.* R. Cosway, Portrait of Mrs. Rachel Mackenzie, wife of C. Mackenzie, Consul-General of Jamaica, with blue bow and coral necklace, in an oval, 115*l.* Mabuse, The Madonna, in green dress, holding the Infant Saviour, 110*l.* De Hooghe, an Interior, with two peasants before a fire, 304*l.* Romney, Portrait of a Lady, with her young daughter on her lap, 136*l.*

The same firm sold on June 4th the collection of pictures and drawings formed by the late Tom Nickalls. Pictures: D. Cox, Going to the Hay-Field, 682*l.*; Going to Market, 141*l.*; Among the Hills, 110*l.*; The Old Llangollen Road, 110*l.*; Taking

Home the Herd, 115*l.*; J. F. Herring, sen., Seed-Time, 105*l.*; J. Phillip, The Huff: the original study, 131*l.*

The following pictures were from various properties: W. Shayer, sen., A Landscape, with peasant-women and cattle, near the edge of a wood, 123*l.* J. F. Herring, sen., The Stirrup Cup, 120*l.*

Fine-Art Gossip.

FROM July 8th for a month are promised at the Albert Hall the Second Exhibition of the Allied Artists' Association, which was inaugurated last year on democratic lines, to make it possible for painters to exhibit without passing the scrutiny of any hanging committee, or submitting to the payment of a heavy subscription. (These alternative modes of selection appear in practice to produce almost identical exhibitions.) At the A.A.A. the artists draw lots for their positions, and there is thus in theory ideal equality of opportunity. This ideal was not quite realized last year owing to the difficulty of hanging so enormous an exhibition in a few days. The executive, however, have learnt by experience, and it is expected this year that a show will be got together which is untamed by any process of weeding out, and in which the artist is represented by what he himself considers characteristic. There will also be improvements this year in the mode of hanging works, and the general appearance of the Exhibition. The idea is that while inevitably there will be much bad work, there may also come to light painting of merit different from that found in the usual exhibitions.

THE Medici Society has photographed Holbein's 'Duchess of Milan' for reproduction as a Medici Print, which, it is hoped, will appear in the autumn. The Society will publish immediately 'William Shakespeare,' after the panel now in the Memorial Hall, Stratford-on-Avon; 'Lady Hamilton,' after Romney's picture now in the Cranbury Park Collection; and 'The Concert,' after the painting by Terborch in the Kaiser Friedrich Museum, Berlin.

MR. W. STRANG STEEL, of Philiphaugh, has presented Sir William Allan's picture 'Heroism and Humanity' to the Glasgow Corporation Art Gallery.

THE sudden death is announced from Saint-Cast of the well-known decorative artist M. Eugène Bourgeois, who decorated the Orléans and Invalides stations in Paris. Better known to the majority of English travellers are his small pictures of picturesque parts of Normandy and Brittany in the Salle des Pas-Perdus of the St. Lazare Railway Station. Other examples of his work are in the Lille Museum and in the Petit Palais in the Champs Élysées.

At last Sunday's meeting of the Société Nationale des Beaux-Arts, at the Grand Palais, Paris, a number of "sociétaires" were elected, among whom were Mr. Shannon and Mr. Walter Crane.

THE Russian artist, Ivan Pranishnikoff, whose death is announced from Saintes-Maries-de-la-Mer, France, has been for over twenty years an occasional exhibitor at the French Salon; his 'Chevaux Cosaques,' and other pictures at the Exhibition of 1889 attracted a good deal of notice.

IN the *Zeitschrift für Christliche Kunst* (Heft 1) Father Joseph Braun, S.J., discusses an interesting fragment of a Jesse cope in the cathedral at Salzburg, which, to judge by the small illustration accompanying the article, is a fine example of *opus anglicanum*. Its connexion with the well-known fragments in the Victoria and Albert

Museum and in the Musée des Tissus at Lyons is striking. The Salzburg cope is the most important example of early English embroidery in Germany. The writer considers that it dates from the second half of the thirteenth century, but its value appears not to have been recognized hitherto, for it hangs in the cathedral unprotected.

HEFT 2 of the same periodical contains an article by Dr. Keussen on the miniatures of an Antiphonary painted for the Clarenkloster at Cologne. He identifies three sheets in the Wallraf Richartz Museum as belonging to this volume, which was the gift of Heinrich von Cusin, who was a member of a patrician family at Cologne in the third quarter of the fourteenth century. A sheet in the Kestner Museum at Hanover, with a kneeling Franciscan nun, he believes to be part of the same book; the dimensions are very similar in all, and in style, technique and execution these four sheets are intimately connected. Among the miniatures of the Wallraf sheets is a kneeling Franciscan nun with her name inscribed—Margarete Königsdorf. She may have been identical with a widow of this name who is known to have been a benefactress to the Clarenkloster and may eventually have taken the veil there. Dr. Keussen's researches settle the origin of these sheets, and prove that the date of their production must have been the third quarter of the fourteenth century, the period, in all probability, when the great altar-piece for the Clarenkloster was also produced.

THE publishing firm of Schacht & Co., of Leipsic, announce a new international periodical for collectors, entitled *Original und Reproduktion*. The editor is Herr Hans Loose, and the first number will appear on July 1st.

THE Rashleigh Collection of Anglo-Saxon and English Coins and the Hazlitt Collection of Greek, Roman, Continental, British, and Colonial Coins have been catalogued by Messrs. Spink & Son for sale by auction at Messrs. Sotheby's in June and July respectively. Both these collections are on view at 17 and 18, Piccadilly, until the middle of June.

MR. H. J. L. J. MASSÉ writes from 37, Mount Park Crescent, Ealing, W.:—

"May I, through the columns of *The Athenæum*, ask if any possessors or connoisseurs of pewter will help me in correcting my book on 'Pewter Plate' by sending me, even on loan, rubbings or descriptions of any pewterers' marks on pewter in their possession? 'Pewter Plate' is shortly to be re-issued, with additions, improvements, and several corrections."

THE Royal Archaeological Institute has just issued an outline of the programme of the annual meeting, which will take place, as we have already stated, at Lincoln from July 23rd to July 30th. The organization of the meeting is in the hands of Mr. G. D. Harding-Tyler, Secretary of the Institute, whose offices are at 20, Hanover Square, W.

MUSIC

THE WEEK.

QUEEN'S HALL.—*Production of Delius's 'Mass of Life' and of Stanford's 'Ode to Discord.'*

MR. THOMAS BEECHAM produced 'The Mass of Life,' by Mr. Frederick Delius, on Monday evening, at his fifth concert. Last year he performed several of the works of Delius, and in all of them power was felt,

* *Zeitschrift für christl. Kunst*, No. 12, p. 369. The payment to Lorent for restorations in 1826 may, according to Dr. Poppelreuter, have had reference to some trivial repairs. The same writer appears to think that the painter of the Cologne triptych was identical with the restorer of the Clarenaltar, an opinion shared by Herr Fridt.

not only in the music itself, but also in the scoring. Thus at Sheffield 'Sea Drift' was given, and though much of it appeared forced, it still gave the feeling of a strong mind expressing itself in unfamiliar terms. 'The Mass of Life,' a work of large compass, creates a similar impression. Delius seems to revel in chromatic chords to an undue extent, and polyphonic writing in which clashing of notes is at times disturbing; also, he pays little regard to the compass of the human voice. The same was said of Beethoven, and even now, when the greatness and emotional power of the 'Choral' Symphony and the 'Solemn Mass' are recognized, those qualities, owing to the efforts of the singers to cope with uncomfortably high notes, are not fully felt. There are some wonderful pages in 'The Mass of Life': the opening chorus is strong and dignified, and the chorus 'Night Reigneth' most poetical; while in the various soli there are moments of great beauty. Then in soft passages for orchestra alone the delicate harmonies and exquisite colouring produce at times a magic effect. Much is impressive in the work—moreover, in all of it Delius is evidently sincere; there is no pose, no concession to public taste—so that one is content to suspend judgment on what makes a less ready appeal until the music has become familiar. Mr. Beecham deserves all praise for giving so interesting and original a novelty; at the same time it must be said that the difficult music required more rehearsals.

The North Staffordshire District Choral Society sang with firmness and courage, and the soloists, the Misses Gleeson White and Messrs. Webster, Millar and Stanley Adams, with all care. Of the solos, those for baritone were the most important, and these were interpreted with artistic skill by Mr. Charles W. Clark. But there were uncertain moments. The balance between voices and orchestra was at times unsatisfactory, the latter being frequently too loud. Yet, in spite of shortcomings, the performance was good enough to reveal a work of high purpose, and, in many respects, high achievement. In the programme-book the use of "Mass" in the title was stated to be misleading; the suggestion, therefore, that the work should be called 'A Message of Life' seems to us reasonable.

There were two novelties at the fifth concert of the New Symphony Orchestra at Queen's Hall, on Wednesday evening. One was a set of songs by Mr. Landon Ronald. He has written many clever, refined songs, but those in question show him in a more ambitious mood. There is a true touch of poetry in the music, while the orchestral colouring is most delicate. They were interpreted with artistic taste by Mrs. Henry J. Wood. Although all four were given in immediate succession, as if they formed a cycle, they are practically distinct.

The other novelty was a setting by Sir Charles Stanford of Mr. Charles L. Graves's 'Ode to Discord,' originally published in *The Spectator*. The poem is

a skit on the music of the present day, and Sir Charles has illustrated it by introducing certain quotations more or less distorted from familiar works of composers of the past and especially of the present. We admire the skill displayed and the characteristic orchestration, the humour, also the judgment shown in not over-dotting the *i*'s or crossing the *t*'s. We take it that the poem is a satire on modern music, principally that of Richard Strauss and Claude Debussy, and the composer's aim was, of course, the same. It is, however, open to question whether it was wise to accentuate in this way some of what we may perhaps call weak points in men whose gifts are great, even if their methods are extravagant. As regards the public generally, the 'Ode to Discord' will, no doubt, be regarded merely as a huge joke, and it will amuse musicians who can follow the meaning and point of the music. The work is set for soli (Miss Gleeson White and Mr. Plunket Greene), chorus (the "Edward Mann" choir), organ, and orchestra, including a hydrophone and a monster drum. An excellent rendering was given under the direction of Mr. Landon Ronald.

OUR LIBRARY TABLE.

Personal Recollections of Wagner. By Angelo Neumann. Translated from the Fourth German Edition by Edith Livermore. (Archibald Constable & Co.)—These recollections of one of the most enterprising of theatre directors give a graphic account of Wagner and his art-work from 1862, when, at Vienna, after forty-seven rehearsals, 'Tristan' was "finally set aside as utterly impracticable," down to Neumann's visit to Russia in 1889. He attended the Bayreuth Festival in 1876, and before leaving tried to persuade Wagner to let him give the 'Ring' at the Leipzig Stadttheater, of which, in collaboration with Dr. August Förster, he was musical director. Wagner, hoping to repeat the 'Ring' at Bayreuth in 1877, refused, but only for a time, to consider the matter. After many difficulties which caused much correspondence—on one occasion, indeed, negotiations were broken off—the complete 'Ring' was given for the first time outside Bayreuth. Neumann then conceived the idea of giving the work at Berlin. Here again, in spite of Wagner himself, who in matters of business was not an easy man to deal with, and notwithstanding hindrances of all kinds, the idea was carried out with success. This was in 1881.

The London campaign followed next year, and then was sown good seed, which, however, did not ripen till many years later. With regard to the cycles at Her Majesty's Theatre, there is an interesting account of Neumann's conversation with King Edward (then Prince of Wales). Owing to a personal note from Prince Frederick to his brother-in-law, an audience was granted. The Prince of Wales only promised to be present on the opening night of the first cycle, and the other three if possible; but Neumann adds that the Prince came "not only four nights, but actually eleven."

A natural suspicion attaches to reminiscences, for sometimes, when memory fails, imagination steps in. The greater part of the 'Recollections' in question consist,

however, of quotations from letters to and from Wagner, also statements of facts. Some of the stories may be slightly coloured; for the rest, Neumann is a faithful recorder of a most interesting period. Miss Livermore's translation is excellent.

Musical Gossip.

HERR ALEXANDER BIRNBAUM, up to now conductor at the "Komische Oper" of Berlin, has been engaged by Mr. Hammerstein, director of the Manhattan Opera House.

MOZART'S 'Magic Flute,' which had not been heard at Paris for seventeen years, has been revived at the Opéra Comique. The work was first given at Paris in 1801 under the title 'Les Mystères d'Isis,' a strange mutilation of Mozart's masterpiece. It was not until 1865 that it was worthily presented by director Carvalho at the Théâtre-Lyrique, when Christine Nilsson impersonated the Queen of Night. Apart from the performance of the opera by the students of the Royal College of Music at the Lyceum Theatre in 1899, it has not, we believe, been heard in London since 1892. Why should not the opera be revived at Covent Garden with Madame Tétrazini as the Queen of Night?

A PRESENTATION to Dr. W. H. Cummings of his portrait, painted by Miss Betia Schebsman, took place at the Guildhall School of Music yesterday week. It was offered to him by Mr. George H. Heilbuth, C.C., Chairman of the Music Committee of the Court of Common Council, in the name of a large number of friends and admirers, as a token of appreciation of what the Principal of the School has done for music during his sixty years of public life.

PERFORMANCES NEXT WEEK.

- MON.-SAT. Royal Opera, Covent Garden.
 MON. Madame Polak's Vocal Recital, 3, Steinway Hall.
 — Miss Dorothy Wiley's Vocal Recital, 8.15, Bechstein Hall.
 — Mr. Geoffrey Comyn's Vocal Recital, 3.30, Aeolian Hall.
 — Miss Theresa Blum's Concert, 8, Steinway Hall.
 — Miss Maria Ricardi, 8.30, Aeolian Hall.
 TUES.-FRI. National Eisteddfod of Wales: Meetings at Albert Hall, 11 A.M.; Concerts at Queen's Hall, Wednesday to Friday, 8 P.M.
 TUES. Mr. Brabazon Lowther's Song Recital, 3, Aeolian Hall.
 — Signora D'Este's Vocal Recital, 8.15, Bechstein Hall.
 — Mr. Macmillan's Concert, 8.15, Queen's Hall.
 — Miss Elena Gerhardt's Vocal Recital, 8.15, Queen's Hall.
 — Mr. Arthur Newstead's Pianoforte Recital, 8.15, Bechstein Hall.
 WED. English String Quartet, 3, Bechstein Hall.
 — Mr. Victor Benham's Pianoforte Recital, 3, Aeolian Hall.
 — Madame Calvé's Concert, 3, Queen's Hall.
 — Miss Isoline Harvey's Violin Recital, 8, Bechstein Hall.
 — Cathie Quartet, 8.15, Broadwood Rooms.
 THURS. Miss Leginska's Pianoforte Recital, 3, Aeolian Hall.
 — Miss Susan Strong's Vocal Recital, 3, Bechstein Hall.
 — Madame Nordica's Concert, 3, Queen's Hall.
 — M. Alex. Barjansky's Cello Recital, 8.15, Bechstein Hall.
 — Mr. Hans Neumann's Violin Recital, 8.30, Steinway Hall.
 FRI. Miss Elsie Mayfair's Violin Recital, 3, St. James's Hall.
 — Mr. Joan Lloyd-Powell's Pianoforte Recital, 8.30, Bechstein Hall.
 SAT. Handel-Mendelssohn Festival, Rehearsal, noon, Crystal Palace.
 — Mozart Society, 3, Portman Rooms.
 — Mr. F. Santavice's Violin Recital, 3, Queen's Hall.
 — M. Jacques Thibaud's Violin Recital, 8.15, Bechstein Hall.
 — Mr. Platen Worth's Violin Recital, 8.15, Bechstein Hall.
 — Mr. Suravitch's Vocal Recital, 8.30, Queen's Hall (Small).

DRAMA

THE WEEK.

HIS MAJESTY'S (AFTERNOON THEATRE).—*Revival of Henley and Stevenson's 'Admiral Guinea.'*

To tell the plain truth, 'Admiral Guinea' does not bear revival. It contains one live character, "him as the ladies will have for their fancy man and take no denial," David Pew, pirate, rogue, and, despite his blindness, sensualist, but beside Pew his stage companions give the idea of half-finished sketches. It has all the marks of literature, but few of the virtues of the play. To the reader who does not know his theatre, its dialogue

may seem pregnant and picturesque, its story exciting and well worked up. But the whole manner in which the plot is handled and the speeches are written is that of the novelist, not the playwright. At the Afternoon Theatre's production the tale did not get across the footlights, and David Pew, lurid as was the make-up and manner of his representative, Mr. James Hearn, did not magnetize his audience. We could have put up with all the old-fashioned machinery, the soliloquies and the long passages of rhetoric, if Stevenson and his colleague had so managed their scenes as to strike the imagination or grip the emotions. But there, through their ignorance of stage technique, they failed. Even the sleep-walking episode of the converted pirate chief, Capt. Gaunt, which might have been so effective, is sadly bungled, and Mr. Sass could make nothing out of it at His Majesty's.

CORONET.—*Miss Horniman's Repertory Company in Sudermann's 'Vale of Content.'*

PROBABLY it is its provincial atmosphere which has hitherto prevented 'Das Glück im Winkel' from being given in English on the London stage. The play describes with a meticulous faithfulness the routine of a local schoolmaster's life in Germany, and the dull narrow circle in which he moves. Yet in this piece Herr Sudermann handles just the sort of theme, and adopts just the sort of treatment which our public enjoys, and last Tuesday at the Coronet 'The Vale of Content' was received with genuine enthusiasm.

The story deals with one of those tragedies of silent suffering not infrequent in middle-class homes. The heroine is the wife of an elementary teacher, who is too wrapt up in his books and professional duties to see that she is pining for want of human companionship and love. Patiently and dumbly she endures the hum-drum round with no one to perceive that her emotions are being starved till there comes into her life a man of magnetic force and restless passions who longs to make her happy. He diagnoses only too clearly her condition, and urges her to break through her cramping environment. His declaration of love is to the woman like a cup of water to a parched traveller in a desert; but she has to make up her mind whether she can snatch joy for herself at the expense of others. There is her lover's wife, there is her own amiable husband, there is her blind little step-daughter, whose pathetic devotion to her has been for long her sole comfort. Can she hurt these innocent folk? On the other hand, is she to lose her last chance of love and freedom and a fuller life? Herr Sudermann decides the matter by bringing about an understanding between husband and wife, and opening the man's eyes to the loneliness of the woman and her hunger for affection. In other words, after stating his problem with a sincerity that carries his audience's emotions by storm he adopts one of those half-hearted sentimental settlements which are so popular. In this

respect the drama might have been written for the English market, so ingeniously does it permit of the vicarious enjoyment of a passion that is rebellious, so pleasantly does it soothe the conventional conscience with an ending that is "happy."

The interpretation of the piece suggests that the standard of acting reached by Miss Horniman's stock company is decidedly high. Miss Darragh, who takes the part of the wife, is a player of exceptional emotional sensibility; hers is an extremely natural and moving performance. Charming, too, is Miss Hilda Potter as the little blind girl who has so acute a sense of hearing, while it would be hard to better the bluff downrightness of Mr. Jules Shaw as the lover. Mr. Henry Austin has the merit of not trying to render the husband too sympathetic.

GARRICK.—*The Woman in the Case: a Play in Four Acts.* By Clyde Fitch.

IN this piece Mr. Fitch seems to have resolved to outdo M. Bernstein at his own game—that is, the introduction of a certain brutality in stage effects, a reliance on characters or scenes of overpowering violence. Only the other day at the Garrick a typical example of M. Bernstein's art was presented in 'Samson,' wherein we were shown a husband—of rough, plebeian origin, it is true—half-strangling his wife's lover over a luncheon table. 'The Woman in the Case' has also its scene of savage unrestraint, but it takes place between two women. We see a young wife, in her eagerness to save her husband from execution on a charge of murder, living the life of the "half-world" with the woman who knows the truth of the affair, plying her with drink till she has wrested from her an admission of the hero's innocence, and then nearly throttling her in a spasm, half of triumph, half of disgust. It is a thrilling scene, led up to ingeniously, and full of clever devices for stimulating attention, but it is no more than a piece of theatrical mechanism, and runs counter to ordinary canons of taste. Moreover, it gives a dismal picture of "gay" life in America. If such spasmodic attempts at humour and recklessness in song and dance as Mr. Fitch's bohemians indulge in are at all realistic, then must bohemianism in New York be desperately dull in its vices. Nor again does this author's representation of the transports of the reunited wife and husband reveal virtue in a very pleasing light. She receives him while still in bed, and when the play concludes the husband is made to draw the curtains round the heroine and himself as they clasp in a fervent embrace.

If the play succeeds, it will owe its success to the sensational appeal of its third act; but strenuously as both Miss Grace Lane and Miss Violet Vanbrugh act in the long dialogue, the stage business might have been easily bettered. A good adviser could have suggested to Miss Vanbrugh the wisdom of varying and modulating her tones—of alternating, as Réjane would have done in the part of the

adventuress, moods of comedy with those of gloomy reflection or maudlin sentiment; as it is her declamation is kept too much in one key. Miss Lane, too, though touching in her expression of the wife's agony at being parted from her husband, is never wholly convincing in her simulation of a "fast" woman's slang and loose behaviour, while her trick of creeping round the table when the revelation is about to be made, is both stagey and old-fashioned. It should be added that Miss Vanbrugh's portrait of the adventuress in externals and manners is extremely picturesque.

PLAYHOUSE.—*A Merry Devil: a Florentine Farce.* By James Bernard Fagan.

WHAT Mr. Fagan intended to do in this costume farce is obvious enough. With characters that plainly owe their inspiration to Shakespeare, with the Shakespearian apparatus of garden and palace and singing pages and love-lorn ladies, and an atmosphere of laughter and sentiment, he meant to give us as it were a second 'Twelfth Night.' Certainly there is much in the humours of his Capt. Bambazone, a fat, gluttonous, irascible rogue, who reminds us alternately of Toby Belch and Falstaff; in the follies of his timorous pedant, Count Spini, an Aguecheek turned poet; in the jests and tantrums of the proud beauty Madonna Giralda Capponi, a Beatrice when she is not a Kate the Curst; and in the persistence with which his Sir Philip Lilley, a Petruchio with an Englishman's haughtiness and a Quixote's gravity, lays siege to the lady; as well as in the plaintive music and gay dresses and setting of mediævalism, that cannot but provide pleasure and amusement. Where Mr. Fagan seems to have made a mistake, though even here, perhaps, he could quote chapter and verse in excuse, is in founding his whole plot on a rather sorry joke. And where, when this has been passed over, in concession to supposed sixteenth-century manners or ideas of fun, he falls short of his aims, is in being unable to prevent his story from dragging long before it reaches its foregone conclusion. Something of fantasy, the idyllic touch, and invention are missing, while at the same time the necessities of his scheme, all caused by that unfortunate joke, compel him to show both heroine and hero in a not wholly sympathetic light.

Madonna Giralda is a lady who thinks it fine sport to render her lovers ridiculous; and so, having persuaded the greedy Bambazone to make a meal which brings on acute indigestion, she expects her English suitor to share her enjoyment. Instead he rates her for her cruelty, and at once she determines on revenge. He shall imagine that the fat man is poisoned; she will, in a mock confession scene, throw herself on his mercy, and implore him to help her to dispose of the corpse; he shall go through the business of burial, and then find, amid the explosions of a whole crowd of spectators, that he has mistaken for Bambazone the carcase of a boar. The trick is carried through, and the Englishman, mortified at being

made a laughing-stock, whips his Lady Disdain with a branch he tears from a tree. Once more she vows reprisals, and having secured that he shall be trussed up in her hall, she proposes to lay her whip across his shoulders. But her heart fails her in the moment of success; she sets him free and falls into his arms. Such is the story, in which it will be seen that the author allows both Giralda and her suitor to lose the respect of the modern playgoer. Nor does the episode of the buried pig seem to us nowadays very ludicrous, while the elaborate preparations made both for this scene and the heroine's final scheme of vengeance, severely tax one's patience.

Still, one thing may be said for Mr. Fagan's farce. It provides that past-mistress of comedy Miss Winifred Emery with one of the most telling parts she has had throughout her career. As Giralda she is able to employ all the resources of her versatile art. Her airs of coquetry, her hints of mischievousness, her appreciation of the ridiculous, quick changes of mood, and tirades of rage furnish in themselves a wealth of entertainment. Only less delightful is Mr. Cyril Maude's performance in the character of Bambazone. With a wonderful make up, he gets also the wheezy tones and the genial manner of corpulence. Mr. Aubrey Smith, who plays the stern Englishman, adopts just the appearance of Don Quixote, and preserves an air of grim determination which contrasts piquantly with his surroundings.

IRISH DRAMA.

COURT (IRISH NATIONAL THEATRE SOCIETY): *The Playboy of the Western World*, by J. M. Synge; and *Devorgilla*, by Lady Gregory.—The London season of the Abbey Theatre Company has been devoted largely to production of the works of Mr. Synge, and rightly so, for this young playwright, so early cut off, is the one author of brilliant dramatic talent which the revival in Irish literature has produced. First choice fell on the most hotly debated of all his plays, that comedy which is declared by some to have given a false view of the Irish peasant and his supposed tendency to romanticize crime and the criminal. Irishmen must be left to fight out the problem for themselves. All that English theatre-goers are concerned with is the keen sense of humour shown in the piece, the curious knowledge which its author seems to possess of Irish rural types and their ways and diction, and the high spirits which accompany what they suppose to be realism. The play has been dealt with already in these columns, and all that need be added here is that its picture of Irish manners and the music of its brogue delighted Monday night's audience at the Court, and that its fun and general air of liveliness were quickly appreciated. Even in the theatre it was possible to notice that rich and poetic imagery which Mr. Synge, copying from life, has put into the language of his Irish peasantry. The acting at the Court in this play could scarcely have been bettered. As Christy Mahon, the lad who thinks he has killed his father and so as a unique kind of criminal earns reputation and popularity—especially with the women—in the lonely village to which he has escaped, Mr. Fred O'Donovan was admirable, hitting off to a nicety the timidity and bashfulness which underlie the boy's boastful swagger.

Miss Maire O'Neill brought out the masterfulness of the innkeeper's young daughter, and made her very attractive also. Miss Sara Allgood revealed ripe talents for comedy in the part of the intriguing widow. In curious contrast was her performance in Lady Gregory's fairly impressive, but rather dreary one-act tragedy 'Devorgilla,' in which she represented a woman of rank, remorseful at having murdered her husband, and adopted rather too monotonous a method of diction.

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will, on MONDAY, July 19, 1909, or some subsequent day, proceed to
the appointment of a JUNIOR LECTURER in FRENCH and a
JUNIOR LECTURER in GERMAN. Salary 200l. per annum in each
case. Tenure Three Years, which may be renewed. Further par-
ticulars on application.

Each Applicant should lodge with the undersigned on or before
MONDAY, July 12, 1909, twenty copies of his Application and twenty
copies of any Testimonials he may desire to present. One copy of the
Application should be signed.

M. C. TAYLOR, Secretary, Univ. Court.
University of Edinburgh, June 16, 1909.

UNIVERSITY OF GLASGOW.

CHAIR OF MATHEMATICS.

The CHAIR of MATHEMATICS will be VACANT by the resigna-
tion of Prof. Jack on SEPTEMBER 30 NEXT. The University Court
will proceed during the summer to the appointment of his successor.
Information respecting the duties and conditions of the Office may be
obtained on application to the undersigned.

ALAN E. CLAPPERTON, Secretary of University Court,
University of Glasgow, June, 1909.

THE UNIVERSITY OF SHEFFIELD.

APPOINTMENT OF LECTURER IN LATIN.

The COUNCIL are about to appoint a LECTURER IN LATIN.
Salary 160l. per annum.

Applications must be sent in by JULY 1. Further particulars may
be obtained from

W. M. GIBBONS, Registrar.

UNIVERSITY OF OXFORD.

An ELECTION to the TAYLORIAN PROFESSORSHIP of the
ROMANCE LANGUAGES will take place in JULY NEXT. Candi-
dates should send in their applications to THE REGISTRAR OF
THE UNIVERSITY, Old Clarendon Building, Oxford, so as to reach
him not later than JULY 1. Eight copies of the application, and of
any Testimonials submitted, should be sent. The Stipend of the
Professorship is 500l. a year.—Particulars as to duties may be obtained
from THE REGISTRAR.

COUNTY BOROUGH OF DUDLEY.

DUDLEY DAY TRAINING COLLEGE.

SENIOR LECTURER (MAN) WANTED for MIDDLE of SEPTE-
MBER NEXT. Must possess Degree from some British University and
practical and theoretical knowledge of Educational Method. Salary
180l. to 220l. Also JUNIOR LECTURER (MAN) for Mathematics
and Science. Salary 150l. to 180l., and JUNIOR LECTURER
(WOMAN) for History and French. Salary 120l. to 150l. All should
be able to assist in general subjects of Training College Curriculum.
Forms of Application (on receipt of a stamped addressed foolscap
envelope) may be obtained from the undersigned, and must be
returned, with envelope endorsed "Training College," not later than
JUNE 28.

Education Offices, Dudley.

J. M. WYNNE,

QUEEN'S COLLEGE, 43 and 45, Harley Street,

London, W.—The PROFESSORSHIPS OF CLASSICS and of
GEOGRAPHY will fall VACANT at the END of THIS TERM.—
For further information apply to Miss CLEMENTSON, at the
College.

HARTLEY UNIVERSITY COLLEGE,

SOUTHAMPTON.

Principal—S. W. RICHARDSON, D.Sc. M.A.

The COUNCIL of the COLLEGE invite applications for the
appointment of a LADY LECTURER in EDUCATION.

Commencing Salary 150l. per annum.

Applications, giving particulars of age, training, qualifications, and
experience, with copies of three recent Testimonials, must be sent to
THE PRINCIPAL on or before JULY 3, 1909.

Further particulars may be obtained upon application to THE
REGISTRAR.

BEDFORD COLLEGE FOR WOMEN

(University of London),

YORK PLACE, LONDON, W.

The COUNCIL are about to appoint a LECTURER in FRENCH
who will be Head of the Department. The appointment is open to
Men and Women equally, and will take effect at the beginning of the
Michaelmas Term.

Applications, with thirty copies of Testimonials, should be sent not
later than JUNE 19, to the Secretary, from whom further particulars
may be obtained.

ETHEL T. MCKNIGHT, Secretary.

BEDFORD COLLEGE FOR WOMEN

(University of London),

YORK PLACE, LONDON, W.

The COUNCIL are about to appoint a LECTURER in LATIN who
will be Head of the Department. The appointment is open to Men
and Women equally, and will take effect at the beginning of the
Michaelmas Term.

Applications, with thirty copies of Testimonials, should be sent not
later than JUNE 19 to the Secretary, from whom further particulars
may be obtained.

ETHEL T. MCKNIGHT, Secretary.

Yearly Subscription, free by post, Inland,
15s. 3d.; Foreign, 18s. Entered at the New
York Post Office as Second Class matter.

HOMERTON TRAINING COLLEGE,

CAMBRIDGE.

A LECTURER in FRENCH and ENGLISH will be REQUIRED
in SEPTEMBER. Initial Salary according to qualifications and
experience. Minimum 100l., Resident.

London B.A. Hons. in English and French, or Modern Language
Tripos in these Groups suitable.

Early application to THE PRINCIPAL, at the College.

THE QUEEN'S UNIVERSITY OF BELFAST.

FACULTY OF ARTS.

The posts of ASSISTANT (for the Academic Year 1909-1910) to the
PROFESSOR OF LATIN and to the PROFESSOR OF ENGLISH
LITERATURE are NOW VACANT.—Applications, with one copy of
Testimonials, should be addressed to the undersigned not later than
JUNE 27. Salary 120l.

ARTHUR JAFFÉ, Secretary to the Belfast Commissioners.

HALIFAX EDUCATION COMMITTEE.

MUNICIPAL TECHNICAL COLLEGE AND SCHOOL OF ART.

Mr. J. CROWTHER, B.Sc., Principal.

Applications are invited for the HEAD-MASTERSHIP of the
SCHOOL OF ART. Must hold Diploma Royal College of Art. Salary
250l. per annum.

Forms of Application, to be returned not later than WEDNESDAY,
July 7, may be obtained from THE SECRETARY, 22, Union Street,
Halifax.

COUNTY BOROUGH OF DUDLEY.

EDUCATION COMMITTEE.

PRINCIPAL of TECHNICAL SCHOOL and ORGANIZER of
EVENING SCHOOL WORK REQUIRED. He must possess a
Science Degree, have had experience in the kind of work desired, and
devote his whole time to the duties. Salary 200l. to 250l., according to
qualifications and experience.

Applications (on Forms to be obtained from the undersigned on
receipt of a stamped addressed foolscap envelope) to be sent in not
later than JULY 12, 1909, to J. M. WYNNE, Director of Education,
Dudley.

ROYAL BELFAST ACADEMICAL

INSTITUTION.

The GOVERNORS are prepared to receive applications for the
HEAD-MASTERSHIP of the ENGLISH DEPARTMENT.

The Candidate appointed will require to enter upon his duties at
SEPTEMBER 1, 1909.

Applications, accompanied by copies of Testimonials, &c., to be
lodged with THE SECRETARY not later than MONDAY, JUNE 28,
1909, from whom particulars may be obtained.

ROYAL BELFAST ACADEMICAL

INSTITUTION.

The GOVERNORS are prepared to receive applications for the
HEAD-MASTERSHIP of the MODERN LANGUAGES DEPART-
MENT. The Candidate appointed will require to enter upon his
duties at September 1st, 1909.

Applications, accompanied by copies of Testimonials, &c., to be
lodged with the Secretary not later than MONDAY, June 28th, 1909,
from whom particulars may be obtained.

BOOTLE EDUCATION COMMITTEE.

MUNICIPAL SECONDARY SCHOOL FOR BOYS (250 Pupils).

An ASSISTANT MASTER REQUIRED for little Boys, and to
take the Singing. Salary 120l. per annum. Canvassing disqualifies.
—Forms of Application, which should be returned by JULY 1, may
be obtained from

JOHN J. OGLE, Secretary for Higher Education.

CITY OF LONDON SCHOOL.

WANTED, an ASSISTANT MASTER, to teach Classics and
Elementary Mathematics in a Junior Form. He will be required to
attend about Twenty-eight Hours a Week. The Salary will be 300l. a
year, increasing to 350l. a year. Candidates for the appointment,
whose age must not exceed 35, are requested to forward their applica-
tions, on the Official Form to be obtained at the School, accompanied
with a copy of Testimonials as to qualification and character, not
later than WEDNESDAY, June 30, 1909, to A. J. AUSTIN, Secretary,
at the School, Victoria Embankment, E.C. Selected Candidates will
be duly communicated with.

CAMBRIDGE UNIVERSITY LIBRARY.

UNDER-LIBRARIAN.

An appointment will be made, during the Michaelmas Term, of an
UNDER-LIBRARIAN, to enter upon his duties on DECEMBER 31.
Stipend 200l., which may be raised to a maximum of 300l.—Candidates
for the post, who must be not less than 25 or more than 40 years of
age, should write in the first instance to THE LIBRARIAN,
University Library, Cambridge, from whom particulars may be
obtained. Formal applications for the appointment must be sent to
THE LIBRARIAN not later than THURSDAY, September 30, 1909.

COUNTY BOROUGH OF SUNDERLAND.

DAY TRAINING COLLEGE.

1. MASTER OF METHOD (Assistant to Principal) REQUIRED,
to begin work about SEPTEMBER 21. Must be a Graduate of a
British University, with Training College experience. Honours in
Classics a recommendation. Salary at the rate of 220l. per annum.
2. MISTRESS OF METHOD, who may be appointed Lady Super-
intendent, REQUIRED at the same time. Must be a Graduate, with
Training College experience, and qualifications in Nature Study and
Kindergarten Method. Salary at the rate of 200l. per annum.

Application Forms for the above posts may be had from the under-
signed, who will receive applications up to JULY 3.

T. W. BRYERS, Education Secretary.

15, John Street, Sunderland.

LEICESTERSHIRE COUNTY COUNCIL.

EDUCATION COMMITTEE.

COUNTY GRAMMAR SCHOOL OF KING EDWARD VII., COALVILLE.

The COMMITTEE invite applications for the HEAD-MASTER-SHIP of the above SCHOOL, which will be OPENED in SEPTEMBER NEXT. Accommodation about 175 (Boys and Girls). Salary 350l. per annum. Copies of the Articles of Government may be obtained (price One Shilling each) from the undersigned, to whom applications for the vacant post should be sent not later than WEDNESDAY, July 14.

W. A. BROCKINGTON, Director of Education.
33, Bowling Green Street, Leicester.

LEICESTERSHIRE COUNTY COUNCIL.

EDUCATION COMMITTEE.

LOUGHBOROUGH TECHNICAL INSTITUTE.

The COMMITTEE invite applications for the following positions in the above INSTITUTE, which will be OPENED in SEPTEMBER NEXT:—

(1) SCIENCE MASTER and PRINCIPAL OF THE INSTITUTE. Salary 225l. per annum.

(2) ART MASTER. Salary 200l. per annum.

Applications should be sent to the undersigned not later than WEDNESDAY, July 14, according to Memorandum to be obtained from the Office, 33, Bowling Green Street, Leicester.

W. A. BROCKINGTON, Director of Education.

COUNTY OF LONDON.

The LONDON COUNTY COUNCIL invites applications for the undermentioned appointments:—

(1) ASSISTANT MISTRESS OF METHOD at the L.C.C. FULHAM TRAINING COLLEGE, to commence work in SEPTEMBER NEXT, at a salary of 120l. a year, rising by annual increments of 10l., subject to satisfactory service, to 170l. Applications (see below) must be returned not later than 11 A.M. on JULY 5, 1909.

(2) TEACHER OF JEWELLERY for TWO DAYS of about SIX HOURS each and TWO EVENINGS of about THREE HOURS each a week during the Session 1909-10, commencing in SEPTEMBER NEXT, at the L.C.C. CAMBERWELL SCHOOL OF ARTS AND CRAFTS, Peckham Road, S.E. Salary 21s. or 25s. a Day and 10s. 6d. or 12s. 6d. an Evening, according to experience. Applications (see below) must be returned not later than 11 A.M. on JUNE 26, 1909.

Applications should be made on the Official Forms, to be obtained, together with particulars of the appointments, from THE EDUCATION OFFICER, London County Council Education Offices, Victoria Embankment, W.C., to whom they must be returned by the times specified, accompanied by copies of three Testimonials of recent date. All communications on the subject of appointment (1) must be endorsed "H. 4." and of appointment (2) "T. 1." and a stamped addressed envelope must be enclosed. Canvassing, either directly or indirectly, will be held to be a disqualification for employment.

G. L. GOMME, Clerk of the London County Council.
Education Offices, Victoria Embankment, W.C.
June 17, 1909.

THE CITY OF LONDON COLLEGE, WHITE STREET, MOORFIELDS, E.C.

The GOVERNING BODY require for the DAY SCHOOL TWO TEACHERS (Men or Women). One to teach FRENCH and GERMAN, the other ENGLISH and MODERN HISTORY. Preference will be given to Candidates possessing a University Degree or its equivalent.

The Language Teacher must possess a proper knowledge of the Spoken and Written Languages, and of modern methods of teaching them.

Candidates must be prepared to give their whole time to the work of the School.

Commencing Salary 150l. a year. Applications must reach the undersigned on or before THURSDAY, July 1, 1909.

DAVID SAVAGE, Secretary.

HANLEY EDUCATION COMMITTEE.

MUNICIPAL SECONDARY SCHOOL.

WANTED, on SEPTEMBER 7, an ASSISTANT MISTRESS, to teach Mathematics to the Girls. Good qualifications in the subject and teaching experience are essential.

Commencing Salary 100l. to 120l. (dependent upon the above-named requirements).

Forms of Application may be obtained from, and should be returned as early as possible to, the undersigned.

JOHN HODDER, Secretary.
Town Hall, Hanley.

BIRKENHEAD EDUCATION COMMITTEE.

GIRLS' SECONDARY SCHOOL.

Head Mistress—Miss MARY KENNEDY, M.A.

WANTED, in SEPTEMBER, an ASSISTANT MISTRESS to teach History, and either English, Latin, or Geography. Honours Degree in History, and successful teaching experience preferred. Salary 115l. rising by annual increments of 5l. subject to satisfactory service, to 135l. In fixing the initial salary, good Secondary School experience will be considered. For further information apply to the Head Mistress.

Forms of Application, which should be returned without delay, may be obtained from

ROBERT T. JONES, Secretary.
Education Department, Town Hall, Birkenhead.
June 15, 1909.

UNIVERSITY COLLEGE, DUNDEE.

The COUNCIL of the COLLEGE invite applications for the post of LIBRARIAN. Salary 120l. to 150l., according to qualifications.

Applications, stating age, experience, and qualifications, with Testimonials (25 copies of each), must be lodged on or before JULY 6 with THE SECRETARY, from whom further information may be obtained.

SOUTHEND-ON-SEA SCHOOL OF ART.

WANTED, SENIOR and SECOND ASSISTANT ART MASTERS, the former to be well qualified in Life-Modelling and Design, and the latter with good general Art Teaching qualifications. Each should have practical knowledge of some Crafts, of which Enamelling and Painted and Leaded Glass are preferable.

Duties commence in SEPTEMBER NEXT. Commencing Salaries, 140l. and 100l. per annum respectively.

Apply, with testimony as to teaching ability, to
Mr. A. J. CONNABEER, Head Master.

COUNTY OF SOUTHAMPTON.

WINCHESTER COUNTY SCHOOL.

WANTED, for SEPTEMBER, non-resident MISTRESS. Degree and Teacher's Diploma essential. Principal Subjects, Mathematics and Class Singing. Salary 100l.—Application to be made on Forms to be obtained from THE DIRECTOR OF EDUCATION, The Castle, Winchester, and to be returned to THE HEAD MISTRESS, County School, Winchester, not later than JULY 12.

Situations Wanted.

ADVERTISER seeks RE-ENGAGEMENT.

Experienced in every Branch. Well versed in Current and Standard Literature, Production, Distribution, Advertising, and Travelling (Town and Country).—B. A. Z., Box 1601, Athenæum Press, 13, Bream's Buildings, Chancery Lane, E.C.

AUTHOR seeks APPOINTMENT with PUBLISHING FIRM or Editorship of Journal, Religious or otherwise.

—Address Box 1602, Athenæum Press, 13, Bream's Buildings, E.C.

A YOUNG GENTLEMAN with best Literary,

Architectural and Pecuniary training, Matriculated London University, Probationer Royal Institute British Architects, desires POSITION of PRIVATE SECRETARY in ENGLAND, Type-writing and Shorthand if desired. Would drive Private Motor. Salary 150l. Good recommendations.—Box 1599, Athenæum Press, 13, Bream's Buildings, Chancery Lane, E.C.

TO PRINTERS AND PUBLISHERS.—ESTIMATING CLERK, who has been with a well-known Publisher for six years, and who previously served his practical apprenticeship in all Branches of a large Printer's, is desirous of a FRESH ENGAGEMENT. Excellent References.—H. W., 81, Farringdon Street, E.C.

Sales by Auction.

Engravings and Drawings.

MESSRS. SOTHEBY, WILKINSON & HODGE

will SELL by AUCTION at their House, No. 13, Wellington Street, Strand, W.C., on MONDAY, June 21, at 1 o'clock precisely, ENGRAVINGS and DRAWINGS comprising English and Colonial Topographical Views, Mezzotint Portraits, Fancy Subjects, Modern Etchings, Old Sporting Prints, &c., and original Water-Colour Drawings, &c., by Romney, David Cox, Copley Fielding, Paul Sandby, Rowlandson, Bunbury, Harding, Prout, Ryland, Laurence Housman, Wild, Birket Foster, McWhirter, and others.

May be viewed. Catalogues may be had.

The Rashleigh Collection of Coins.

MESSRS. SOTHEBY, WILKINSON & HODGE

will SELL by AUCTION at their House, No. 13, Wellington Street, Strand, W.C., on MONDAY, June 21, and Four Following Days, and on MONDAY, June 28, and Three Following Days, at 1 o'clock precisely, the RASHLEIGH COLLECTION OF COINS, the Property of EVELYN W. RASHLEIGH, Esq., Stoketon, Saltash, Cornwall.

May be viewed. Illustrated Catalogues may be had, price 2s. 6d. each.

A portion of the Library of the late ALEXANDER SMITH, Esq., of Glasgow, and the Library of the late HENRY TRETHEWY, Esq., J.P., of Silsoe, Ampthill, Beds.

MESSRS. SOTHEBY, WILKINSON & HODGE

will SELL by AUCTION at their House, No. 13, Wellington Street, Strand, W.C., on WEDNESDAY, June 23, and Following Day, at 1 o'clock precisely, BOOKS and MANUSCRIPTS, including a PORTION of the LIBRARY of the late ALEXANDER SMITH, Esq., of Glasgow; the LIBRARY of the late HENRY TRETHEWY, Esq., J.P., of Silsoe, Ampthill, Beds. (sold by order of the Executors), and other Properties, comprising First Editions of the Writings of Modern Authors—Sporting Books—Illustrated French Books and Works on the French Revolution—First Editions of the Writings of American Authors, and other Americana—Works on Natural History, Travel, Biography, History, &c.—Books illustrated by G. Cruikshank, H. K. Browne, H. Alken, J. Leech, &c.—Milaia, Breath from the Veldt—Surtees's Works—Hutchinson's History of Durham, and other County Histories—Original Poems and Manuscripts by John Payne Collier—Privately Printed Tracts by Henry Huth—Hunterian Club Publications, complete Set—Isbam Reprints—Frederic Ouvry's Reprints, &c.

May be viewed two days prior. Catalogues may be had.

A Selected Portion of the Library of Col. COTES.

MESSRS. SOTHEBY, WILKINSON & HODGE

will SELL by AUCTION at their House, No. 13, Wellington Street, Strand, W.C., on FRIDAY, June 25, at 1 o'clock precisely, Valuable OLD BOOKS, selected from the LIBRARY of Col. COTES, of Pitchford Hall, Salop, comprising chiefly Rare English Works of the Sixteenth, Seventeenth, and Eighteenth Centuries—First Editions of Classic English Poets and Dramatists, including Addison, Dryden, Beaumont and Fletcher, Cowley, Cleveland, Cartwright, D'Avenant, Milton, Pope, Waller, Warner, Wycherley, &c.—First Midsummer Night's Dream, and the Fourth Shakespeare Folio—the First Sarum Missal printed in England—fine Specimens of Binding by Le Gascon, Grolier, and Meirne—Works relating to America, Tracts, &c.

May be viewed two days prior. Catalogues may be had.

Engravings.

MESSRS. SOTHEBY, WILKINSON & HODGE

will SELL by AUCTION at their House, No. 13, Wellington Street, Strand, W.C., on MONDAY, June 28, at 1 o'clock precisely, ENGRAVINGS (Framed and in the Portfolio), comprising Arundel Society Publications—Mezzotint and other Portraits after Sir J. Reynolds, J. Hoppner, Sir T. Lawrence, L. F. Abbott, R. Cosway, G. Romney, Sir G. Kneller, Sir P. Lely, and others—Fancy Subjects of the English School, some printed in Colours—Sporting Prints in Colours—and a few Drawings and Oil Paintings.

May be viewed two days prior. Catalogues may be had.

Books and Manuscripts.

MESSRS. PUTTICK & SIMPSON will SELL

by AUCTION, at their Galleries, 47, Leicester Square, W.C., EARLY IN JULY, VALUABLE BOOKS, including a Library removed from Tunbridge Wells and other Properties, comprising Library Editions of Standard Authors in fine Bindings—Works on Natural History, including a Set of Loddige's Botanical Cabinet, Large Paper—County Histories—Books with Coloured Plates, illustrated by Rowlandson and Cruikshank, including Syntax's Three Tours, The Dance of Life and Death, Poetical Sketches of Scarborough (remarkably fine copy in boards, uncut), and others of the Series—Ackermann's Oxford and Cambridge Universities—Cathlin's North American Indian Portfolio—Howitt's Oriental Field Sports—Harris's Game and Wild Animals of South Africa, 1840—Repton's Landscape Gardening—a Collection of Old Deeds, mostly relating to Mansions in Kent, from the Library of the late Robert Hovenden, Esq., the Archaeologist—Book Plates, Autograph Letters, &c.

Catalogues in preparation.

STEVENS'S AUCTION ROOMS.

Established 1760.

TUESDAY and WEDNESDAY, June 22 and 23, at half-past 12 o'clock.

An interesting COLLECTION of WEAPONS, MASKS, IDOLS, &c., from JAVA—Bronzes from Benin—Oriental China—Carved Ivories, Bronzes, &c., from China and Japan—Pictures, Prints, and Drawings. Also about 40 lots of Dwarf Japanese Trees, and Curios of every description from all parts.

Mr. J. C. STEVENS will offer the above Property by AUCTION at his Rooms, 38, King Street, Covent Garden, London, W.C. On view Monday prior 10 to 4 and mornings of Sale. Catalogues on application.

Miscellaneous Books.

MESSRS. HODGSON & CO. will SELL by

AUCTION, at their Rooms, 115, Chancery Lane, W.C., on THURSDAY, June 24, and Following Day at 1 o'clock, MISCELLANEOUS BOOKS, comprising Topographical and Antiquarian Works—Nash's History of Worcestershire, Second Edition, 2 vols.—Ormerod's History of Cheshire, Original Edition, Large Paper, 3 vols.—Drake's Eboracum—Lambard's Perambulation of Kent, 1576 and 1596—a Set of the Archaeologia Cantiana, 25 vols., 1858-1904—Hasted's Kent, 12 vols., and others relating to the County—Old Books on Heraldry—the Nuremberg Chronicle, Original Latin and First German Editions, 1493—Folio Architectural Works and Books of Engravings—Swift's Works, Best Edition, 19 vols., and other Sets of Standard Authors—Historical Works and Books of Travel—First Editions, &c.; also a Selection of Recent Books from a Reviewer's Library.

To be viewed and Catalogues had.

An extensive Collection of English and Foreign Books—Works on Ornithology, &c.

MESSRS. HODGSON & CO. will SELL by

AUCTION at their Rooms, 115, Chancery Lane, W.C., on WEDNESDAY, June 23, and THURSDAY, July 1, at 1 o'clock, an extensive COLLECTION of ENGLISH and FOREIGN BOOKS, including fine copies of Gould's Birds of Europe, 5 vols., the Birds of Asia, 7 vols., and the Mammals of Australia, 3 vols.—the Ornithological Writings of Seeborn, Stevenson, Wyatt, Harting, Dixon, and others, some extra illustrated—Ray Society's Publications, 62 vols., and other Books on Natural History—the Historical Works of Green, Gardiner, Prescott, Napier, Kinglake, and others—the Huth Library Catalogue, 5 vols.—Cokayne's Complete Peerage, 8 vols.—the Vale Press Shakespeare, 39 vols.—Modern German and French Works on Classical Antiquity and Roman Law, History, Philosophy, and Divinity by Eminent Scholars, Editions of the Classics, &c., chiefly bound in half-morocco; also Books in Old English Literature—Topographical Works—Standard Works in General Literature, &c.

Catalogues on application.

The Library collected by Dr. RICHARD WATSON, Bishop of Llandaff, during the later years of the Eighteenth Century, and now removed from Calgarth Park, Westmoreland.

MESSRS. HODGSON & CO. will SELL by

AUCTION, at their Rooms, 115, Chancery Lane, W.C., EARLY IN JULY, the ABOVE LIBRARY, comprising a Collection of Curious and Early Works on Alchemy, Chemistry, Metallurgy, Mathematics, Pharmacy, Agriculture, &c.—Watson's History of Halifax, with fore-edge painting, and other Topographical and Antiquarian Books—Early Bibles—Folio Editions of the Fathers; an extensive Collection of Historical, Political, and Economic Tracts and Pamphlets—Houbraken's Heads—Hayley's Life of Romney—Combe's Syntax: First Tour, and the Life of Napoleon in boards, uncut—Old Novels and Poetry, in boards or original calf bindings.

Catalogues are preparing.

MESSRS. CHRISTIE, MANSON & WOODS

respectfully give notice that they will hold the following SALES by AUCTION, at their Great Rooms, King Street, St. James's Square, the Sales commencing at 1 o'clock precisely:—

On MONDAY, June 21, the STOCK of ENGRAVINGS of Messrs. C. FELDWICKE & SONS, of Brighton.

On TUESDAY, June 22, the COLLECTION of ENGRAVED GEMS, Camei and Intagli, formed by CHARLES NEWTON ROBINSON, Esq.

On WEDNESDAY, June 23, JEWELS and LACE of the late Mrs. WALDO SITHORP, the late Mrs. DOWDES-WELL, and others.

On THURSDAY, June 24, and FRIDAY, June 25, the important COLLECTION of MODERN PICTURES and WATER-COLOUR DRAWINGS of HOLBROOK GASKELL, Esq., deceased, late of Woolton, near Liverpool.

AT THE CONDUIT STREET AUCTION GALLERIES.

THE BUCKLAND COLLECTION.

By order of Sir WILLIAM TROCKMORTON, Bart., removed from Buckland, Berkshire, following the recent Sale of the Estate.

The important COLLECTION of PAINTINGS and DRAWINGS, including interesting old Portraits, Pastels, Drawings, and important characteristic Works of the Old Masters. The Buckland Missal, a fine Fourteenth-Century MS. on vellum, being the Service Book in use at Buckland, Berks, before the Reformation. It is written on over four hundred leaves of vellum in Gothic Letter with Painted and Ornamental Initials and beautiful Decoration—a Collection of Papal Medals. Also, by order of an Executor, a superb Copy of the Graphic Works of Sir Joshua Reynolds, engraved by S. W. Reynolds, 1820-1836, in five folio volumes—a few Books of Art Reference—two Bookcases, &c., and a Collection of fine Landseer Proof Engravings, TO BE SOLD by AUCTION, by MESSRS.

K NIGHT, FRANK & RUTLEY (in conjunction with Messrs. SIMMONS & SONS), on THURSDAY, June 24, at 1 o'clock.

Catalogues of Messrs. SIMMONS & SONS, Land Agents, Henley, Reading, and Basingstoke, or of the AUCTIONEERS, at their Offices, 9, Conduit Street, W.

IRELAND.

PALMERSTOWN HOUSE, STRAFFAN, CO. KILDARE.

A most interesting COLLECTION of OLD CHINA and POTTERY—fine Coloured Mezzotint and Line Engravings—Bronzes—Decorative Furniture—Old Bristol and other English Glass—Oil Painting—Old French Fans—and Curios; also a very important Collection of Miniatures, a short illustrated notice of which appears in the Connoisseur of April last.

MESSRS. BENNETT & SON respectfully give

notice that, acting under instructions from the Right Hon. the EARL OF MAYO, K.P. P.C. D.L., they will SELL by AUCTION, in the Mansion, as above, on WEDNESDAY, June 23, the above-mentioned valuable Fine-Art Property. The Old China includes Specimens of Worcester, Derby, Bristol, Bow, Chelsea, Coalport, and other English Factories—Dresden, Sevres, Vienna, Chinese, Japanese, and other Continental Porcelain—a few fine Pieces of Salt Glaze, Jackfield, Fulham, Wedgwood, Leeds, Liverpool, and Staffordshire Ware. The Prints include many fine Portraits and Fancy Subjects in Mezzotint—rare Coloured Sporting Prints. The Miniatures include fine Specimens of Zincke, C. Boit, J. Lee, H. Bone, D. B. Murphy, W. Essex, S. Cooper, Ozias Murphy, N. Dixon, G. Englehart, George Chinnery, and others.

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LITERATURE

Oxford Lectures on Poetry. By A. C. Bradley. (Macmillan & Co.)

MANY of these lectures, delivered during the author's tenure of the Professorship of Poetry at Oxford, have been separately printed; some of them, moreover (*e.g.*, 'Poetry for Poetry's Sake'), are so familiar in academic circles as already to have influenced the standards of literary opinion. Mr. Bradley gave us in 1904 a remarkable book on 'Shakespearean Tragedy.' The present volume exhibits in a form that will be more readily understood by the public his distinguishing merits as a critic.

Roughly, there are two possible schools of criticism, the active and the receptive; and in degree, and at different times in varying degree, most critics belong in part to the one and in part to the other. But most English critics, with Matthew Arnold at the head of them, are distinctively active, while Mr. Bradley is just as pronouncedly receptive in his method—so pronouncedly as almost to be in a class by himself.

Arnold's method in criticism was this: he made up his mind about an author, strove to make clear his distinctive merits, and especially (whether it was merit or demerit) his leading quality. "The real Byron" and "the real Wordsworth" were phrases often in his mouth. Then, having blocked this out widely, showing chiefly his results and conclusions, rather than how they had been formed, he proceeded to assess the value, by comparison with the achievements of others, of the book or poem under review. An essay by Arnold

is something not far removed from the summing up of a judge, a judge to a miraculous degree alive and receptive, but still a judge.

Mr. Bradley's manner of approach is widely different. One sees it clearly in his definition of a poem on the second page of this book:—

"We may say that an actual poem is the succession of experiences—sounds, images, thoughts, emotions—through which we pass when we are reading as poetically as we can."

It is true that Mr. Bradley implicitly qualifies this definition by prefacing it with the words, "without aiming at accuracy," and explicitly in a note where he says (the words are not his) that no doubt a poem technically is not the poetical experience to which it gives rise, but the art-product which is permanently able to produce this experience. Nevertheless, Mr. Bradley's immediate interest is not with the art-product itself, but with the impression the art-product makes on us. His occupation, if one may put it in this way, is to appreciate not the blow, but the wound; not the claret, but the taste of the claret; not the landscape in nature, but the landscape on the retina. It is an analysis of the effect produced, not a judgment of the thing producing the effect—subjectivity as opposed to objectivity. There is correlation, of course; all subjectivity is related to some object, and all objectivity to the subject that observes; but the distinction is too wide to need emphasis.

Arnold attempted to assay the object that produces in us a pleasurable disturbance of feeling. Mr. Bradley concerns himself with the feeling itself, its analysis and realization—realization so delicately accurate as to amount to visualization—as also with the further questions, especially interesting to him, of the intimate cause of our pleasure. What is the precise feeling we have after reading 'Antony and Cleopatra'? What are the dim ideas working in our minds that make us feel the sensation of the sublime? Why is it that we are morally delighted by the exhibition that Shakespeare called Falstaff? We read Arnold on Wordsworth, and we know that when we are reading Wordsworth there is something in our feeling to which nothing of all Arnold has said corresponds. It is a sensibility to the mysterious, and this sensibility must be produced by something in what we read, and we must look for it in the object itself, in other words in Wordsworth's poems.

There are several things to be said here. In the first place it must be felt that Mr. Bradley's method—however new—has one indisputable advantage. Arnold, in pitching himself at the object, was attempting to assay what is in reality unassayable. How are we to determine the comparative value of Wordsworth's and Shelley's poetry? and if, finally, we do say that the oak is a finer tree than the ash, in what way are we helped by that? The trees remain. Moreover, Arnold in presenting his conclusions is to a large extent expressing opinion—generally the best opinion of his age and time—but opinion.

To take an easy instance, Arnold does not tell us what we feel when we read the poems of Burns. He tells us what poems are good, and what are bad. Those love songs may be of slight account which have stirred the hearts of millions; but the important thing is not of what account they are, but that they do permanently so stir the heart. Mr. Bradley, on the other hand, in dealing with the feeling produced, is dealing with fact, and to a large extent, permanent fact. As long as our civilization remains at all individualistic, and possibly the more when it becomes increasingly socialistic, we shall feel a pleasure in reading about Falstaff, and the cause of it will be what it is here said to be. Until we all become unconscious materialists, which, however soon we all become conscious materialists, we shall certainly never do, we shall feel in reading Wordsworth a sense of mystery.

But the advantage is not always with the subjective method, which alone is not always sufficient. As a preface to 'Shakespearean Tragedy' Mr. Bradley entered upon an admirably lucid account of the ideas inherent in tragedy, especially in Shakespeare. Our mental condition when we have read a great tragedy, the satisfaction of the interior, and often nearly sub-conscious claims of the spirit and intellect, that whole series of ideas which is dimly apprehended even by ourselves, but which, however inchoate, must be floating somewhere at the back of every human brain—ideas of resignation, conflict, triumph, infinity—such ideas were not necessarily, nor even probably, ideas consciously held by Shakespeare. Certainly not, and no one who has read Mr. Bradley's exposition of those ideas could suppose that they were. Tragedy here is the single object, and the object is perfectly apprehended as soon as we get a perfect apprehension of our subjective impressions. With the actual dramas, however, it was different, and in dealing with them in detail Mr. Bradley's subjective method was not enough. In dramatic criticism it is not possible to take the object into too constant account, if only because here the object is no longer single, but twofold.

To make this clear, let us suppose that we are reading one of Wordsworth's lyrical or reflective poems. As soon as we have a perfect apprehension of our subjective impression, we have also a perfect apprehension of the poem itself, and, what is more, if we read enough of the poems, of the poet himself; not of the man himself—which is another matter, and does not concern us—but of the poet. If Wordsworth is not contained in Wordsworth's poems, he is contained nowhere. In fact, the poet is identical with the poems. Here, then, there is no intervening medium, and we have not two objects, but one. But in drama there is the medium with all its difficulties. The art-producer and the art-product are no longer identical, and in consequence we have not one object but two—not merely the poet, but also the medium by which he is hampered. To the necessary conditions of that medium he must so far conform that

characters we prefer to think of as living people must often primarily by him be seen merely as dramatic requirements. No longer does the poet speak straight to us. No longer is it a simple question of what the poet says, but as often of what he *had* to say, and even sometimes of what, tiring of his impersonal medium, he undramatically chose to say. No longer, therefore, can we translate our subjective impression directly into terms of the object, for the object is no longer either one and indivisible or directly in contact with ourselves. So our subjective impression will not necessarily tell us what the poet intended, or even accurately what the poet himself was. To arrive at that we should have to supplement it by a constant reference to the conditions, even the accidental conditions, under which he wrote, and especially to what we can objectively discover concerning his method of work.

This is to say that from Mr. Bradley's Shakespearian studies it was easy to get an impression of Shakespeare as a more independent, consistent, and conscious artist than he was; and necessarily, because Mr. Bradley's book was predominantly subjective. It is also clear that Mr. Bradley's method is most easily seen as equivalent to its subject where he is dealing with conscious art. But it is equally un-failing where he is dealing with the total effect of such tragedies as 'Lear' or 'Othello,' or such characters as Cordelia and Desdemona, because there the subjective impression is the whole thing, and it is only a question of its sufficing delicacy. The chief triumph of Mr. Bradley's method, however, is where he is dealing with the whole mass of idea that is con-noted by the words poetry, tragedy, the sublime, &c., the large æsthetic problems, where the ideas common to whole literatures may be apprehended for themselves, and where any disturbing elements of personality, intention, or even consciousness are negligible. It is for this reason that we think this volume of lectures will be better understood than the author's lectures on Shakespearian tragedy, and make clear more easily to the public the fineness of his unique talent. There is nothing here to puzzle the reader or for him to distinguish about. Everything the critic sets out to do he accomplishes, and with easy mastery. We do not say that the volume is all of equal merit, or that we assent to every explanation. But when we consider that through this long book what Mr. Bradley is chiefly occupied with is the hardest of literary tasks, distinguishing among sensations which, except in rare moments, are not fully and consciously felt by anyone, we must call it a remarkable achievement. The work of psychological analysis is done so delicately, so patiently and lucidly, that we do literally *see* our own feelings. We give a few specimens of Mr. Bradley's methods. He is explaining how you cannot draw a direct line between the form and substance of a poem:—

"Just as there is in music not sound on one side and a meaning on the other, but expressive sound, and if you ask what is the

meaning you can only answer by pointing to the sounds; just as in painting there is not a meaning *plus* paint, but a meaning *in* paint, or significant paint, and no man can really express the meaning in any other way than in paint and in *this* paint; so in a poem the true content and the true form neither exist nor can be imagined apart.... what you apprehend may be called indifferently an expressed meaning or a significant form."

The reason is this:—

"Pure poetry is not the decoration of a pre-conceived and clearly defined matter: it springs from the creative impulse of a vague imaginative mass pressing for development and definition. If the poet already knew exactly what he meant to say, why should he write the poem? The poem would in fact already be written. For only its completion can reveal, even to him, exactly what he wanted. When he began and while he was at work, he did not possess his meaning; it possessed him. It was not a fully formed soul asking for a body: it was an inchoate soul in the inchoate body of perhaps two or three vague ideas and a few scattered phrases. The growing of this body into its full stature and perfect shape was the same thing as the gradual self-definition of the meaning. And this is the reason why such poems strike us as creations, not manufactures, and have the magical effect which mere decoration cannot produce. This is also the reason why, if we insist on asking for the meaning of such a poem, we can only be answered 'It means itself.'"

Equally striking are Mr. Bradley's delicate distinctions about the Sublime. "It does not follow that the most distinctively sublime must also be, in another sense, the most sublime." Mr. Bradley explains that you can get an exhibition of the sublime sometimes from the behaviour of quite small beings; beings as small as Tourguénief's sparrow, which flung itself at the open jaws of a dog to save its young.

"The truth that a sparrow and a mountain are different, and that Socrates is not Satan, interests it [the imagination] but little. What it cares for is the truth that, when they are sublime, they are all the same; for each becomes infinite, and it feels in each its own infinity." The conclusion is "that the exceeding greatness required for sublimity is *always* some kind of power, though in one class of cases the impression of this greatness can only be conveyed through immensity of extent."

There are apparent exceptions:—

"For example, the silence of night, or the sudden pause in a storm or in stormy music, or again the silence and movelessness of death, may undoubtedly be sublime; and how, it may be asked, can a mere absence of sound and motion be an exhibition of immense greatness? It cannot, I answer; but neither can it be sublime. If you apprehend the silence in these cases as a mere absence, no feeling of sublimity will arise in your mind; and if you do apprehend the silence as sublime, it is to you the sign of immense power, put forth or held in reserve. The 'dead pause abrupt of mighty winds' is the pause of mighty winds and not of gentle breezes; and it is not the absence of mighty winds, but their *pause* before they burst into renewed fury; or if their silence is not their will, it is a silence imposed on them by something mightier even than they. In either case there may be sublimity, but then there is the impression of immense

power. In the same way the silence of night, when it seems sublime, is apprehended not as the absence but as the subdual of sound—the stillness wrought by a power so mighty that at its touch all the restless noises of the day fall dumb."

The Beautiful and the Sublime are obviously different, and there also is a difference in our state of mind in feeling and apprehending them—again obviously—but the precise nature of this latter difference is by no means obvious. Roughly, our acceptance of the Beautiful may be said to be immediate.

"The thing wins us and draws us towards itself without resistance. Something in us hastens to meet it in sympathy and love.... In the case of sublimity, on the other hand, this acceptance does not seem to be so immediate. There seem, in fact, to be two stages in it. First—if only for a fraction of a second—there is a sense of being checked or baffled, or even stupefied, or possibly even repelled or menaced, as though something were affecting us which we could not receive, or grasp, or stand up to. In certain cases we appear to shrink away from it, in the consciousness of our own feebleness or insignificance. This we may call by the convenient but too strong name of the negative stage; and nothing seems to correspond to it in our perception of loveliness or grace except sometimes a sense of surprise or wonder, wholly pleasant, and never amounting to a sense of check. Then to this first stage, in the case of the sublime, there succeeds, it may be instantaneously or more gradually, a powerful reaction, a rush of self-expansion, or an uplifting, or a sense of being borne out of the self that was checked, or even of being carried away beyond all checks and limits. These feelings, even when the sublime thing might be called forbidding, menacing, or terrible, are always positive—feelings of union with it."

There is thus some relation between the Beautiful and the Sublime; but can we make this relation clear while we distinguish?—

"Beauty, we may perhaps say, is the image of the total presence of the Infinite within any limits it may choose to assume; sublimity the image of its boundlessness, and of its rejection of any pretension to independence or absoluteness on the part of its finite forms; the one the image of its immanence, the other of its transcendence."

This is the critical intelligence by virtue of its intensity coming to a concentration with the flash and light of poetry. Such criticism affects us like great creative work. "Is not the charm of one of Plato's or Aristotle's definitions," asks Emerson,

"strictly like that of the 'Antigone' of Sophocles? It is, in both cases, that a spiritual life has been imparted to nature; that the solid-seeming block of matter has been pervaded and dissolved by a thought; that this feeble human being has penetrated the vast masses of nature with an informing soul, and recognized itself in their harmony, that is, *seized their law*."

This is true and very applicable to our purpose. In reading Mr. Bradley the brain often stops astounded at a sudden realization of its own processes. Let any one who thinks this language surprising read for himself the whole passage accounting for the pleasure we

take in Falstaff on pp. 262 and 263, and beginning with the sentence, "The bliss of freedom gained in humour is the essence of Falstaff"; or the proof on pp. 237 and 238 of the coming development in Keats; or the still more beautiful passage, by way of an interpretation of Shelley's poetics, which explains why it is that we dislike a definite moral in poetry, and feel we are losing something when we get it; the passage on pp. 171 and 172 ending with the statement that

"although poets often have unusual powers of reflective thought, the specific genius of a poet does not lie there, but in imagination. Therefore his deepest and most original interpretation is likely to come by the way of imagination. And the specific way of imagination is not to clothe in imagery consciously held ideas, it is to produce half-consciously a matter from which, when produced, the reader may, if he chooses, extract ideas."

There is just one thing further we have to say in chronicling our impressions of this volume, and that is, that, with all its merit—indeed, just because of the peculiarity of its merit—it is not stimulating. We read Arnold on Burns, and we rush to contradict him, on Byron, and we take down Byron from the shelf to see if what he says is true. Arnold had his thesis sometimes fully developed before he began, and it sometimes ran away with him. But it is equally true that Arnold, with that objective method of his, with his points of view, his delightfully reverberating judgments, often so because so irritating, set alight in thousands the critical faculty. Arnold's shining merit consists, at least partly, in this, that he did not write merely his own critical books, but also made or recreated a critical literature.

Mr. Bradley's volume will not do that. What we have to deal with here is not a set of pronouncements, opinions, matter that is literature largely by virtue of its energizing quality; on the contrary, we find something much more like propositions proved, something in the nature of scientific discovery. Nor are we the least tempted to attempt to deal similarly with such outstanding æsthetic problems as are here left untouched. The ease of the style does not give the impression that such work is easily done, or that without an equipment like Mr. Bradley's it is possible to follow in his path.

For this reason it is probable that this volume will attain a permanence for which critical literature generally cannot hope. Very many of the things that are said here are finally said; they exhaust their subject. Of one thing we are certain—that there is no work in English devoted to the interpretation of poetic experience which can claim the delicacy and sureness of Mr. Bradley's.

Outlines of Introduction to the Hebrew Bible. By Alfred S. Geden. (Edinburgh, T. & T. Clark.)

MR. GEDEN's book betokens a sympathetic interest in his subject, wide reading, and a more or less independent manner of

testing the literary and historical evidence with which he has to deal. His standpoint is that of an intelligent conservatism. He is ready to go with the critics so far as his own estimate of the facts makes it necessary for him to do so, but that estimate itself will to the thoroughgoing critic appear conditioned by the natural bias of a mind which shrinks from surrendering positions which it regards as important bulwarks of certain vital religious truths. A perfectly free atmosphere—an atmosphere, namely, in which the essential is completely disentangled from the accidental—is not reached in the book; but a half-way house no doubt has its own advantages and attractions, and many will be grateful to Mr. Geden for helping them to feel their way towards it.

The work does not fall into line with the kind of "Introduction" to the literature of the Old Testament of which Dr. Driver's much-studied publication is a classic example. It rather aims at combining an account of some of the literature with a good deal of information of a Masoretic and general nature, bearing more on the external aspect of the problem than on the literary and religious contents of the Biblical books. The main divisions are: I. Language of the Old Testament; II. The Text of the Old Testament; III. The Hebrew and Greek Canons of the Old Testament; IV. Later Hebrew Literature: Midrash, Mishna and Gemara, Talmud; V. The Versions; VI. The Pentateuch. It will be seen that chap. iv. (where, by the way, 'Talmud' is merely a repetition of 'Mishna and Gemara') takes the reader much beyond the limitation indicated in the title, and that the singling out of the Pentateuch for special treatment gives one the idea of a fragmentary treatise on the Hebrew Bible.

Many criticisms might be offered on details in the different chapters. The book is emphatically one which both demands and deserves a thorough revision. The explanation of the term "Helākah" as meaning "advance, an expansion of the Law," for instance, is certainly the only one that can be given. Quite unexpected are the spellings (apparently by the ear) מחלתא (for מכלתא) and הנשי (for הנשיא), on pp. 144 and 146 respectively. The dating of Hebrew MSS. from the supposed era of Creation is much more common than from the destruction of the first Temple referred to on p. 60 (where, besides, the author seems to have thought of the "building" of the Temple).

These and a number of similar points cannot but form a regrettable element to a reviewer who, recognizing the general value of the book, is nevertheless obliged to indicate its shortcomings. Critical argument on the composition and probable date of a Biblical book stands, of course, in a different category; for there is probably nothing more subtle than the influence almost unconsciously exercised by a man's theological opinion over his judgment in matters of this kind. It will therefore suffice to quote the following passage, showing Mr. Geden's conditional results on the problem of the Pentateuch:—

"It is evident... that if the composition of the last-named book [i.e. Deuteronomy]... is to be assigned to the age of Solomon, or of David, in the first half of the tenth century B.C.; and if, further, the Deuteronomic code presupposes the writing of J E and assumes familiarity with the regulations on the part of the people addressed, provision must be made in any chronological scheme of sufficient interval between the dates of the two documents to allow for the growth of this familiarity, and for the spread and general adoption of practices which J E tacitly, at least, condones, but which the author of Deuteronomy expressly condemns."

In this way Mr. Geden arrives, by means of further reasoning, at the opinion that the combined Jehovistic and Elohist code was probably formed before the period of the Judges. In the course of his argument he lays stress on two interesting ancient parallels to the finding of the law-book in the Temple about B.C. 620. One is the discovery of the foundation stone of Naram-Sin at Sippara in the time of Nabonidus (B.C. 555-39), and the other relates to the finding of certain chapters of the Egyptian 'Book of the Dead' in the foundations of sacred edifices. That the foundation stone laid by Naram-Sin is no parallel to the Deuteronomic law-book is acknowledged by Mr. Geden himself; and it may be argued that the analogy between chapters of the 'Book of the Dead' and the Hebrew law-book in question is not very close either.

The interest of the work is much enhanced by the fourteen good full-page illustrations of Biblical MSS. and printed texts.

Nineteenth Century Teachers, and other Essays. By Julia Wedgwood. (Hodder & Stoughton.)

MISS WEDGWOOD's articles, when they appeared in *The Contemporary Review* and *The Spectator*, made good reading, no doubt, for the train or the club; but to publish them in a massive tome of over four hundred closely printed pages is, we fear, to mistake the ephemeral for the monumental. For such a volume the excuse should be that it serves as prolegomena to a history of English thought in the nineteenth century, and by this time bold spirits are abroad ready to declare that the moment for writing that history is at hand. But the writer of prolegomena, no less than the historian, must, amongst other things, be detached from the controversies of the century, unprejudiced, and endowed with exceptional powers of intellect; wherefore we are unable to discover a justification for the volume before us. Yet, from the historian's point of view, the book is at least suggestive; he glances at the essayist's list of teachers—Maurice, Erskine of Linlathen, Kingsley, Hutton, Carlyle, Ruskin—and notes the omissions, as significant as the contents. These men were, more or less, the protagonists of one school of thought; about the other school Miss Wedgwood is silent. Her silence marks a distinction—the distinction between what we may call, for want of

better labels, the Intellectual and Emotional Schools. The antagonism between them, as old as the history of thought, was in the nineteenth century not only acute, but also essential; in it, we believe, the historian must find his key.

Bentham may be regarded as the founder, and J. S. Mill as the representative, until his last years, of a school which it will be safer and more accurate to call Intellectual than Utilitarian; Henry Sidgwick, however, we must exclude both on account of the splendid originality of his thought and the fact that he lived on to the threshold of the twentieth century. The conclusions of this school had been for some time falling into discredit when they received a severe shaking in Mr. G. E. Moore's 'Principia Ethica.' Both in ethics and politics its thought is vitiated by being based on the fundamental fallacy of Hedonism. "Quantity of pleasure being equal, push-pin" (whatever push-pin may be) "is as good as poetry," said Bentham; and Mill substantially agrees. Pleasure alone is good as an end, is the doctrine of Hedonism; yet Mill on p. 12 of his 'Utilitarianism' says:—

"If one of the two [pleasures] is, by those who are competently acquainted with both, placed so far above the other that they prefer it, even though knowing it to be attended with a greater amount of discontent, and would not resign it for any quantity of the other pleasure which their nature is capable of, we are justified in ascribing to the preferred enjoyment a superiority in quality, so far outweighing quantity as to render it, in comparison, of small account."

It is astonishing that Mill should not have perceived what Mr. Moore has subtly demonstrated—that he has given away his case. If pleasure be the sole good, then one pleasure can only be better than another in so far as it exceeds that other in quantity of pleasure. To say that one pleasure is better than another in quality is to try the goodness of sole good by some criterion other than itself, and to judge that one sole good is more good than another sole good, not because it exceeds the other in quantity, but because it possesses some quality which *ex hypothesi* is not good as an end. One good as an end can be better than another only in the sense that it contains more good as an end. Mill is as one who should say that in jam the only good quality is sweetness, and yet maintain that this jam is better than that because, though they are equally sweet, this jam has a better quality of sweetness. If sweetness be the only good quality in jam, then the respective merits of jams must be tested by the quantity of their sweetness; but if one sweetness can be better than another, not because it is more sweet, but because it is better in quality, then the necessary quality in jam is not sweetness, but good sweetness. Sweetness as a criterion has been thrown overboard, and good has been set up in its place.

Having dealt with the ethical fallacy of Hedonism, we need not spend much time over the metaphysical—the fallacious

proposition that good means pleasure. Surely, when we say that pleasure is good, we do not mean that pleasure is pleasure or a means to pleasure—our proposition is not tautologous? Rather we mean precisely what we say, that pleasure (amongst other things) is good. With characteristic lucidity Mr. Moore has shown that "good," like other qualities, red for instance, cannot be defined; but we do mean something by the epithet, and, what is more, we know what we mean.

The conclusions of the Intellectual School are discredited, but it has left us a priceless heritage in its method. It carried on and developed fully what had been only cautiously attempted by the boldest minds of the seventeenth and eighteenth centuries; it succeeded at last in bringing thought back to the high road of progress. Premises, in future, were to be subject to as strict and thorough an examination as processes of ratiocination. In no department of thought were the most elaborate argumentative structures to be accepted until the soundness of the hypotheses on which they were based had been demonstrated. The Intellectuals, as we have seen, were capable of mistaking bad foundations for good, but they established the principle that no hypothesis, except the laws of thought, is to be taken for granted.

It was on this very point of method that the Emotional School quarrelled with the Intellectual. The former claimed the right of choosing its own hypotheses, always provided, of course, that such hypotheses helped to explain difficulties; and denied to the latter the right of criticizing, on intellectual grounds, its emotionally apprehended premises. The exponents of this school claimed so much for their premises that their conclusions were sometimes worthless, and ruled so much out of discussion that argument with them was often impossible. Maurice is perhaps the most obvious example, though his intellectual debility, to which Miss Wedgwood is by no means blind, makes it unfair to treat him as typical. "He regarded sickness as the shadow and type of sin, and yet as in some sense a spiritual privilege," Miss Wedgwood tells us:—

"How it could be possible that pain should be both the channel of a special teaching and also the work of the devil was a problem which some passages in his sermons show to have come quite clearly before him, and a letter here (vol. ii. 258) shows that he recognised an apparent contradiction in his own views; but it was to his mind a mark of truth to contain an apparent contradiction, and he seems to have felt always as if a contradiction were explained when both its members were distinctly stated."

It never occurred to him that the contradiction might follow from an error in his hypothesis, for that hypothesis he had placed above criticism. We are not surprised, therefore, when on the next page Miss Wedgwood says:—

"What made his whole drift hard to follow was that, sooner or later, his reader

or hearer had to surrender for a time the belief that logical coherence was the test of truth."

If we have done the Emotional School wrong by putting forward Maurice as an example, we may do it justice by taking the case of Carlyle, who, though by no means its subtlest intellect, is, by the greatness of his art, its most eminent member. Oddly enough, Miss Wedgwood would almost exclude him from her school; for, after saying of the eighteenth century that "to the mind of that day there was no difficulty in believing the premisses and disbelieving the conclusion," she asserts that "this is the spirit which Carlyle most hated." Carlyle may have hated this spirit, but it was his own for all that. At heart he was a thorough sentimentalist, as dishonest with himself as any of those luckless people whom he vehemently damned as canting humbugs. To give but one example: Carlyle believed, rightly or wrongly, in eternal justice regulating the affairs of this world; he believed in it as something emotionally congenial to him, not as a metaphysical truth discovered and confirmed by the intellect; and from this belief he naturally deduced the theory that Right is Might. Applied to the history of the past, the theory bore fruit most grateful to a hero-worshipper; but when he was told that if in the past Right was Might, then it follows that Might was Right, he lost such manners and temper as he normally possessed, and drowned the argument in a flood of invective. Yet if history proves that Right is Might, it follows that the good cause has always been the triumphant; and if the good cause has always been the triumphant, then the triumphant cause has always been the good: Might, in fact, has been Right. Carlyle's attitude is characteristic of the Emotional School: unpalatable conclusions are to be rejected, but the rejection does not affect belief in the palatable premises.

The harm done by the Emotional School lies patent to the world; it has darkened counsel and confused issues in the past; and it still lends the sanction of great names to the complacent muddle-headedness of the majority. Its contribution of good is not so easily or generally recognized. In attacking the logical conclusions of the Intellectuals it fell into an excellent habit of appealing to facts, and this is a habit which modern thinkers might well study to acquire. Nothing is more fatally easy than, on slightly false premises, to construct a hopelessly false system, and the only safeguard is to test each logical deduction by comparison with all available experience. Had J. S. Mill asked himself severely, "When I say that poetry is good, do I mean only that poetry is pleasurable?" he might have saved himself from the Hedonistic fallacy.

This distinction that we have drawn between the Intellectual and Emotional Schools is, we believe, not only true, but also important, and must be taken into consideration by the future historian of nineteenth-century thought.

Giuseppe Baretti. By Lacy Collison-Morley. Introduction by F. Marion Crawford. With Portrait. (John Murray.)

IN the brief but excellent Introduction prefixed to the present work Marion Crawford begins by commenting on the singular position of Baretti in the world of letters: he left behind him two separate literary reputations, based upon works written in two languages. These two reputations, the Italian and the English, have remained separate for more than a century, because English writers interested in Baretti as a minor star in the Johnsonian constellation have usually been ignorant of or indifferent to his Italian fame, whilst, according to Marion Crawford, "the Italian of good average education rarely knows that Baretti was ever in England, still less that he wrote much more in English than in his native language." Mr. Collison-Morley is possessed of an equipment which enables him to bridge the gulf; and this he has done very satisfactorily.

After he was thirty Marcantonio Giuseppe Baretti spent very little time in his native land, and became thoroughly acclimatized in the country of his adoption. As he wrote to a countrywoman:

"My country has not treated me well enough to make it worth my while to turn my eyes towards her. Turin has better figs and better peaches than England, but they do not give you pensions of eighty pounds a year there as they have given me in England, and, with all due respect to my native land, I prefer pounds sterling to good figs and good peaches."

Yet his reputation is greater in Italy than in England to-day, being commemorated not only by the books written upon him by Piccioni, Ricciardi, and others, but also by a Florentine Critical Society and an eponymous newspaper. The family, though its pretensions to nobility do not seem above suspicion, is still well known in Piedmont, and certain buildings remain in the district of the Alto Monferrato to recall the memory of the Rivalta branch to which Giuseppe belonged. The name, we believe, is far from uncommon; but, had it not been for the *Frusta Letteraria*, little would have been heard of it.

Of the six chapters into which the author condenses the Italian portion of his biography, that which tells of "The *Frusta Letteraria*, and its Consequences" is by far the most important and interesting. Before his first visit to England (1751-60) Baretti had made some slight reputation by his verse, and had given a foretaste of his controversial powers by his attack upon the Professor of Literature at Turin; but it was not till his contact with English men of letters and study of English literature had added robustness and breadth of view to his natural ardour and turn for writing that he came to win an assured position in Italy as the wielder of the scourge (*Frusta*) of Aristarco Scannabue ("the Duncelkiller"). The paper was printed at Venice (nominally at Roveredo) and continued to appear fortnightly for about a

year in 1763-4, being also continued monthly for a short time in 1765 at Ancona (nominally Trento). Its main career was cut short ostensibly on account of a frank criticism of Bembo, the Venetian poet; but it had raised up numerous enemies in the persons of living victims, among whom a certain Celestine monk named Buonapede issued a counterblast and obtained the countenance of the authorities. Baretti had to go into hiding for a time, and even after his return to England was under observation by the Venetian police. Not that there was anything political in his satires, which were mainly directed against the fashionable "Arcadians," blank verse writers, and archaeologists, though Goldoni, the comedy writer, was also assailed. Baretti did good service in defence of the purity of literary Italian and in ridiculing the academies and their vapid verse writers; but he was somewhat indiscriminating in his contempt for archaeology, and was constrained to apologize to the Marchese Tanucci, who was Neapolitan Minister of State as well as president of the Herculaneum Academy. "The stupid trade of an antiquary" was only, he thought, fit for a porter (*jacchino*); at this early stage the procedure of many of its professors was certainly crude.

The author points out that Baretti had already attacked blank verse in his Italian edition of Corneille before he saw England; but he traces his depreciation of the Scots in No. 9 of the *Frusta* to Johnsonian inspiration. There is something very modern in the tone in which the Italian satirist insists upon the solidarity of Caledonian men of letters, and attributes their influence and repute to this cause rather than to their intrinsic merit. Among the "very few" Scotch writers whom he judges worthy to compare with "the hundreds" of celebrated English, he names Shaftesbury, Mr. Forbes, Bishop Burnet, and Dr. Arbuthnot, adding, "though I rather think he was a Scotchman too." If this be a slip for "Englishman," Baretti is mistaken; on the other hand, the first of the four certainly did not come from the north. As to contemporary Scots, Baretti praises Hume for his pleasant style, but notes his "frequent Scotticisms"; rates Robertson as a successful imitator of Johnson; and declares that "Tomson" is much praised but little read, and will never attain the fame of Pope. Mallet gets a good word on Richardson's recommendation, but Smollett is rather contemptuously dismissed. Adam Smith's "Wealth of Nations," be it noted, was only just about to appear. Baretti warns the admirer of the Scots, whose work he was reviewing, and all Italians studying English, not to rely upon the opinions of the English themselves in these matters;

"for I know few Englishmen who have not a spark more of imagination than they should have when their own affairs are under discussion. Few Englishmen will own that Milton's blank verse bores one at times; few will admit that Spenser's metre is most tedious; few that Pope is too far-fetched

and epigrammatical; and few that a portion of Swift's brain was always defiled with filth."

In view of the date at which they were written, and Baretti's as yet imperfect acquaintance with English literature, some of these criticisms are sufficiently remarkable. It is justly observed by Mr. Collison-Morley that, great as Baretti's obligations confessedly were to Johnson, he owed nothing to him in the matter of style. The excerpts we have just cited are, of course, translated, but there is abundance of the writer's English in existence to convince one of this.

Before he left England for his last sojourn of any length in Italy Baretti had published in London the first edition of his well-known Italian dictionary; and within two years of his return he issued his excellent 'Account of the Manners and Customs of Italy,' his first considerable work in our language. His entertaining travel-book, 'A Journey from London to Genoa, through England, Portugal, Spain, and France,' which followed in 1770, is an English adaptation of three volumes of letters written to his brothers and published in Italy several years previously. These two books (with his Italian and Spanish dictionaries) form the writer's claim to remembrance rather than those spiteful and unmannerly strictures upon Mrs. Thrale, which, as Mr. Collison-Morley remarks, are virtually all of his English writings that are read at the present day.

Giuseppe triumphantly writes home to his brother Filippo to tell him how "the king himself" had read and liked 'The Manners and Customs,' and how

"the other evening a beautiful lady, famous for her wit, her charm, her modesty, and many other good qualities, kissed me without ceremony in a very large assembly, saying she did so as a return for the pleasure which my second volume especially had given her."

The Society of Antiquaries had elected him a member the year before; the honourable (and at first honorary) appointment of Foreign Secretary to the Royal Academy soon followed. Between the two publications came the stabbing affray in the Haymarket, which, though it caused Baretti some distress and even anxiety, ended in a veritable triumph for him. Baretti was probably well advised in waiving his claim to have half of the jury selected from his own countrymen; and he claimed credit for the whole plan of his defence, which was aided by the testimony of Beauclerk, Johnson, William Fitzherbert, Burke, Garrick, Goldsmith, and Dr. Halifax. He complained that the report of his speech which appeared in the papers was mutilated and imperfect, "and in some places said just the opposite to what I really said." But the account which he contemplated writing himself, "containing some strange stories," unhappily never appeared; posterity has had to be satisfied with a version in *ottava rima* which was composed and given to the world by a grandnephew in 1857.

Johnson's opinion of his friend is, perhaps, too well known for quotation. Mrs. Thrale's estimate, despite their

bitter quarrel and mutual detestation, is probably not unjust :—

"His character is easily seen, and his soul above disguise, haughty and insolent, and breathing defiance against all mankind; while his powers of mind exceed most people's and his powers of purse are so slight that they leave him dependent on all. Baretto is for ever in the state of a stream dammed up; if he could once get loose, he would bear down all before him."

Garriek, who knew him well, spoke of his lack of veracity. In this respect he resembled his enemy Mrs. Thrale: it was a certain "mendacious falsehood" (the phrase is Miss Reynolds's), which provoked the only quarrel between him and Johnson. Baretto and Boswell hated each other heartily; and there was a mutual antipathy between the former and Goldsmith, who resented the superior assurance of the Italian when in company with the Hornecks. Baretto appreciated Englishwomen as greatly as he looked down upon his own countrywomen, "with their ignorance, their horrid manner, and their boundless superstition." The general summary of the English national character contained in the 'Lettere Familiari,' which is said by our author to be accepted in Italy as classical, is certainly acute enough. It begins "Every one there [in England] is convinced that England is the best country in the whole world," and goes on to credit us with bravery by land and sea, simplicity and benevolence, unostentatious generosity, "heroic charity." The English, he says,

"do their utmost to make money; but once they have made it, they spend it freely.... Noblemen in England are not proud and grasping, as they are in many parts of Italy. They are more anxious to win the love than the respect of their servants; and they are ashamed of being grossly ignorant."

Elsewhere he puts us "quite at the head of mankind," though adding a sentence which seems to imply that he considered us rather prone to rest upon our oars. As to literature Baretto championed Shakespeare against Voltaire, and had an unbounded admiration for English poetry and science. Mr. Collison-Morley holds him to have been the first Italian to know and appreciate us before Alfieri.

Temperance and industry were marked characteristics of Baretto, but, though he evidently had a good eye for a bargain, he had no turn for economy, and was a poor man to the last. He seems to have been good to his own countrymen when he found them in distress; but his continual drafts upon his brothers' resources finally wore out the bond of a strong family affection.

We have but slight reserves to make in our commendation of this interesting and well-composed book. The author is rather too sparing of his notes, and sometimes a little obscure in the matter of relatives and antecedents. One of his few foot-notes (p. 176) makes "the Lord Mayor Townsend" the recipient of Goldsmith's blundering ascription of the nickname Malagrida; it is Shelburne (the first Lord Lansdowne), who is usually said to have been called

after the unfortunate Jesuit. It is true that the celebrated verses on the "Bas Bleus" were supposed to have come from the pen of Sir William Pepys; but a note should have been added drawing attention to his denial of the authorship, which seems more likely to belong to Dr. Burney. Philidor, who shared with Baretto the proceeds of certain benefit performances in 1778, is incompletely described as "a well-known French musician": he was still better known as a chess-player. The portrait of Baretto which forms the frontispiece is not the well-known picture by Reynolds, but one in the possession of Mr. Murray. It is more pleasing as to features, but has not presumably so interesting a history attaching to it.

NEW NOVELS.

The Love-Brokers. By Albert Kinross. Frontispiece by P. B. Hickling. (Cassell & Co.)

MR. KINROSS'S aim in this novel seems to have been to indict the practice of the divorce court; and he has many rough things to say of the law and its agents. A president of the divorce court is represented as offering the severest condemnation of the system. This theme would not seem a likely one to take the reader; but the fact is that the tale is so vivid that one is carried forward on an increasing interest to the close. At the end we think Mr. Kinross has made a mistake. In order to avoid the stigma of the court, he has chosen a conventional way out for hero and heroine. But this writer is singularly individual, and holds us, whether he gives us romance or melodrama or philosophy. Some day he will find his proper *métier*, and then we shall expect a fine book.

Samson Unshorn. By Reginald Turner. (Chapman & Hall.)

MR. TURNER has steadily improved in his work, and we do not hesitate to pronounce his latest novel the best he has done. Oddly enough, it deals with a theme which seems much in the air just now, namely, the founding and conduct of a huge miscellany of cheap papers and periodicals. *Samson Unshorn* we must accept as Mr. James Maxwell, who becomes a millionaire proprietor of newspapers at a very early age. This character is excellently painted and never over-emphasized, unless it be in the crowning scene. The story, as may be imagined, is full of satire, and some of it is very good satire. A gentle sense of humour plays over it; and the people are real. We welcome Mr. Turner's arrival. But we would point out that the book is vitiated by a grave error in taste on the penultimate page, apparently due to the author's desire to keep his heroine conventionally respectable.

Galatea of the Wheatfield. By M. E. Francis. (Methuen & Co.)

THE idyllic beginning of this story is hardly in accordance with the rest of it,

which seems to be set in a false key, and closes upon something nearly resembling a discord. Whatever of unreality there may be in the earlier chapters is easily lost sight of through a pervasive atmosphere of romance, and the author's powers of characterization. It is an old tale that she sets forth to relate—the vicissitudes of a beautiful rustic who loves above her station, and the subsequent dispersal of her dream. The conclusion is plausible enough in itself, but rendered forced and unreal in the treatment. We cannot but feel that Tabitha suffers more at the author's hands than from her actual uncongenial environment when she visits her lover's relatives; while the chivalrous young lover himself undergoes an abrupt conversion to snobbery. The complete *volte-face* performed by the youthful pair is unconvincing. The heroine ultimately bestows her hand, and presumably her affections, upon a worthy, but boorish, farm hand, and her well-born sweetheart espouses his pretty cousin.

Starbrace. By Sheila Kaye-Smith. (Bell & Sons.)

THE promise which we saw in Miss Kaye-Smith's first novel is renewed and partly fulfilled by this moving and tragic story, of which the only considerable fault is the obvious effort by which the author arrives at dramatic situations. The principal character is the son, by a *mésalliance*, of an aristocrat called Starbrace, who, by incurring his father's wrath, is reduced to the status of an English agricultural labourer in the first half of the eighteenth century. Young Starbrace, who inherits his father's pride and his mother's ill-breeding, is a mettlesome boor of eighteen, when his grandfather suddenly takes charge of him, and authorizes his chaplain to educate him. It shows the power of Miss Kaye-Smith's art that we heartily dislike this virtuous, suave, but inflexible disciplinarian, though young Starbrace receives no unjustifiable ill-usage at his hands. To this tutor is indirectly due his pupil's disastrous association with a gang of highwaymen and heroism at Prestonpans. The author writes with uncommon verve and decision.

A Little Green World. By J. E. Buckrose. (Hutchinson & Co.)

MR. BUCKROSE has shown, in more than one attractive story of country life, that he possesses a combination of gifts of a high order. He has a sense of drama, insight, a feeling for nature, and humour, and these qualities are effectively displayed in his latest novel, which he calls "a village comedy without a plot and without a problem." The narrative, if "without a plot," has plenty of movement, and the character-drawing is full of vitality. Lydia Bell, with whose doings and suitors the story is mainly concerned, is a vivid and pleasing figure, and the other characters, though not wholly free from touches of caricature, stand out clearly and har-

moniously. Mr. Buckrose knows intimately the lives of the people who dwell far away from towns, and, though the note he usually strikes is one of sympathy, he can reveal their foibles and pettinesses. Some parts of the book are marred by verbal witticisms from which his sense of humour might have saved him.

Penelope Ann. By J. Henry Harris. Photographs by Charles F. Grindrod. (Greening & Co.)

It is a pity that Mr. Harris has not troubled to stiffen his Cornish romance with a stronger plot, for its atmosphere is delightful. The story is of the slightest, though it ends with the marriage of the heroine. Mr. Harris, however, has not cared very much about that. He has been interested in depicting life and character among these Cornish fisher folk at Porthilly. The book is in reality a collection of sketches, local portraits, habits and superstitions. As such it will charm Cornish folk and all those who love their county. The photographs representing the characters are more successful than this sort of illustration usually is.

Miss Pilsbury's Fortune. By Christine R. Shand. (Mills & Boon.)

MISS PILSBURY was the only child of poor, but honest parents who, becoming unexpectedly rich, are doomed to lead a joyless life in gilded halls surrounded by scornful aristocrats whose titles seem to us more than a little "mixed." Their daughter meanwhile is wooed and nearly won by a dissolute sprig of nobility; but in the nick of time appears the deceived and deserted love of former days, with infant, ring, and cough, complete even to the handkerchief which, when withdrawn from her lips is stained with red. Shortly after the failure of a bank releases Miss Pilsbury from the burden of wealth, and leaves her free to form a marriage of affection with the exemplary playfellow of her childish years. The story is scarcely remarkable either for originality or subtlety. The descriptions of Quaker life are drawn with sympathy, and apparently from knowledge.

SHORT STORIES.

The Green Curve, and other Stories. By Ole Luk-Oie. (Blackwood & Sons.)—These eleven military tales, some of which exhibit the terribly picturesque aspects of modern warfare, are here and there worthy of comparison with the late Mr. Arnold-Forster's *tour de force* of romance mingled with technicality, 'In a Conning Tower.' In 'The Joint in the Harness' the dirigible airship figures as a vulnerable, but deadly agent of destruction. In 'Mole-Warfare,' an imaginary incident in a Russo-Japanese war, the catastrophic climax seems like an argument in a brief for the defence of General Stoessel for surrendering Port Arthur. The title-story deals with the problem of the *bouches inutiles* in a besieged town, and displays an animus against government by civilians which is doubtless as old as civilization. Three or four tales,

more or less relating to the Boer War, are genuinely humorous; and sympathetic insight is shown in 'The Limit,' a tale in which, after contemplating various discomforts, the reader sees the point at which a soldier's patriotism may suddenly vanish. "Ole Luk-Oie" has done well, and should continue writing.

Studies in Wives. By Mrs. Belloc Lowndes. (Heinemann.)—The first two, as also the fourth and sixth of these half-dozen "studies," may fairly be said to satisfy those difficult tests which differentiate the novelist from the writer of short stories. They are exactly of the right length, contain no flat passages, and deal with situations which are striking and original. In all six we notice that faculty for sympathetic, yet discriminating observation, which accompanies this author's essays in character drawing. The subjects are in no case what is conventionally known as "pleasant," but—this is also a characteristic of Mrs. Belloc Lowndes—no attempt is made to treat them from the non-moral—and inhuman—point of view. At least half of these stories, indeed, seem to be written with a purpose, the inculcation, namely, of the Catholic view concerning divorce. But for one or two lapses, the author writes in an excellent style.

The Stairway of Honour, by Maud Stepney Rawson (Mills & Boon), is divided into three sections—tales of olden days, tales of the eighteenth century, and tales of to-day, so that there is no lack of variety. Of these sections the third is undoubtedly the best, as the first two, although written with grace and charm, are enveloped in an atmosphere of artificiality that detracts from their interest, except as a pretty performance. The author is at her best in 'A Visit to the Enchantress,' 'The Warrior's Mother,' and 'The Squire goes to School,' all excellent examples of her talent for reticence, tenderness, and wit. 'The Adventurers' is a cleverly treated episode which would have interested us more but for a certain accidental reminiscence of another and a better-told tale, Stevenson's 'Providence and the Guitar.' The resemblance is slight, it is true, but it suffices to rub the bloom off the illusion. For the rest, with regard to the former portion of the book, Mrs. Rawson should guard herself against a tendency to over-opulence of adjectives and excessive playfulness.

Ireland and horses are again the themes selected by Miss Dorothea Conyers, and, as usual, she deals with them in an attractive manner. In the most ambitious of the stories contained in *The Conversion of Con Oregan* (Hutchinson & Co.) we have, in addition, a telepathic element, contributed by the heroine, who makes a much stronger appeal to us than the average wild Irish girl of fiction. In another tale we once more encounter the "Boy" of an earlier novel, who does not seem to have gained either in wisdom or morals from his six years' domestication upon Irish soil. The short sketch 'Burglary' is on different lines from most of the others, and appears to be founded on an original idea.

More Bunkum. By Frank Richardson. (Eveleigh Nash.)—Mr. Richardson frankly confesses that his books are an "insult to the public," and it is not for us to contradict him. We should prefer to put it more civilly, and say that Mr. Richardson is a licensed jester, who gets his laugh because he is supposed to be funny rather than because he is so. His new collection of stories is of the familiar pattern, only partly about

whiskers, and he professes to have asterisked the tales concerned with them for the benefit of the reader. Fortunately also he has been merciful in only making casual references to his pet subject in several of his stories.

Mr. Richardson's Preface is personal. He explains himself in it, and shows how he came to take up whiskers. He begins with his schooldays, mentioning his contemporaries. At Oxford it appears, Prof. Yorke-Powell (*sic*) said to him: "Richardson, you will always be a fool, but your sense of humour may prevent you from being a damned fool." After that it would be a pity to deny Mr. Richardson a sense of humour; yet we cannot profess to be enlivened by these miscellanea of stories. Sometimes they are caustic; always they aim at satire; and generally they are flippant. Flippancy is very well if it be artistic; but Mr. Richardson would be the last to lay claim to artistic powers.

In the United States have been developed a theory and a practice of the short story which have almost crystallized into a convention. If one reads an American *conte* nowadays, one can recognize its origin in a page or two. Perhaps similarly Americans can detect an English story. The formula seems to have grown up in the hands of several writers, notably Mr. Howells and the Boston school. At its best it is an admirable prescription, as the pages of American magazines testify constantly. At its worst it is a perfunctory formula, the fabric and ghost of something that is not there. Miss Clare Benedict's volume *A Resemblance, and other Stories* (Putnam's Sons), is an exhibition neither of the best nor of the worst. It is a good, sensible, workmanlike fulfilment of the formula. There are ten stories here, which have been reproduced from eminent American magazines. They are characterized by the over-refinement, the over-subtlety, and the over-elaboration of the school; but they convey also its sincerity, its aim at being honest, and at the same time intellectual, and its almost morbid disregard of form or plot. One may read these stories with a sense of gentle satisfaction, if with no thrill.

Anatole France has reprinted, under the title *Les Sept Femmes de la Barbe-Bleue et autres Contes Merveilleux* (Paris, Calmann-Lévy), partly from the *Revue de Paris*, four important stories, the most interesting of which, 'La Chemise,' is singularly wanting in originality of theme. The king is a neurasthenic, before that modern malady was invented. The doctors differ, but finally declare that he will never be well until he wears the shirt of a happy man. A Royal Commission is appointed to search for such a garment. It divides into a majority and a minority, the former desiring to find the shirt among the prosperous, while the minority believe it more likely to be discovered among those thought "wretched" by their "betters." At last the second section trace a humble philosopher in apparent distress, who stoutly maintains that he is happy, and proves his case. Unfortunately, as in at least one earlier story by another writer, he has no shirt. The style is different from that of the author in the ironic passages of 'Sur la Pierre Blanche' and 'L'Île des Pingouins.' It is an exact reconstitution of that of Voltaire in two of the best-known tales of the eighteenth century. Some critics are delighted with 'Le Miracle du Grand Saint Nicolas,' not attractive to ourselves; and we fail to find much charm in the whitewashing of Blue Beard. Characteristic passages, of course,

abound in the volume, and light up the reconstruction of Perrault's 'Sleeping Beauty in the Wood,' in which are described the subsequent adventures of the aged courtiers who attended the princess.

OUR LIBRARY TABLE.

A Bishop in the Rough. Edited by the Rev. D. Wallace Duthie. With a Preface by the Bishop of Norwich. (Smith, Elder & Co.)—After the lapse of over forty years the journal which the present Bishop of Norwich kept of his life in British Columbia, and of his travels in the United States, the islands of the Pacific, and the Chinese Empire, has been rescued from oblivion by a discriminating and appreciative editor. Although it describes much that has passed away, Mr. Wallace Duthie is fully justified in his opinion that it has lost little of its freshness and interest. The Bishop adds a Preface of his own, in which he takes occasion to give a vivid character-sketch of that doughty church worker, Dr. Walter Farquhar Hook of Leeds—"the man who gave the impulse to my own life."

It was at New Westminster on the Frazer river that the young clergyman began his ministrations, in circumstances that would have made most men think only of discovering the quickest way to get back to England. His first residence was a log hut, which three miners handed over to him because it had served their turn. Here he was brought face to face with the reality of things, and made the discovery that there are only six necessities for life: "shelter, fuel, water, fire, something to eat, and blankets." It says much for this emulator of Mark Tapley that when he first appreciated his surroundings he sat down on his bunk and indulged in a hearty laugh. All round New Westminster was dense virgin forest. Mr. Duthie declares that "Mr. Sheepshanks was a backwoodsman by nature," and the journal records only one instance of his losing himself in the woods. Then he sat down on the trunk of a tree, lit his pipe, and waited till the rising of the moon gave him his bearings. The incident, trifling in itself, reveals the self-reliance and clear-headedness of the man.

Hard as were the conditions of life at New Westminster, they were the height of comfort in comparison with those at the Cariboo goldfields. In this "abomination of desolation," which was almost inaccessible, Mr. Sheepshanks and his co-worker, Mr. Dundas, did much good in the rough mining camp. The impression they made was aptly conveyed by one of the miners themselves: "Wal, whether those chaps do much good I don't know. But anyhow they've got grit." Speaking for himself, Mr. Sheepshanks wrote: "I never received anything but kindly and respectful treatment from the miners." Here is a description of a church service in the largest drinking saloon in the district:—

"The monte tables were swept away at the further end of the saloon, and benches and chairs put out for the congregation, and a small table for me. I rang the dinner bell up and down the street, and at the door of the saloon, and soon had a gathering of about thirty men. There was not a woman on the creek.....The men sang fairly well, and listened attentively and gravely. Levity or obvious inattention would be thought bad form. At the other end of the saloon 'bar-keeper' was handing out occasional cocktails.....When 'the preaching' was over, as I was thanking 'bar-keep' for his courtesy, he politely offered me a drink. 'Thank you, I don't use it, but I will take a cigar.' 'Wal, sir, I guess you had the whole crowd here this evening.' 'Whom do you mean?' 'Why, sir, all the gamblers. Did you observe that handsome Jew right opposite you? That was Lichenstein, who keeps the bank.'"

There are many typical cases cited of Englishmen of education who had gone to the goldfields in the hope of gaining a fortune, and drifted beyond the pale of civilization, as it were, under the stress of disappointment. More than once occurs a meeting like that with the man stripped to the waist, baking bread: "Where have I seen you before?" "I met you when at Cambridge."

Mr. Sheepshanks paid a brief visit to England in 1864 for the purpose of raising funds to build a new and worthy church at New Westminster in place of the temporary building, and on his way across the United States visited the Mormon capital at Salt Lake City. He had a long interview with Brigham Young, preached at his request a sermon to an assembly of 3,000 Mormonites, and went once to hear a play in the theatre, where "there was a considerable preponderance of females and an overwhelming number of children." If the applause became too loud, the president merely pulled back the curtain of his box, looked round, and at once all was hushed.

The later portion of the journal relates to the tour in China, whence Mr. Sheepshanks returned to Europe across Mongolia and Siberia in the pre-railway days. He gives a very interesting account of the lamas of Ourga, and he witnessed the ceremony of the Grand Lama, i.e., the Taranath Lama—leaving for country quarters. As the great man, raised high in a sedan chair on the shoulders of his attendant lamas, passed the traveller, he looked displeased at his not kneeling like the rest—which "British obstinacy forbade"; but he quickly recognized that the recalcitrant was a foreigner, and the expression of this human god turned to "a stare of eager curiosity." Mr. Sheepshanks succeeded in bringing away a genuine Tibetan prayer wheel, which a young lama procured for him "at a good price."

The writer had, in the course of his travels under conditions when travel was much more of a toil than the pleasure it has since become, many adventures, and they certainly lose nothing in the telling, for there are many good stories. It fell to the Bishop's lot to be the chief actor in one or two curious coincidences. In the year 1859 Bishop Hills gave to Mr. Sheepshanks his New Westminster charge. In 1894 Bishop Sheepshanks presented his old chief to a living in his diocese. In 1867 Mr. Sheepshanks, in passing through Siberia, gave a Greek archimandrite his views as to bishops being too highly paid in our Church, and curates being paid too little. Forty years later a Norfolk gentleman met the same archimandrite, who referred to the incident, and wondered what had happened to his English visitor. On hearing that he had become a bishop, he expressed curiosity to know whether his opinions had remained unchanged. The Bishop's comment, "I will tell the old gentleman when I next meet him," is typical of the breezy optimism and sound good sense which he displayed throughout his career "in the rough," and with which this narrative is redolent.

FURTHER excellent Church work is recorded in *Eighteen Years in Uganda and East Africa*, by Bishop Tucker, 2 vols. (Arnold). This book is really a history of the Uganda Protectorate, and deals with so many and such weighty issues that an adequate notice within narrow limits is difficult. Bishop Tucker's inevitable references to controverted questions are marked by fairness and good taste; we may mention his treatment of the thorny subject of the

Roman Catholic Mission. His narrative is concerned in the first instance with strictly missionary matters, and with politics as incidental to them—for the affairs of the British East Africa Company and the events connected with the annexation are inextricably intertwined with the history of the Mission. There are not many passages of ethnological interest; and in this direction the Bishop is perhaps hardly a safe guide, as he says (p. 96) that the tribal institutions of the Baganda—which are only a more highly developed form of those virtually universal among the Bantu—were "never, I am convinced, evolved from within. [They have] come from the outside; from whence it is hard to say, but most probably from Abyssinia." The following passage throws an interesting side-light on the social organization of the people:—

"The problems connected with the relations of capital and labour, with which the European is so familiar, were unknown in Uganda at the time of which I am writing. The payment of wages was a novelty, little appreciated and hardly understood. The peasant rendered to his chief as a matter of course the labour of his hands. The chief thanked his dependants for their services as those who served him willingly: 'Mwebale, mwebale, ban-ange' ('Thank, thank you, my friends'), was his greeting as he went among them, as they laboured at house or fence. 'Awo munange' ('How kind of you, my friend') was the answer.....A missionary who tried to get a house built by paid labourers found that the only men in the country who would work for him were those who had the misfortune to be in debt. On visiting the building, to view the progress of the work, the missionary neglected to thank his workmen. He was reminded by his men of his neglect. 'But,' he pleaded in excuse, 'I pay your wages, why should I thank you?' Then came the answer: 'Was it ever known since the world began that a master refused to thank his men?'"

Other parts of the enormous diocese are dealt with besides Uganda proper: we get graphic pictures of the Kilimanjaro district; the missions at Freretown and Rabai, behind Mombasa; the Mpwapwa and Mamboya country, Bunyoro and Mount Elgon, and the Masai. The numerous illustrations, from the author's water-colour sketches, add greatly to the attractiveness of the book. Some misspelt proper names and Swahili words have escaped correction in the reading of the proofs. The mention of Swahili reminds us that Bishop Tucker seems a little hard on that language (ii. 216), cordially as we agree with his objection to its use in the schools of Uganda, to the exclusion of the rich and beautiful vernacular.

The Thoughts of Lucia Halliday, edited by R. M. (Methuen & Co.), are, as is customary with their kind, haphazard musings, generally commonplace enough, on a variety of topics, sublime and trivial, and make rather excessive demands upon the indulgence of the reader. "Thoughts" on books, religion, and morality are jumbled together with reflections called forth by violin strings, snow in summer, picture-hanging, and table d'hôte small talk; and all are set forth with the familiar air of combined aloofness and instruction evident in such a passage as the following:—

"For it is too true that in many instances life separates more than distance or death. Clough has given us a striking picture of this in his beautiful poem 'Qua cursum ventus,' where two ships, becalmed at eve, are carried far apart through the night, as the wind rises, and in the morning they find they are no longer side by side as before."

In a similar vein we are told of the Basques that "their origin is, however, obscure, and philologists have disputed over their language"; and of 'Comus' that it "would have been out of place in Charles II.'s court." The volume includes one or two short poems gracefully expressed, and a collection of "Anecdotes."

THE ENGLISH CHURCH PAGEANT.

FOUR years ago we chronicled the opening of the Pageant movement. The spectacle at Sherborne has been more fruitful of results than its promoters could have anticipated, and has enabled other towns to out-distance the originators. The main features, however, remain unchanged. Pageants testify to the value for popular purposes of teaching conveyed more directly than any book can convey it, to a revived interest in colour and beauty, and perhaps to an awakening of genuine dramatic feeling. They are essentially democratic folk-spectacles; and this quality was exhibited to the full in the biggest of all the series, which we witnessed last week at Fulham. The episodes were presented in such a way as to enlist the interest and active service of Churchmen of all classes from the different deaneries and districts taking part; and the organizing of the voluntary performers, 4,500 in number, can have been no light task. Nor was the task lightened by "swapping horses in mid-stream"; certain defects in the performance were probably due to the exchange of Mr. Frank Lascelles for Mr. Moss as Master which took place on the very eve of presentation. It was a piece of ill-fortune that the Master of the Pageant as performed should have been in command for a few weeks only.

In the Pageant as designed there was one great fault: it was too long. At the actual presentment on Thursday, the 10th inst., there was another: it was too slow. Probably the attempt to give ten episodes in the afternoon was an initial error. When to this we add the long waits between the acts, made longer by dismal weather, and by the dragging of all the choral interludes, and the apparent love for retardation of the conductors, it is not surprising that the show lasted more than four hours. In consequence, though all the seats were paid for, there was a very poor attendance in the evening, and row upon row of empty benches faced the performers. The depressing weather was, perhaps, in part responsible for this. But all through the afternoon performance there was a lack of verve, reflected in the listless air of the spectators, who showed enthusiasm only at the very pretty children's dance at the end of the miracle play. As one put it, "What all the saints have failed to do has been achieved by a ballet; these children have brought the house down." At the same time we must add that the feature seemed in keeping both in style and manner. This was far from being the case with the dance of the spangled maidens at the close of the "Seven Bishops" scene in the evening. The whole performance of the first day was rather a dress rehearsal; and we believe that many features underwent a change for the better on the succeeding days. But while a play which is to run for a hundred nights or more can well afford to waste a night, this is not the case with a pageant whose outside limit is a fortnight. Altogether, the impression left on our minds was that of a great opportunity largely missed through insufficient rehearsing. We say this even allowing for the inevitable defects of amateur performances—defects we are willing to palliate in regard to the enthusiasm and real sacrifices which many taking part displayed.

It was, as we have said, a great opportunity, and we must commend the effort to teach the English people something of what the continuity of the Church means, to bring before their eyes the exuberant gaiety and brightness which, along with squalor and ugliness, were so marked a feature of the Middle Ages. Nowadays we have all the

ugliness, more than all the misery, and, except in the private mansions of the "triumphant classes," but little of the joy and splendour. The promoters have been blamed—we think, unfairly—for laying so much stress upon one aspect of Church life. But no one who knows the Middle Ages is ignorant that the cloister was one of its main features; that the monastic ideal was regarded by many who did not follow it as far the highest; and that the destruction of religious communities was not merely the aim of royal brigands like Henry VIII., but also definitely and theoretically the objective of Luther and Melancthon. In thus emphasizing the importance of monastic ideals in the Middle Ages, and stigmatizing the robbery of the sixteenth century, the promoters of the Pageant were not only within their rights; they would have been untrue to the perspective of history had they done otherwise. On the other hand, we think the dull and spiritless scene of Parker's consecration might well have been exchanged for some more definitely "Evangelical" episode, such as a sermon by Wesley or the foundation of the Church Missionary Society.

To come to the details of the performance, from start to finish the colour arrangements were admirable. Whether we take the blue of the warriors in the early scenes, or the costumes of James I. and his courtiers, or the crowd at Laud's execution, there was no mistake artistically or (so far as we could judge) archaeologically. The crowds and processions were well marshalled, and walked on the whole with dignity, but not always. In scenes like the coronation of Edward VI. and the trial of the Seven Bishops there was a great want of men in the crowd, also of noise; they were not "rowdy" enough, and were afraid of "giving themselves away."

By far the most dignified and impressive of all the episodes was the funeral procession of Henry V., in the evening. The whole arrangement of this, including the 'Dies Iræ,' was masterly, all the more effective because it was entirely without dialogue. Dialogue, except occasionally, is out of place in a pageant. From the nature of the performers, it is likely to be imperfectly executed; from the nature of the scene, it is sure to be imperfectly heard by many of the spectators. There was undoubtedly too much talking in this pageant, and the talk was nowhere of a very high order. One scene, which might have been the best, was irremediably spoiled by atrocious acting. Every schoolboy knows the story of Becket's murder, and we believe that any schoolboy taken at random would have made of it something more life-like and vivid than the presentment at Fulham, following as it did the rather affecting episode of Becket's entry into Canterbury and the coming of the four knights. We learn that this death-scene was cut out in later performances, and we are glad of it.

For the closing scenes both afternoon and evening we have nothing but praise: magnificent as spectacles, they were worthy of all that had preceded. The acting, as we have said, was nowhere first-rate, and sometimes third-rate; but the speaking of Latimer's sermon on the plough was effective; so also was the miracle play.

Despite a few flaws and a slight hint of a controversial tendency, the Pageant may be regarded on the whole as both true to history and fair to see. As was but fitting, it was preceded by an impressive choral Eucharist, and a sermon, brief, but effective, by the Bishop of London.

THE COLCHESTER PAGEANT.

THE rehearsal of the Colchester Pageant, to which the press was invited last Saturday, was carried out under conditions of weather which did not allow the players a fair chance. Though the rain had ceased before the performance began, the ground was so bemired as to "crave wary walking." Impetuous warriors could not help slipping, and the dancing in the middle of the arena was sadly hampered. Still there was plenty of spirit and ingenuity in the action, and when the whole has been revised and reduced it should prove one of Mr. Louis N. Parker's great successes. He mentioned at the luncheon given in the Town Hall that the scheme had been some two years in preparation, and the enthusiasm of the crowd of workers was evident throughout. Mr. Parker has had the support of a mayor of literary taste, and undefeated optimism. Much credit is due to the Mistress of the Robes (Mrs. Wm. Claridge), the Mistress of Designs (Miss Hastings-Irwin), and the Mistress of Headdresses (Miss Senior) for the excellent results of their work. The dresses were brilliant, and specially effective in the various children's dances. It was difficult to judge of the dancing itself in the conditions aforesaid, but, with all allowance for uncertain footing, the performers seemed somewhat at sea in their evolutions. The Morris Dance and Stately Dance will, however, with more practice, be as successful as the more irregular Dance of the Roman Maidens and of Fishermen and Fishwives. The Rigadoon, with Sir Arthur Sullivan's music, is worthy of applause for its colour and movement.

The scene in the Castle meadow has as its centre a white-columned temple inscribed "Iiviri et Senatus Coloniae Claudianæ." To the right of the spectator a gently rising bank allows of two effective entrances at some distance. The further of these entrances at the back of the meadow gave an occasion to emphasize the excellent horsemanship shown throughout. Cavaliers and chariots of different periods moved with ease and dignity. The mounted trumpeters were the best we have heard for some time. Sheep with blue ribbons round their necks, led by a band of girls, produced a pleasant pastoral effect, and one of their number was so determinedly histrionic as to intervene unexpectedly in the Morris Dance.

Colchester can claim an exceptional amount of history for a pageant, and the frequent references to the oyster, which had a song to itself, written by the Mayor, and the fisheries of the river Colne are justified by local pride. The ancient Briton who discovered the excellent quality of the unknown bivalve was ingeniously introduced; the noble and his followers who attempted to seize the fisheries were soundly thrashed; and a fishwife played Madame Sans-Gêne with Henry VI. in spirited style. The advance of Thomas Audley, Town Clerk, to honour and distinction did not interest us, and might be omitted.

There are, moreover, other scenes, or portions of scenes, which might well disappear. As, we suppose, about a third of the audience at best can hear the best speakers, the talk should be rigorously curtailed, e.g., the explanation by a mounted herald of 1189 of Murdrum, Lastage, Pontage, &c., to a comic old rustic, and some of the opposition between Bailiffs and Abbots. The whole episode of Eudo Dapifer went tediously. The capture of Colchester by the Roundheads, and shooting of two of the leading Cavaliers by a firing party, had admirably dramatic moments; but the details repre-

sending the defence of the town, and the talk of the Cavaliers during the siege were far too long. The selection of a comely bride on two occasions at sight (somewhat in the manner of the folk-tales and fairy stories of our youth) was much more to the point.

The Romans, with the irruption of Boadicea and the triumph of Claudius, and Queen Elizabeth entertained by dances, old King Cole, and a magnetic shock from Dr. Gilbert, the author of 'De Magnete,' provided the best episodes. The song of Helena and her maidens to welcome Constantius Chlorus,—

Roman, come to the land of roses
Where the meadow river slips to the sea,

was pretty and well executed.

A white-bearded chorus came forward at the close of each scene and sang verses which were tasteful (as might be expected from Mr. James Rhoades), but approximated too nearly to the jejune remarks of their Greek prototype.

THE LATE MR. GEORGE MEREDITH.

9, New Square, Lincoln's Inn, W.C., June 16, 1909.

As solicitors to the executors of the late Mr. George Meredith, we think it as well to call the attention of all persons who have in their possession any letters or other documents written by him to the fact that the copyright in such letters and documents is now vested in his executors.

WALTERS & Co.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Balsillie (David), *Is a World-Religion Possible?* 4/ net.
Barnes-Lawrence (A. E.), *The Holy Communion: Its Institution, Purpose, and Privilege*, 6d. net. Second Edition.
Dreyfus (Hippolyte), *The Universal Religion: Baháism*, 4/ net. Treats of its rise and social import.
Foster (G. B.), *The Function of Religion in Man's Struggle for Existence*, 5/ net.
Macleane (D.), *Our Island Church*, 2/6 net. Sketches from the History of English Church and State.
Momerie (Rev. A. W.), *Essays on the Bible*, 3/6 net. Edited by Mrs. Momerie, with a preface by J. Nield.
Morgan (G. Campbell), *The Book of Job. Part of the Analyzed Bible*, 3/6.
Resurrectio Christi, 3/6 net. An apology written from a new standpoint, and supported by evidence, some of which is new.
Rivière (J.), *The Doctrine of the Atonement*, Vol. II., 7/6.
Smyth (W. Woods), *Bankrupt Views of the Bible: Part I.—Bankrupt Views. Part II.—What is the Bible?* 2/6 net.
Spinoza's Short Treatise on God, Man, and Human Welfare, 6/ net. Translated by L. G. Robinson.
Tisdall (W. St. Clair), *Comparative Religion*, 1/ net.
Worsley (F. W.), *The Fourth Gospel and the Synoptists*, 3/ net. A contribution to the study of the Johannine problem.

Law.

- Gour (H. S.), *The Penal Law of India*, 22/6 net.

Fine Art and Archaeology.

- Arts connected with Building, by R. W. Schultz, C. F. A. Voysey, and others, 5/ net. Lectures on craftsmanship and design delivered at Carpenters' Hall, London Wall, for the Worshipful Company of Carpenters. Edited by T. Raffles Davison, with 98 illustrations of old and modern work.
Carmichael (M.), *Francia's Masterpiece*, 5/ net. An essay on the beginnings of the Immaculate Conception in art.
Lennygon (Francis), *The Decoration and Furniture of English Mansions during the Seventeenth and Eighteenth Centuries*, 31/6 net. Contains several plates.
Proceedings of the Cambridge Antiquarian Society, No. LII., 7/6 net.
Studio, Vol. XLVI., 6/ net.

Poetry and Drama.

- Carswell (D.), *The Dawn, and other Poems*, 1/ net.
Cawein (M.), *New Poems*, 5/ net.
Chronicle History of King Lear, 2/6 net. The original of Shakespeare's 'King Lear.' Edited by Sidney Lee.
Edwards (Rev. B.), *Songs of a Parish Priest*, 2/ net. Enlarged Edition.
Figgis (D.), *A Vision of Life*, 3/6 net. Poems with an Introduction by G. K. Chesterton.
Gibson (R. E. L.), *A Miracle of St. Cuthbert, and Sonnets*.
Gregory (Lady), *Seven Short Plays*, 3/6 net.
Martin (S.), *The Return of the Gods*.
Milton: The British Academy Tercentenary, 1/ net. Contains Meredith's lines, Dr. A. W. Ward's oration, and summary of Sir F. Bridge's address.—Samson Agonistes and the Hellenic Drama, by Sir R. C. Jebb, 1/ net. From the *Proceedings* of the British Academy.
Rice (C. Y.), *Nirvana Days*, 5/ net. A few of the poems in this volume are reprinted from two of the author's earlier volumes, the rest are new.

- Spenser (Edmund), *The Faerie Queene*, 2 vols., 105/ net. A limited edition printed on fine hand-made paper in the Cambridge type.
Webb (F. J.), *World-Music, and other Poems*.

Music.

- Handel-Mendelssohn Festival, Crystal Palace, 1909: Selection to be performed on June 24, 2/6. Words and music.

Bibliography.

- Griffin (Grace G.), *Writings on American History, 1907*. A bibliography of books and articles on United States and Canadian history published during 1907, with some memoranda on other portions of America.
Select List of References on the Valuation and Capitalization of Railroads, 10c. One of the publications of the Library of Congress.

Philosophy.

- Denls (Leon), *Here and Hereafter*, 3/6 net. A treatise on spiritual philosophy.
Kirkpatrick (E. A.), *Genetic Psychology*, 5/ net. An introduction to an objective and genetic view of intelligence.

Political Economy.

- Bernstein (E.), *Evolutionary Socialism: a Criticism and Affirmation*, 1/6 net. Translated by Edith C. Harvey. One of the Socialist Library.

History and Biography.

- Brasenose College Quatercentenary Monographs: Vol. I., General, by F. Madan, A. J. Butler, and E. W. Allfrey, 10/6 net.
Brasenose College Register, 1509-1909, Vol. I., 15/ net.
Brown (J. E.), *Chantry Certificates for Hertfordshire*, 2/ net. A transcript of the return made by the Commissioners in the reign of Edward VI., with an introduction.
Calendar of State Papers, Domestic Series, March 1st, 1676, to February 28th, 1677, preserved in the Public Record Office, 15/. Edited by F. H. B. Danell.
Dictionary of National Biography: Vol. XVI., Pocock—Robins, 15/ net. Reissue.
Duff (J. Wight), *A Literary History of Rome*, 12/6 net. From the origins to the close of the Golden Age.
Enock (C. R.), *Mexico*, 10/6 net. Deals with its ancient and modern civilization, history and political conditions, topography and natural resources, industries, and general development, and has a map and 75 illustrations, and an introduction by Major Martin Hume. One of the South American Series.
Greswell (Rev. W. H. P.), *Chapters on the Early History of Glastonbury Abbey*, 6/6.
Hodgson (W. E.), *The Life of Thomas II., Archbishop of York, and his Connection with Southwell Minster*. An essay for the eight hundredth anniversary of his consecration, to be held at Southwell on June 29. Contains 4 illustrations.
Janssen (J.), *History of the German People*. Vols. XIII. and XIV., 25/.
Mathews (J. M.), *Legislative and Judicial History of the Fifteenth Amendment*. One of the Johns Hopkins University Studies.
Memorials of Old Middlesex, 15/ net. Edited by J. Taverer-Perry, with many illustrations.
Pipe Roll Society, Vol. XXIX. The Pipe Roll for the twenty-sixth year of Henry II., collated with the Chancellor's Roll for the same year, with an introduction by Mr. Round.
Trenholme (Rev. E. C.), *The Story of Iona*, 8/6 net. With illustrations from photographs and drawings by Frances M. Richmond, and maps.

Geography and Travel.

- Beckett (A.), *The Spirit of the Downs*, 10/6 net. Impressions and reminiscences of the Sussex Downs, with 20 illustrations in colour by Stanley Inchbold.
Holidays Abroad. An illustrated booklet of a series of tours in less-known districts of Holland, North Germany, &c.
Holland (Clive), *Tyrol and its People*, 10/6 net. The author deals fully with the romantic history, people, and scenery of this corner of the Austro-Hungarian empire. The volume has 16 illustrations in colour by Adrian Stokes, and 31 other illustrations and a map.
Wherry (George), *Notes from a Knapsack*. The subjects of the chapters were suggested during climbs or walks in vacations spent on the Alps, or in the fields and villages at home, with illustrations.

Sports and Pastimes.

- Maclaren (A. C.), *Cricket*, 3d. With portrait and other illustrations.
Vasse (W.), *Three Years' Sport in Mozambique*, 8/6 net. Translated from the French by R. and H. M. Lydekker, with 80 illustrations.

Education.

- Brown (J. F.), *The American High School*, 6/ net.
Girls' School Year-Book (Public Schools), April, 1909, to April, 1910, 2/6 net. Issued under the direction of the editors of 'The Public Schools Year-Book.'
Watson (F.), *The Beginnings of the Teaching of Modern Subjects in England*, 7/6 net.

Philology.

- Bellé (L.), *An Independent Examination of the Assuan and Elephantine Aramaic Papyri*, 7/6 net. With 11 plates and 2 appendixes.
Hasan (Shayk), *Persian Self-Taught in Roman Characters*, 2/6. With English phonetic pronunciation.

School-Books.

- Dramatic Scenes from English Literature, 1/6. Selected and adapted by Fanny Johnson, with illustrations.
Florian (A. R.), *A First Book of German Oral Teaching*, 3/6.
Foxcroft (C.) and Samuel (T.), *An Elementary Course in Practical Science*, Parts I. and II., 6d. net each.
Low (W. H.) and Briggs (J.), *Matriculation English Course*, 3/6. One of the University Tutorial Series. Third Edition.
McIsaac (Isabel), *The Elements of Hygiene for Schools*, 3/6.
Michelet (Jules), *Jeanne d'Arc*, 2/. Edited by J. H. Sacret.
Tennyson's *Enid* (1859), 1/6. Edited, with introduction and notes, by C. B. Wheeler.

Science.

- American Journal of Anatomy, Vol. IX., No. 2. Edited by C. R. Bardeen, H. H. Donaldson, and others.
Archives of the Middlesex Hospital, Vol. XV., 7/6 net.
Darwin (C.), *The Foundations of the Origin of Species*. A sketch written in 1842. Edited by his son Francis Darwin.
Dawson (Grace), *How to Rest and be Rested*, 6d. net. The purpose of this little book is to point out the restful way of living, and show the connexion between body and mind.
Dixon (C.), *The Bird-Life of London*, 6/ net. With illustrations in colour and black and white.
Flun (F.), *Wild Beasts of the World*, Part XVI., 1/ net. With illustrations by L. Sargent, C. E. Swan, and W. Austen.
Fossil Plants, 6d. net. Contains 60 photographs illustrating the flora of the Coal Measures by E. A. N. Arber. One of Gowans's Nature Books.
Jordan (W. L.), *The Sling*, Part III., 1/ net. Remarks in connexion with lectures delivered in the Royal Institution and in the Institution of Civil Engineers, November, 1908, to April, 1909.
Livingstone College Year-Book, 1909, 6d. A record of a year's work at Livingstone College, and containing a review of recent progress in tropical medicine.
Mehrtens (A. C.), *Gas-Engine Theory and Design*, 10/6 net.
Ostwald (Wilhelm), *The Fundamental Principles of Chemistry*, 7/6 net. An introduction to chemistry. Authorized translation by Harry W. Morse.
Richey (H. G.), *The Building Foreman's Pocket-Book*, 21/ net.
Rose (T. Kirke), *The Precious Metals*, comprising Gold, Silver, and Platinum, 6/ net. Contains 47 illustrations.
Stone (C. H.), *Practical Testing of Gas and Gas Meters*, 15/ net.
Wright (H. J. and W. P.), *Beautiful Flowers and How to Grow Them*, Part XV., 1/ net. With illustrations in colour.
Wright (W. P.), *The Garden Week by Week throughout the Year*, 6/ net. A practical handbook to gardening operations and the culture of important plants, with numerous coloured plates and half-tone engravings and 100 practical illustrations.
Zeigmondy (R.), *Colloids and the Ultra-Microscope*, 12/6 net.

Fiction.

- Baker (Emily), *Peggy Gainsborough, the Great Painter's Daughter*, 5/ net. Deals with the Gainsborough family circle. Illustrated.
Belloc (H.), *A Change in the Cabinet*, 6/. A story of political jobbery.
Blyth (James), *The Liberty of Love*, 6/. A study of modern ideas of marriage.—The Same Clay, 1/ net. New Edition.
Brehner (P. J.), *A Royal Ward*, 6/. The adventures of Lady Betty Walmisley take place in England when Europe is in the throes of the Napoleonic wars. There is a frontispiece by Christopher Clark.
Dennis (D. H.), *Moths and the Maid*, 6/. Relates to an unhappy marriage.
Ernst (Otto), *Asmus Semper*, 6/ net. The story of a boyhood, translated by Aletheia Caton.
Hart (Mabel), *Sister K*, 6/. Begins with the Sister's school-days, and continues with her hospital experiences.
Letts (W. M.), *Diana Dethroned*, 6/. Contrasts the wooing of a "headstrong, generous rascal," with that of an Australian cousin.
Oliphant (Mrs.), *The Primrose Path*, 7d. net. New Edition.
Page (Gertrude), *The Silent Rancher*, 6/. A romance of Rhodesia.
Shannon (James), *Sheila of Dunslane*, 6/. The daughter of a happy-go-lucky Irish baronet, goes through many love episodes—not all of a happy nature.
Stacpoole (H. de Vere), *The Pools of Silence*, 6/. A romance of the Tropics dealing, *inter alia*, with the Congo State.
Stevens (E. S.), *The Veil*, 6/. A romance of Tunisia, with illustrations in colour.
Vance (L. J.), *The Bronze Bell*, 6/. Relates the frustration of a second Indian rising.
Whitechurch (V. L.), *Concerning Himself*, 6/. The story of an ordinary man.
Wrench (Mrs. Stanley), *Burnt Wings*, 6/. A story of an ill-assorted marriage, complicated by outside attraction on both sides.

General Literature.

- Book of the English Church Pageant, Fulham Palace, June 10-16, 1909. Compiled by H. P. Allen, H. N. Bate, and others. Edited by C. R. Peers. Illustrated.
Cooper-Oakley (I.), *Mystical Traditions*, 4/. In the Antiquarium Traditionum Collectio of Milan.
Dicey (A. V.), *Letters to a Friend on Votes for Women*, 1/ net.
Manual of Cartomancy, Fortune-Telling, and Occult Divination, by Grand Orient, 2/6 net. Fourth Edition, revised and enlarged.
Our Coming Kings, by Vox, 2/6 net. A discussion of the present state of England and political reform.
Some Papers of Lord Arundell of Wadour, 8/6 net. Papers chiefly on politics.
South African Home Reading Union: The Bulletin, No. I. New Series. Issued quarterly.

Pamphlets.

- Brockhouse (H.), *The Curse of the Country*, 1d. Relates to the land monopoly.
Grant (W.), *What still remains to be done for the Scottish Dialects*. One of the English Association Leaflets.
Haslam (J.), *Cotton and Competition*, 1d.
Macdonald (J. R.), *Socialism To-day*, 1d.
Pedley (R. D.), *Our Teeth: Why We lose Them and How We may keep Them*.

FOREIGN.

Theology.

- Calluad (P.), *La Problème de la Résurrection du Christ*, 2f. 50.

Fine Art and Archaeology.

- Delisle (L.), *Rouleau mortuaire du B. Vital, Abbé de Savignl*. A very important phototype repro-

duction of more than two hundred inscriptions in churches in England as well as France, collected in the first quarter of the twelfth century.

Music and the Drama.

Beethoven-Jahrbuch, Vol. II. Edited by T. von Frimmel, the frontispiece being a portrait of A. W. Thayer, Beethoven's well-known biographer.
Shakespeare: König Lear, erläutert von R. Pröls, 1m. Vol. 97 of the Erläuterungen zu den Klassikern.—Othello, herausgegeben von M. M. A. Schröder, 1m. 70. The texts of the first Quarto and the first Folio on facing pages. Vol. 14 of the Englische Textbibliothek.

History and Biography.

Hauser (H.), Les Sources de l'Histoire de France, 1494-1610: Vol. II. François I. et Henri II., 5 fr. In the Manuels de Bibliographie historique.
Luchaire (A.), La Société française au Temps de Philippe-Auguste, 10 fr.
Perron (C.), Roland et Marie Philpon: Lettres d'Amour de 1777 à 1780, 7 fr. 50.

Philology.

Belléli (L.), Un nouvel Apocryphe: Étude sur un Fragment de Manuscrit du Vieux Caire. A reprint of an article on the Hebrew text.
Franz (W.), Shakespeare-Grammatik, 16m. Second Edition, enlarged to 600 pages.
Kottas (K.), Thomas Randolph: sein Leben und seine Werke, 3m. Vol. XXIX. of the Wiener Beiträge zur englischen Philologie.

Fiction.

Cardonnel (G. le), Les Soutiens de l'Ordre, 3 fr. 50.
France (Anatole), Les Sept Femmes de la Barbe-Bleue, et autres Contes Merveilleux, 3 fr. 50. See ante, p. 727.
Lasserre (P.), Henri de Sauvelade, 2 fr.
Vaucaire (M.), La Petite Madame "Bec et Ongles," 3 fr. 50.

General Literature.

Chuquet (A.), Littérature allemande, 6 fr. 50.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

THE fiction in *The Cornhill Magazine* for July, besides the serials, includes 'An Unseen Terror,' by E. V. B., and 'The Seven-Thirty,' by Miss Dorothea Deakin. Mr. Laurence Binyon contributes a poem, 'Mother and Child.' Mrs. Henrietta O. Barnett writes on 'Babies of the State,' in the light of the recent Poor Law Report; Dr. W. H. Fitchett tells the story of the 'Eureka Stockade,' an incident in the early days of the Australian gold-diggings; and 'A Cape M.A.' discusses the prospects of the South African Union in an article 'Briton and Boer in South Africa.' Miss Mary Cholmondeley has a dialogue on 'Vicarious Charities'; and Katharine Tynan draws a sketch of 'The Lady of the Manor.' Other articles are 'The Oldest of Horticultural Societies,' by Mr. Frederick Boyle, and 'A Letter from a Portuguese Country House,' by Miss Constance L. Clare.

MR. BERNARD QUARITCH will shortly publish 'Relics of the Honourable East India Company,' a series of fifty plates, many in colours, by William Griggs, with letterpress by Sir George Birdwood and Mr. William Foster.

MR. SIDNEY LEE has just completed the delivery at Oxford, for the Common University Fund, of his course of lectures on Tudor England's literary relations with France. They will be published in the autumn, somewhat revised and enlarged, by the Oxford University Press, under the title of 'The French Renaissance in England.'

MR. MURRAY is shortly publishing 'John Goodchild,' a novel by a new writer, Mr. R. W. Wright Henderson. It deals with the time of the great railway mania in 1845.

AMONG the American books to be published shortly by Messrs. Macmillan & Co. are a 'History of the City of New

York in the Seventeenth Century,' by Mrs. Schuyler van Rensselaer, in two volumes; a 'History of the State of Washington,' by Prof. E. S. Meany, with maps, portraits, and other illustrations; and a volume of 'Selections from Early American Writers, 1607-1800,' edited by Prof. W. B. Cairns, which begins with Capt. John Smith, and ends with Charles Brockden Brown.

MESSRS. HEFFER of Cambridge hope to publish in the early autumn an edition of the 'Symposium' of Plato by Mr. R. G. Bury. This, the first annotated edition of the dialogue produced in England, will contain a revised text in which, for the first time, account will be taken of the recently discovered papyrus fragment. The commentary will deal specially with the literary and philosophical aspects of the dialogue.

THE July number of *The Dublin Review* promises articles on 'Edmund Burke on Party Action,' by the editor, Mr. Wilfrid Ward; 'A Century of Socialistic Experiments,' by Mr. W. H. Mallock; 'Lord Curzon and Oxford Reforms,' by Mr. Urquhart, Fellow of Balliol; 'The Modern Surrender of Women,' by Mr. G. K. Chesterton, and 'Swinburne's Lyrical Poetry,' by Mrs. Meynell.

THE death last Saturday of Mr. George Webb Appleton removes a capable writer of popular fiction. Mr. Appleton invented many ingenious mysteries and detective stories, the latest of which, 'Dr. Dale's Dilemma,' is shortly to be published by Mr. John Long. He was born in New Jersey in 1845, and travelled extensively for journalistic purposes. He was correspondent of *The New York Times* in Paris and Rome, and started the Lecture Bureau system in England.

WE receive for review from an English publisher 'The Tragedy of Russia in Pacific Asia,' which, being an American book, had already been sent to us in the latter half of last year, and was reviewed on August 29th. The same thing happened with an edition of Milton's minor poems taken up in this country long after its publication in the United States. In such cases publishers might, we think, take the trouble to ascertain what has already been said about their books, or, at least, to make a note of previous publication in the United States.

MR. COULSON KERNAHAN'S allegory 'The Child, the Wise Man, and the Devil' has just been translated and published in Esperanto, and his other allegory 'The Face Beyond the Door' is being put into Braille type for the blind to read. Both allegories are from his book 'Visions,' some of the contents of which have now been translated into eighteen languages.

THE VICOMTE DE REISET is at work on a study of the wife of Louis XVIII., better known as the Comtesse de Provence, in which, it is understood, there will be published diaries of Charles Felix of Savoy and of the wife of the Comte d'Artois, afterwards Charles X. The Court of Savoy was a refuge for the daughters of

the reigning duke during the *émigration*, and, in addition to the portion of the papers now about to see the light, there are others in the possession of the present head of the house of Savoy, the King of Italy. The family has allowed free communication to the public of its most important papers, namely, those in the archives at Turin, but has been more reserved than other reigning houses in letting family letters see the light.

THE PRIX JEAN REYNAUD, of the value of 10,000 francs, in the gift of the Académie Française, awarded every five years "au travail le plus méritant," or "aux proches d'un grand écrivain disparu," was last week awarded to Madame Ferdinand Brunetière, widow of the critic. Five years since this prize was handed over to Mlle. Gaston-Paris. This year's Prix Née (3,500 francs) goes to the poet M. Frédéric Plessis, a professor at the Sorbonne, and one of the founders, with M. Jean Moréas, of "l'école romaine." The Prix Vitet (2,500 francs) has been given to M. Robert de la Sizeranne for his work as a whole (which includes 'La Peinture anglaise contemporaine' and 'Ruskin et la Religion de la Beauté'); and the Prix Narcisse Michaut (2,000 francs, for the best work on French literature) to M. Henry Boudeaux, literary critic of the *Figaro* and other papers.

THE French Prix National de Littérature, founded three years ago by the Minister of Public Instruction and Fine Arts, is in effect a "bourse nationale de voyage," and is alternately awarded to a poet and a prose writer. The winner of the prize is at liberty to travel wherever he likes, the only condition being that on his return he must publish his "impressions de voyage." This year the award was made to prose in the person of M. Edmond Pilon.

Two familiar personages in the publishing world of Paris have died within the last few days. M. Claude Motteroz, who was in his seventy-ninth year, had a wide reputation, not only among printers as the editor of *L'Imprimerie*, but also as the printer and publisher of a long series of beautiful books, first for the Maison Quantin, and afterwards for the Librairies-Réunies, of which he was one of the two directors.

THE first number of *An Sgeulaiche*, a sixpenny monthly magazine of fiction in the Gaelic language, will be published at Greenock in August next. The magazine will be edited by Mr. R. Erskine, who is also its proprietor, and will be the first of its kind ever published.

RECENT Government Papers of some interest to our readers are: New College, Oxford, Statutes (1d.); University Colleges, Great Britain, Grant in Aid, Report of Advisory Committee (1½d.); Regulations for Secondary Schools, Wales (2d.); and Statutes for University Colleges, Cork, Dublin, and Galway (3½d. each); Statutes for Queen's University, Belfast (3½d.); and a Statute for the National University of Ireland (5½d.).

SCIENCE

The Life of a Fossil-Hunter. By C. H. Sternberg. With Introduction by H. F. Osborn. Illustrated. (Bell & Sons.)

THIS is the simple record of a life of hard work and adventure among some of the richest fossil-bearing rocks of Western America. It may be true, as stated in the Introduction, that fossil-hunting is "a distinctively American profession," yet it should be remembered that ever since geology became a recognized branch of study the professional collector has not been wanting. Nearly a century ago the geological cabinets of this country and of the Continent were indebted for some of their choicest specimens to the intelligence and courage of Mary Anning—a young woman who gained her livelihood by fossil-hunting, not without occasional danger, in the Liassic cliffs of Lyme Regis. But whilst in Britain such collectors have been few, in America, with its wide wealth of vertebrate relics in certain localities, the profession of fossil-finding has been systematically developed on a large scale.

Of these fossil-hunters of the West Mr. Sternberg was one of the pioneers. Such a man sees much of wild nature, and his life has generally so many features of interest that it is well worth recording. It is a rough life, which requires for success rather exceptional qualifications, and would be enjoyed only by an enthusiast. The collector has to work hard with his hands, and is usually ill-remunerated; whilst his labours, though contributing to the advancement of knowledge, rarely receive more than scant acknowledgment, sometimes not even that. He endures many hardships in camp-life, and is not infrequently called upon to face danger; he has to display much intelligence in discovering the relics, whilst when dealing with large vertebrates embedded in a stony matrix he has to exercise the dexterity of a mason in extracting them, and the skill of an engineer in removing them unhurt, transporting his massy treasures it may be over a roadless and hilly country or across a desert waste. Mr. Sternberg was born a collector, and in the course of his life has done such good work that we are disposed to pardon the little egotism which peeps out here and there in his pages. Many a museum, including our own Natural History Museum, owes much to his enthusiasm and resourcefulness.

Prof. Osborn, of New York, the distinguished authority on vertebrate palæontology, in a brief preface introducing the writer and his work, points out that the hunter of living game "is always bringing live animals nearer to death and extinction, whereas the fossil-hunter is always seeking to bring extinct animals back to life." This resurrection of the past has much fascination for Mr. Sternberg, who frequently lets his imagination play in giving a touch of life to the fossils which he has

unearthed, and in reconstructing the physical conditions under which they must have lived. Nor has the service of the artist been neglected. Among the illustrations are several taken from paintings in the American Museum of Natural History, showing "the forms of ages past away," as restored by Prof. Osborn and Mr. Knight.

Mr. Sternberg began his life's work more than forty years ago by collecting leaves from the Cretaceous sandstones of the Dakota beds in Central Kansas. At that time the country, visited every spring by vast herds of buffalo, was just being opened up, and the early settlers suffered from constant raids by the Indians. Of these wild days the writer gives a graphic account. But it was not the Indians only who were dreaded: at one time Ellsworth city was held by a party of lawless ruffians, and

"the dead-cart used to pass down the street every morning to pick up the bodies of those who had been killed in the saloons the night before, and thrown out on the pavement to be hauled away."

Without any introduction, except that of his own work in the Dakota beds, Sternberg wrote in 1876 to Prof. Cope, suggesting an expedition to collect fossils from the Chalk of Western Kansas. To this suggestion Cope, with characteristic generosity, sent immediately a favourable reply, with the necessary funds; and thus began a relationship between the two men which ripened as time went on, and continued as long as Cope lived. The young collector, encouraged by the great naturalist, set to work with a will, and was soon rewarded by the discovery of mosasaurian and other relics; but success was achieved only at the expense of health and many comforts, the explorer suffering from ague and having no drinking water but "alkali-water," a beverage rather like a solution of Epsom salts. With Cope he subsequently made an expedition to the Bad Lands of Montana, and afterwards worked for him in Oregon and Texas.

It is among the Permian strata of Texas that much of Mr. Sternberg's best work has been done. Here he spent years in collecting not only for Cope, but also for Von Zittel and others. To search for organic remains in these red rocks is a heartbreaking business, and it needs a man of exceptional energy to continue the quest under the trying climatic conditions of Texas; he has to work under a pitiless sun, with danger of storm and flood, and often with water almost undrinkable through being densely charged with fine red mud from the disintegration of the Permian rocks. But notwithstanding such difficulties Mr. Sternberg succeeded in obtaining fossils of remarkable scientific interest, such as the fin-backed lizard, *Naosaurus*, and other reptiles of pelycosaurian type. He is evidently a man who has always thrown a strong will into his work, and has not been easily daunted by difficulty or danger.

Mr. Sternberg's book is one to be thoroughly enjoyed by any reader fond of fossils, whilst it by no means lacks general interest as a story of camp-life in the Wild West.

From Ruwenzori to the Congo. By A. F. R. Wollaston. (John Murray.)—Mr. Wollaston accompanied, in the double capacity of medical officer and botanical collector, the expedition sent out in 1905 by the authorities of the British Museum. The immediate objects of the expedition were the fauna and flora of Ruwenzori, which have now "been investigated as completely as at present possible." The western side of the range, lying within the bounds of the Congo State, could not be explored to any satisfactory extent, "owing to the hostility of the natives." But it is probable that this would not have troubled the travellers, had they been allowed to proceed without a Belgian escort. Nearly four months were passed at Bihunga camp, in the Mubuku valley—most unfortunately, at an unfavourable time of year. None of the party was able to take advantage for mountaineering purposes of the break in the rains which usually occurs about the turn of the year, and which here occupied nearly the whole of January; and any climbing that was done took place in the most depressing circumstances that can well be imagined.

On leaving Bihunga at the end of April, the expedition proceeded to Muhokya, near Lake Ruisamba, where it remained nearly three months, passing on to Lake Albert Edward and round to the west, in order to complete the circuit of Ruwenzori. Its work was brought to an end with the return to Toro, and its members then separated—Messrs. Woosnam and Dent going westward, down the Congo to the coast, and the rest of the party back to Entebbe. Here one of them left for Mombasa, while the author and Mr. Carruthers prepared for the long journey to the West Coast. It appears that, by continuous travelling along the most direct route, it is now possible to cross the Continent, from Mombasa to Banana, in under eighty days.

Mr. Wollaston's book certainly does not come under the category referred to by his friend the late Prof. Newton, as "duller than anything short of Bradshaw." His style is easy, and he has a light and graceful descriptive touch—in fact, some of his pictures are really brilliant, e.g., that of Lake Naivasha on p. 18, and the first sight of Ruwenzori, on p. 32. Yet, to a perhaps hypercritical taste, something is lacking—something which is to be found in many a rambling, clumsy book with no literary pretensions—the African atmosphere. Now that regions which a generation ago were half fabulous, and almost unknown, are becoming more generally accessible, it is only to be expected that they should be visited by an increasing number of travellers to whom the land conveys no special feeling, for whom there is no "incommunicable thrill" in the scent of the sun-steeped grasses, the sound of the wind among the fan-palms, or the slow, grave melody of Bantu names.

The country between Lake Albert Edward and Tanganyika has been comparatively little visited, and includes Lake Kivu and the *Virunga*, or volcanoes of Mfumbiro, previously unvisited by Europeans, except Count Götzen and his party in 1893, Capt. Langheld, Dr. Kandt, and Mr. J. E. S. Moore. Travelling southwards towards Lake Kivu, between Chanyongombe and Chanina-

gongo, Mr. Wollaston had a good view of the lava-stream which had flowed from the latter mountain during the eruption of the previous year; but "the only signs we saw of present volcanic activity were a cloud of smoke that floated over the flat top of Tsha-nina-gongo, and a jet of steam that spouted from the southern slope of Nyamlagiro." When Count Götzen ascended Chaninagongo, the crater emitted a column of steam, and at night a fiery glow visible for many miles; but these phenomena appear to have ceased soon afterwards; for on Capt. Langheld's arrival, a few months later, the natives requested him to relight the burning mountain, "which the other white men had extinguished."

We are forced to pass over many tempting quotations, but cannot forbear to remark that it is a pity Mr. Wollaston felt "a concern" to plead the cause of the Congo State. One must sympathize with his desire for fair play and dislike of sensational atrocity-mongering; but his reference to Lieut. Boyd Alexander and Mr. A. H. Savage Landor as having "travelled widely in the Congo Free State, and recorded favourable reports of what they saw in different parts of the country," is either disingenuous, or shows that he has not read the works in question. His *tu quoque* (p. 265), as regards Angola has, we hope, answered itself by this time; and more than one incidental touch shows that the system he thinks unjustly attacked is a bad one, and bound to produce bad results. We should be glad to know in what "native language" Naivasha means "the tear"; we understand the name to be a corruption of the Masai *En-aiposha*, "the lake."

THE ECLIPSE OF A.D. 364.

Blackheath, June 14, 1909.

PROF. GINZEL of Vienna discusses this eclipse in his 'Spezieller Kanon der Sonnen- und Mondfinsternisse,' and quotes the account of it by Theon. He considers that the amount obscured was about 4 digits, or 0.33 of the sun's diameter. Oppolzer's map makes the central line pass over the extreme north of the British Isles to the south of Norway and Sweden.

The British description, unearthed by Mr. Anscombe in *The Athenæum* of the 5th inst., is not, I believe, mentioned in any modern work on eclipses. Although, as he remarks, the date is given in rather a peculiar manner, there can be no doubt that the account refers to the eclipse of June 16, A.D. 364. All astronomers will be much interested to see the result of Mr. P. H. Cowell's calculations, and whether they will make the eclipse total over Durham and the north of England. W. T. LYNN.

SOCIETIES.

LINNEAN.—June 3.—Dr. D. H. Scott, President, in the chair.—The President announced that he had appointed the following to be Vice-Presidents during the current session: Sir Frank Crisp, Mr. Horace W. Monckton, Prof. E. B. Poulton, and Lieut.-Col. Prain.—The first exhibition was by Prof. Dendy, of photomicrographs showing nuclear division in *Galtonia candicans*, Deene, and nuclear division and fertilization in *Ascaris megalocephala*.—Mr. A. D. Cotton exhibited dried and recent specimens in formalin, of *Colpomenia sinuosa*, Derbès & Sol, from Weymouth, explaining how this Mediterranean species had advanced during the last few years up the French coast, into the English Channel; it was believed to act injuriously to young oysters, by breaking them adrift on its rising by buoyancy when distended with air. Discussion was carried on by Mr. E. M. Holmes, Dr. J. C. Willis, Prof. Dendy, and Mr. J. C. Shenstone.—The first paper was by Mr. A. R. Horwood 'On *Calamites*

(*Calamitina*) *schutzei*, Stur, and on the correspondence between the length of internodes and the position and function of the short internode in the Genus *Calamites*, and in the recent Equisetaceæ,' was communicated by Mr. E. E. Lowe.—The second paper was by Mr. H. O. S. Gibson, on the 'Cephalochorda (*Amphioxides*), of the "Sealark" Expedition was communicated by Mr. J. Stanley Gardiner.—The last paper, 'The Aleyonaria of the "Sealark" Expedition,' by Prof. J. Arthur Thomson, was also communicated by Mr. J. Stanley Gardiner, and read in title.

ENTOMOLOGICAL.—June 2.—Dr. F. A. Dixey, President, in the chair.—Messrs. F. P. Jepson, E. C. Chubb, J. F. Musham, and O. C. Silverlock were elected Fellows.—Mr. Selwyn Image exhibited an example of the North-American sawfly, *Sirex caudatus*, Cresson, bred from a larva found at Highbury.—The Rev. G. Wheeler brought for exhibition a series of *Anthocharis tages*, var. *bellezina*, from Aix-en-Provence, taken this year, and *A. belia* from the South of France for comparison.—Lord Walsingham showed two set examples and pupal cases of *Holocacista rivillei*, Stn., originally described in 1750, and not again found before 1870, recently discovered by him in the South of France mining leaves of the grape-vine.—Dr. T. A. Chapman exhibited specimens of *Callophrys aris*, a new butterfly from the South of France, taken by him at Hyères three years ago and in the following year, and obtained by him this year in the Pyrénées-Orientales. He showed two intermediate examples of *Pararge aegeria* from Southern France, with a typical Southern specimen (*ageria*) and an English one (*agerides*) for comparison.—Dr. T. P. Lucas, who was present as a visitor, brought for exhibition a box containing thirty-one species of butterflies taken by him in the neighbourhood of Durban in two hours. He also gave a short account of the abundance of Lepidoptera at Brisbane, Queensland.—Mr. E. C. Bedwell exhibited examples of the myrmecophilous beetle, *Heterius ferrugineus*, Ol., from Boxhill, a species not recorded from Britain for forty-six years.—Mr. H. St. J. Donisthorpe exhibited specimens of *Formica exsecta*, several nests of which he had discovered near Aviemore in Inverness-shire in May. He pointed out that it had never been recorded from Scotland or the North before, and showed a map of the British Isles to illustrate the British distribution of the species. He showed also specimens of *Formica rufipratorensis*, pseudogynes and micrergates from Nethy Bridge, Inverness-shire.—Mr. L. Doncaster exhibited a drawer of *Abroaxas grossulariata* and its var. *lacticolor*, to illustrate breeding experiments, the results of which suggested that the sex-determinants behave as Mendelian characters, femaleness being dominant, and that males are homozygous in respect of sex, females heterozygous.—Mr. J. R. le B. Tomlin showed examples of *Micropeplus celatus*, Er., taken on marshy ground last April, near Cloghane, co. Kerry, by Dr. N. Joy and himself, an interesting addition to a small genus, so far reported only from Germany and Sweden.—Dr. G. B. Longstaff exhibited a number of specimens of *Coccinella 11-punctata*, L., from the White Nile, part of a migratory flight which lasted from 4.50 P.M. till nearly 6 P.M.; also a *Scarabæus* taken by him on the edge of the desert within half a mile of the Sphinx. It differed in several structural points from the common *S. sacer*, L., and has since been identified as *S. compressicornis*, Klug., an Arabian species.—Prof. E. B. Poulton brought for exhibition (a) a beautifully carved scarab of about the sixth century B.C. from Upper Egypt, apparently copied from *S. sacer*; (b) species of two different genera of Coccinellidae taken in cop. at Tubney, Berks; (c) a collection of Diptera from Oxford and the New Forest, with observations, and captured by Mr. A. H. Hann; (d) an example of the rare Castniid moth *Castnia tharapon*, Kollar (a Brazilian species), taken flying in his conservatory at Broadstone, Dorset, by Dr. A. R. Wallace; (e) a series of forty-nine females and seven males of *Hypolimnas misippus* from British East Africa to illustrate the hereditary tendencies in the female forms; (f) examples of the Müllerian mimicry in Euplœinæ; (g) and a collection of small moths captured at sea, probably 190 miles from the land of South-East Cochinchina, sent to him by Mr. F. Muir and Mr. J. C. Kershaw.—Prof. Poulton made some observations on the use of the saw of the sawfly during oviposition supplementary to the discussion on the subject at a previous meeting, and also communicated 'Notes on the Life-History of *Aulacodes simplicialis*, Snell.,' by Mr. Muir and Mr. Kershaw.—Mr. T. Bainbridge Fletcher exhibited a collection of Lepidoptera common to the African, Indian, and Australian regions, some of them occurring in America also. He also showed a collection from Ceylon of black ants and their

mimics; a mass of the Cingalese bug, *Dysdercus cingulatus*, resembling a flower; and an example of the Coprid beetle *Scarabæus gangeticus*, taken on the wing carrying small winged Diptera of the Borboridae.—The following papers were communicated: 'On some New and Little-Known Neotropical Lycenidae,' by Mr. Hamilton H. Druce; 'A Description of the Superior Wing of the Hymenoptera, with a View to give a simple and more certain Nomenclature to the Alary System of Jurine,' by Mr. Claude Morley; 'On the Colonization of New Nests of Ants by Myrmecophilous Coleoptera,' by Mr. H. St. J. Donisthorpe; and 'New Genera of British Mymaridae (Haliday),' by Mr. F. Enock.

PHILOLOGICAL.—June 4.—Mr. H. A. Nesbitt, Treasurer, in the chair.—Prof. Weekley read a paper, 'More Anglo-French Etymologies.' The 'N.E.D.' explains *abate*, in the 'King's Quhair,' as "depression, easting down": it means the exact opposite, the delight of the hero on seeing his lovely lady; O. Fr. *esbat*, delight, pleasure (Cotgrave). *Amain*, in "They somewhat *amayned* their furie, 1578, is O. Fr. *ameinrer*, amoinrir, to diminish. To *ameise* is O. Fr. *ameisier* to appease. *Ansire* in John Wilson's 'Andronicus Commenius,' 1663, but not in 'N.E.D.' is obviously a mixed form, from *ancestor* and *sire*. Lyndsay's *askar*—"They gart me stand fra thame askar"—is O. Fr. *à escart*, à l'écart. *Chert*, a splintery variety of quartz, is an adaptation of Fr. *echarde*, splinter, which is of Germanic origin, as "*shard*, O.E. *sceard*," is no doubt connected with it. Perhaps *quartz* is from an O. Fr. pl. **esquarts*; cp. *esquerder* in Godefroy and Catalan *esquerdar*, to split. The early Scotch *cockermunny*, "the gathering of a young woman's hair, when it is wrapt up in a band or fillet, commonly called a snood" (Jamieson), appears to be a corruption of Fr. *coque a nonnain*. Cotgrave has "*mesange nonnette*, a little titmouse called the nunne, because she seemes to weare a nunne-like fillet about her head." The early Scotch "*coddereris*, vagaboundis, and puyr boddies" probably means tinkers, and is a Picard form of O. Fr. *chauderier*, tinker, for "these drunken Tynckers, called also pryggies, be beastly people" (Harman). *Dago*, from Sp. *Diego*, is stated by the 'N.E.D.' to be of quite modern American origin; but in 1613 we find in Dekker's 'Strange Horserace,' "The *Diego* was a dapper fellow, of a free minde and a faire, bounteous of his purse, but sparing in his euppes." *Pinion*, applied to the erebellations of battlements, is more probably from *peigne*, a comb—like *pinion*, wool-combings, Fr. *peignon*—than from *pignon*, gable. *Rare*, a flush-decked ship, is probably a misprint for *race*, with the same meaning, which represents Sp. or Port. *raso* rather than Fr. *ras*. *Sale*, willow, is from Fr. *saule*, and not O.E. *sealh*, which gives *sallow*. Spenser's *shard*, interpreted by Johnson as "frith, strait," is O. Fr. *eschard*—"Le passage fust mout *escars*"—narrow, as our "strait" is from O. Fr. *estreit*, narrow. *Tache*, *tack*, a fastening, a nail, are aphetic forms of O. Fr. *attache*, clasp, brooch. *Attaquer* is the regular Norman-Picard form of *attacher*, and originally had the same meaning, still seen in *s'attaquer à*, to attack, that is, to fasten on. The Norman *taque* has given us our nautical *tack*. To *tack* with a needle is an aphetic form of Norm. *attaquer*, and is thus a doublet of the M.E. *tachen*, as Moisy shows. The verb *tachen*, to mark (cf. *tetchy*), is in 'Merlin,' E.E.T.S., i. 88/4, "a wif, the beste *tacched* of alle good condicions," is a stock phrase in O. Fr.—"et si estoit *entecies* de bones *teces*" ('Aue. et Nic.', 2), lit. marked with good marks. *Tendril* is to be connected with L. *tendere*, to stretch, rather than Fr. *tendre*, tender. That Fr. *tendrille* must have existed is clear from Cotgrave's "*tendrillons*, tendrells, little gristles." Prof. Weekley dealt also with *chignon*, clock (of a stocking), flawkertis (Scotch), imbrue, scarbote, to scotch, tassel, tiny, tret (Fr. *trait*, pull, the turn of the scale), to trick, trinket, turrel and turret or teret, a ring on a bit or harness for a chain or rein to pass through.

Dr. H. Oelsner subsequently read a paper on the MS. All Souls 182, which contains a valuable collection of early French manuals, compiled for the purpose of teaching French to English people. He dealt with those portions of the MS. which have not yet been printed by Stengel and others, giving some account of the epistolaries and proverbs, and of sundry grammatical items that are scattered throughout the volume on odd folios. Dr. Oelsner is covering the whole field of these early manuals, which are of considerable importance, not only from the philological standpoint, but also for our knowledge of the manners and history of the time, in the introduction to Wynkyn de Worde's 'Lytell Treatise' which he is editing for the E.E.T.S. There he will print numerous specimens of various kinds from all the manuscripts known to us.

MATHEMATICAL.—June 10.—Sir W. D. Niven, President, in the chair. The following papers were communicated: 'On the Behaviour at the Poles of a Series of Legendre's Functions Representing a Function with Infinite Discontinuities,' by Mr. F. J. W. Whipple; 'An Analogue of Pascal's Theorem in Three Dimensions,' by Mr. W. H. Salmon; 'Some Symbolical Expressions for the Eliminant of Two Binary Quantics,' by Mr. A. L. Dixon.

MEETINGS NEXT WEEK.

WED. British Numismatic, 8.
THURS. Royal, 4.30.
— Society of Antiquaries, 8.30.
FRI. Physical, 9.—'A Transition Point in Zinc Amalgam,' Prof. Carhart; 'A Method of producing an Intense Cadmium Spectrum, with a Proposal for the Use of Mercury and Cadmium as Standards in Refractometry,' Dr. T. M. Lowry; 'On the Measurement of Wave-length for High-Frequency Electrical Oscillations,' Mr. A. Campbell; and others.

Science Gossip.

THE seventy-ninth annual meeting of the British Association, under the presidency of Sir J. J. Thomson, will take place at Winnipeg from August 25th to September 1st.

WE are pleased to notice that Mr. E. G. Ravenstein, one of our oldest contributors, has received the degree of Doctor of Philosophy from the University of Göttingen as a recognition of his distinguished services to geography.

THE announcement is made of the resignation of two professors at Glasgow University—Prof. Cleland of the Chair of Anatomy, and Prof. Jack of the Chair of Mathematics; and of two at Edinburgh University—Prof. Chione of the Chair of Surgery, and Prof. Kirkpatrick of the Chair of History. We regret also to hear that Prof. Cunningham, of the Chair of Anatomy, is seriously ill.

MR. R. B. HENDERSON, assistant master at Rugby School, has written an introduction to the study of moths and butterflies for the Rugby School Natural History Society, entitled 'The Scaly-Winged.' It will be published immediately by Messrs. Christopher.

THE Illuminating Engineering Society has now been provided with a constitution and by-laws, and proposes to collect the scattered data bearing on the subject, and provide an opportunity for the impartial discussion of all methods of lighting. There are many matters of vital interest to the nation, such as the illumination of streets, schools and hospitals, factories, and public buildings, which the society can profitably discuss. Its first session will be held next November. Any one interested may become a member, and may be of either sex and any nationality. Particulars can be obtained from the Hon. Secretary, Mr. L. Gaster, editor of *The Illuminating Engineer*, 32, Victoria Street, S.W.

THE Report of the Astronomer Royal, Greenwich Observatory, is published as a Parliamentary Paper, price 1s.

MR. H. F. NEWALL, past President of the Royal Astronomical Society, having been succeeded last February by Sir David Gill, was on Tuesday elected the first Professor of Astrophysics at the University of Cambridge.

WE learn from *The Observatory* that a scheme is on foot to place a window or tablet in Wanstead Church in memory of the Rev. James Pound, uncle of Bradley, the third Astronomer Royal, the discoverer of aberration and nutation, whose observations at Greenwich may be said to have laid the foundation of modern astronomy. Pound made many valuable observations himself, which were used by Newton and Halley, and to his early training of his nephew in science was greatly due the excellence to which Bradley attained. Pound was appointed rector of Wanstead in 1707, and died

there in 1724; but hitherto there has been no fitting memorial to him. The present rector, the Rev. J. R. Corbett, will be glad to receive subscriptions for this object, as will also the editors of *The Observatory*, the next number of which will contain a short account of Pound by Mr. Lynn.

THE *Nautical Almanac* has recently been issued for the year 1912. The contents and arrangement are the same generally as those of the preceding year. A total eclipse of the sun will take place on October 10th; the central line will pass from North to South America, but the duration of totality will nowhere exceed two minutes.

Nos. 4327-8 of the *Astronomische Nachrichten* contain the results of the measurements of a large number of double stars, obtained in the course of last year by Dr. Dobereck at Sutton, Surrey.

EXAMINING photographic plates taken by M. Blazko at the Moscow Observatory, Madame Ceraski has detected variability in two stars, situated in the constellations Gemini and Perseus respectively. The former appears to be of long period (perhaps about eight months), and, according to twelve photographs obtained between 1905 and 1909, the brightness is about the ninth magnitude at a maximum, and below the eleven and a half at a minimum. The changes in the other seem to be comprised between the eleventh and twelfth magnitudes; the period is either short or irregular. The two stars will be reckoned in a general list as var. 19, 1909, Geminorum, and var. 20, 1909, Persei.

THE fifth number of Vol. XXXVIII. of the *Memorie della Società degli Spettroscopisti Italiani* has appeared. There are papers by Prof. Riccò on the structure of the solar protuberances, and by Prof. Bemporad on the sudden absorption of the solar radiation in the atmospheric strata at different heights on Mount Etna; also a continuation of the diagrams of the spectroscopic images of the sun's limb observed at Catania, Kalocsa, Madrid, Odessa, Rome, Zò-sè, and Zurich from September, 1906, to the end of that year.

FINE ARTS

EXHIBITION OF CHOSEN PICTURES AT THE GRAFTON GALLERIES.

FREQUENTERS of the regular picture shows of London should during the next few weeks pay a visit to the Grafton Galleries as a corrective; and we shall be surprised if they leave without in some degree modifying their customary opinion that modern painters are, in comparison with those of almost any other period, a feeble and degenerate race. That opinion is, of course, encouraged by the circumstances in which painting is usually shown. The lack of intelligent patronage makes the selling of pictures almost like a lottery, in which the painter hastens to take as many shares as possible, hurrying his works wet from the easel to the walls of an ever-increasing number of picture galleries. Even so it would appear from this hastily gathered and more or less retrospective exhibition that many of the best pictures return to the possession of the artists even when they are by the men most before the public. Indeed, considering the amount of money that is invested, and study expended on the work of earlier masters, we think that living artists have just ground for complaint. At the same time, if they are as a body to make good their claim to rank on equal terms with the over-appreciated

painters of other days, exhibitions must be better organized and the vulgar scramble for attention reduced to reasonable proportions.

It is this more than anything which has discredited modern art. There are not too many exhibitions in proportion to the population, but too few capable artists of reputation to supply them. There is also a temptation for the relatively small number of painters who monopolize public attention to exhibit too much, lest they should lose the right to exhibit at all. In the work of reforming this state of things there may be place for an institution like the Allied Artists Association, which lays the onus of selection entirely on the shoulders of the artist. There will also be a place for exhibitions, carefully selected on a basis of sound criticism, but there seems to be every year less utility either in exhibitions of which the Royal Academy is the typical example, wherein the importance allowed to old custom and popular taste and the accidents of fitting, rob the selection of its judicial status, or in the exhibitions of small societies whose members already belong to five others, and therefore only show inferior examples of a talent already familiar to the art-loving public.

The show at the Grafton is certainly not faultless, but if the average of modern work shown in London were of equal quality it would be more difficult than it is for amateurs to disparage the work of our time; nor do we think less highly of the judgment which has brought it together because it has included a large number of works which we have ourselves already signalled out, on their previous appearance in minor exhibitions. Thus it is a great pleasure to see again Mr. Orpen's *Reverie* (No. 8) so subtly perfect an example of the science of values as to touch on sublimity. This is by far the finest painting that Mr. Orpen has done, and would grace any collection. Mr. Cayley Robinson's group of works (89-93) is also admirably dignified, the work of a man whose neglect for the greater part of his career is a reproach to a whole generation of retrospective critics and fervent admirers of the same qualities when they occur in the painting of a primitive Italian master. *The Deep Midnight* (90), *Mother and Child* (91), and *Reminiscence* (92) we have already praised in previous exhibitions. *Dawn* (93) is a variant of a theme we have been offered before, but a variant so far superior to the previous versions that it ranks now with the other three among Mr. Robinson's finest pictures. Mr. Maurice Greiffenhagen's *Sons of God* (54) is again as fine a picture as the artist ever painted, a sensuously beautiful piece of decoration, suave and skilful in execution. Beside such work as this, or the same artist's *Miss Sybil Waller* (55), Mr. Augustus John's *Family Group* looks somewhat coarse in handling. As painting it cannot compare with the kindred work which Mr. John is showing at the New English Art Club. Mr. John's use of colour seems to be experimental rather than based on any clear theoretical conception. He is none the worse painter on that account, but this picture shows him at a somewhat confused stage, when he is evidently groping after the simplicity that belongs to "flat colouring," yet clings to the strong modelling that serves his vivid realism, and finds no better solution than that of naively patching together on the same canvas passages conceived in a divergent spirit. If we were analyzing the work of a deceased artist as does the modern expert, we should confidently, though perhaps mistakenly, describe as of later date the picture now hanging in the Suffolk Street Galleries,

in which the artist rises to a point of view from which he discerns his two aims as reconcilable. But if the Grafton Gallery painting is pictorially a little of a blunder, by how narrow a margin does it escape being a masterpiece, how fiercely direct in characterization are the heads of the women, how vigorous is the design of the group, and how happy the fluttering lightness of touch of the distant sea—the one passage of mysterious quality which the painter has allowed himself! This self-denial has its value, and it is in part due to it that the portrait group has a closer contemporary quality which makes Mr. Greiffenhagen's admirable work look like graceful picture-making by comparison.

Among the drawings in the end gallery is the work of an artist who wavers between Mr. Greiffenhagen's part of the "charmeur" and Mr. John's of the bare truth-teller. Mr. E. J. Sullivan in his conception of the illustrator's craft as essentially an adaptable one, varying with the author, plays many parts, and always with a reasonable amount of credit. We see him, for example, in illustrations of Tennyson taking on a suggestion of early Victorian technique not quite happily; but it is clear that he has been passing through a period when the limitations of book illustration have been a little irksome. Certainly the most striking works in his large and representative collection are those in which he shows himself as destined to be among the most powerful original lithographers now at work. The two finest of these large designs are the gigantic *Awakening of Chaos* (247) and *The Loves of Zephyrus and Flora* (203). In the latter any idea of conforming to traditional characterization is flung aside, and a formidable, sinewy creature, half man, half bird, swoops fiercely earthward. A passionate woman throws herself into his arms with as fierce an abandonment. The furious fling, the sense of weight of this trailing figure so confidently received, gives an impression of wing power in the ravisher which is irresistible, and in this less rigorous form of black-and-white art Mr. Sullivan is at present technically stronger than in pen-drawing.

The reason is not far to seek. The necessity of producing a large number of designs which is one of the results of the lowering of prices in the world of illustration has not with him, as with some others, resulted in a bankruptcy of ideas. It has stimulated their flow till his power of pen-drawing cannot keep pace with his invention, though he is as facile with a pen as a decent artist need be, and perhaps a little more so. He draws better with the broader point of the chalk simply because it is quicker, and he needs to lay on fewer strokes to the minute. We welcome his appearance in the new medium with perhaps a little uneasiness as to whether he will be able to preserve his position in the more exacting art of pen-drawing. In this medium, while he still, as always, works best when in a fury, there is a slight loss of control—the line is loose and prodigal of angles, and the design in consequence is vigorous enough, but slightly wants continuity, compactness, and objective reality. He probably did drawings intrinsically better when invention was more sluggish.

The only other exhibitor whom we have space to notice in detail is Mr. George Lambert. *The Shop* (46) is a masterly piece of painting, as good as anything he has done in execution, but it necessarily looks affected by its union of extremely literal vision with fantastically improbable grouping. It thus provokes our sense of actuality in order to shock it. The painter, in his shirt-sleeves, stands meditatively at

one end of the picture, facing the edge of the canvas, an officer, magnificent in regimentals, at the other end gazing at Mr. Lambert's back. In the background are a lay figure and a small boy equally in profile, and looking the same way (the former, by the way, is magnificently characterized and has evidently interested the artist at least as much as his other sitters). Of course, it is possible that in the course of painting a portrait in a mirror Mr. Lambert might see a group somewhat like this, and had he represented himself as painting, the picture would have been intelligible, the officer evidently sitting for his portrait and watching the process. As it is, all the figures seem to be sitting for their portraits, and one wonders why the artist grouped them in so preposterous a fashion. Mr. Lambert has always been inclined to mix his standards, offering decorative design and an execution aiming alternately at actuality and formal patterning, but he has not hitherto pushed the contradiction so consistently to an extreme, and moved living creatures about his canvas like so much furniture, merely for purposes of balancing.

We can only briefly notice among the other features of the show the vivid *Signora Lotto* of Mr. Francis Dodd (6), which is a wonderful rendering of a certain kind of engaging naïveté which we think of as vanishing with the nineteenth century. Even more perfect are the drawings of the same artist—the wistful *King of England*, D.V. (226), the *Artist's Mother* (227), and *an Enemy of the People* (229), all wonderfully true and intimate. Not quite so unaffected, but strongly painted, is Mr. Strang's *Portrait of a Young Man* (33). We appreciate also the sound, careful work of Mr. Walter Russell, *The Top of the Hill* (38) and Mr. Gerald Kelly's work, *A Portrait* (82).

OTHER EXHIBITIONS.

In the Summer Exhibition at the Goupil Galleries the paintings in the ground floor galleries are of very uneven merit. On the one hand we have a very pleasant sketch by Boudin (1), a wonderful piece of virtuosity by Vollon (7), a Corot of the most interesting period (11), and a Theodore Rousseau, *La Rivière* (15), at once tender and grandiose, even if its dignity is a little compromised by a detestable little figure which looks like a later addition. On the other hand, we must place *La visite aux Pauvres* (10) among the worst of the works of Diaz, and the Canaletti in the outer room are a disappointment, being unworthy of so great a name. Dupré's *Marine* (28) is theatrical, as is also the landscape of Jonckind's *Clair de Lune* (26). This, however, is evidently a mere "pot-boiler," furbished up, but not sufficiently to spoil a sky magnificently observed and probably painted from nature. The pastel *Le Corps de Ballet* by Degas is not one of his finest, but every work is of interest which comes from a master unique in his generation by the thoroughness and sincerity of his research. Of living English painters, Mr. Peppercorn (24) and Mr. W. Nicholson (29) show the most complete work. Mr. John's *Wild Flowers* (33), which we remember to have seen some time back, has greatly improved in the interval. The laboured, muddled method in which this picture was painted produced in the first instance a result repulsive and hardly intelligible. In the unification which comes to paint with time, much of this confusion has vanished, and we are able to see how stout and genuine was the struggle which occasioned it.

In the collection of Eighteenth-Century Prints, which make the second half of the Exhibition, it is interesting to see how superior in decorative beauty and draughtsmanship the French artists are to their English contemporaries. The engravings after Moreau le Jeune and St. Aubin are a delight, marvellous in their delicate sense of the colour possibilities of black and white and their elaborate mastery of an art shown with a lightness which is the perfection of modesty. It is impossible to resist the conclusion that these men worked for a public more discerning than we have ever had in England.

In the galleries at No. 158B, New Bond Street, is an exhibition of miniatures of the sixteenth, seventeenth and eighteenth centuries. English miniaturists of the eighteenth century gain reputation by the fact that their followers were so inferior to them, this being an art which in modern hands has indeed degenerated. Cosway, Smart, Plimer and the rest of them, were rarely very good in drawing, or very subtle in expression, and only occasionally do we find, as in Nos. 31 or 36, any sign of that power of designing the colour of the miniature in harmony with the stones in which it is set, which makes a pendant a single work of art. The seventeenth-century work shown is much better, several works by S. Cooper (60 and 61, for example) being dignified pieces of portraiture, if not supremely fitted for use as personal adornments. The same may be said of No. 76, attributed to Vandyck, and another fine miniature in oil, No. 74. The sixteenth-century miniatures were still finer, but this earlier work is hardly represented at all.

ARCHÆOLOGICAL NOTES.

THE first volume of the *Annals of Archaeology and Anthropology* issued by the University of Liverpool seems now to be complete, and forms a fairly even record of work on the whole good and conscientiously performed. When the editor (Prof. J. L. Myres) feels more at home in his task, he will no doubt insist upon a stricter observance of literary form by his colleagues, and will be a little more careful in his choice of contributions from outside than at present. His own article 'Midas beyond the Halys' is very interesting, and gives an account of the Black Stone of Tyana copied by Prof. Garstang in his last year's explorations in Asia Minor, duly chronicled in this journal at the time (see *The Athenæum*, No. 4226). The inscription on this stone is written in the large uncials of a script which Prof. Myres styles "an archaic form of Ægean alphabet," and in the ancient "Phrygian" language. The punctuation dots, which, he tells us, are usual in Phrygian inscriptions, enable one to trace the word-forms with fair certainty, and the text is in lines of which only four are preserved, while it is written boustrophedon, beginning apparently from right to left. Prof. Myres is of opinion that he can recognize therein the name of Midas, which he holds to be the same as that of the King Midas of Herodotus, and that the inscription was made for that sovereign. With less assurance he thinks, too, that he finds there the well-known name of Atys, which, he suggests, was in that time and place pronounced "Aquys," a conjecture which would have far-reaching consequences. He is doubtless near the truth when he describes the monument as of the early part of the seventh century B.C., and it is of great importance to all who are interested in the study of Greek origins, which is now constantly receiving fresh light. A full description of Prof. Garstang's work at

Saktje-Geuzi and an article by the last-named scholar on Dr. Hugo Winckler's excavations at Boghaz-Keui give a useful account of the latest contributions to our knowledge of Hittite remains.

Not unconnected with this is an article by Mr. H. R. Hall called 'Mursil and Myrtilos,' which appears in the current number of the *Journal of Hellenic Studies*. In his very useful, if somewhat unequal book on 'The Oldest Civilization of Greece,' Mr. Hall seven years ago poured contempt upon those who claimed the Pelopidæ as Hittites, but he is now not quite so sure that they are wrong. From the cuneiform tablets discovered by Dr. Winckler at Boghaz-Keui, he deduces that the Hittite king whose name, when written in Egyptian hieroglyphs, has been read as "Maurasar" was really named Mursil, which reminds Mr. Hall of Myrtilus, that charioteer of Cnomaus whom Pelops is said to have cast into the sea, and to whom he afterwards, as Pausanias cautiously records, may have erected in the hippodrome at Altis in Elis a cenotaph known as the Taraxippus, because it inspired wild terror in the competing horses. From this he proceeds to argue that Pelops "the Lydian" was a Hittite immigrant; and it is certainly possible, in view of the latest discoveries, that some "sub-king or general" of the Hittites may have "reached Greece and founded a dynasty there." Why, because Myrtilus may cover a Hittite name, Pelops, who, according to the legends, first bribed and then slew him, should be a Hittite too, Mr. Hall does not tell us; but he is on surer, though still slippery, ground when he comments on Dr. Winckler's wonderful discovery that the people of Mitanni, well known as the correspondents and allies of the Egyptian kings of the Eighteenth Dynasty, worshipped such purely Aryan deities as Mitra, Varuna, Indra, and the Açvins or Heavenly Twins. The Mitannians were probably closely connected, as Mr. Hall says, "in race and culture" with the Hittites; and thus we have, for almost the first time, a suggestion of the road by which Sanskrit and its congeners may have travelled from India by Asia Minor and Ionia into Greece and Southern Europe.

In the same *Journal* appears a communication made by Mrs. Arundell Esdaile to the British School at Rome, dealing with the statue of a boy found in the winter of 1899 during the tunnelling operations beneath the Quirinal. He wears a short tunic without cincture, and has beside him a staff bound with myrtle, while the author speaks of a myrtle wreath indistinguishable in the photographs given as illustrations to the paper. These attributes suggest an attendant at the Mysteries, and the truth of this is confirmed by an almost exactly similar statue which she reproduces in her article, and which she found in the house of the keepers of the Magazzino Archeologico. The latter figure bears in his arms the χοιρίδιον, or little pig, which we know to have been borne by the assistants at Eleusis. It also very closely resembles the other statue, but, unlike this, has both feet and legs complete, which enables us to observe that one foot only is covered by a sandal, the other being left bare. This offers a strong presumption that the baring of one foot had some ritual significance in the Mysteries, and Mrs. Esdaile gives references to other examples, collected by Dr. Amelung in his 'Skulpturen des Museo Vaticano,' which illustrate the same practice. Mrs. Esdaile's contention that when, in the fourth book of the 'Æneid,' Dido is described as offering her last sacrifice to the Chthonian gods *unum exuta pedem vinculis*, allusion is made to the same idea,

seems therefore justified. How it came to form part of a ritual more familiar to some of us is, to use a classic phrase, another story.

The current number of the *Journal of the Royal Asiatic Society* contains an extremely interesting account by Prof. A. von Le Coq of an expedition led by him into Chinese Turkestan at the expense of the Royal Museum für Völkerkunde in Berlin. Prof. Le Coq succeeded in this the late Prof. Pischel, and discovered perhaps the most important relics yet brought to light of that lost Manichæan faith which once competed on equal terms with Christianity in Southern Europe. At Turfan or Turpan, in Chinese territory, he discovered a great quantity of MSS. in a variety of the Estranghelo character which turned out to be the long-lost script peculiar to the Manichæans, and these are now being deciphered by Prof. F. W. K. Müller and others. In addition he found a large wall-painting in "water colour" (qy. fresco?) of a Manichæan high priest in white sacerdotal robes, and with a nimbus composed of conventional representations of the sun and moon. His white robes are connected by a rectangular piece of embroidery across the breast, and a similar band passes over each shoulder. On his head is a tall white cap embroidered with gold, and the face is described as "oval, the nose aquiline, but the eyes small and rather slanting in their position," while they are said to "recall the manner of Chinese artists when painting the portrait of a European." From the fact that the central figure is greater than life-size, while the priests and nuns grouped round it are a good deal less, the author suggests that this may be a representation of Manes himself. There were also found on the same site banners made out of cotton cloth covered with a thin layer of stucco, on which had been painted in "water colour" the central figure above described, with a man and a woman kneeling on each side of him; and also some paintings on silk showing the souls of the faithful in the moon-boat, warriors in armour with long cross-hilted swords, and priests sitting on thrones made like a lotus, one of whom holds a curious cross. The author draws our attention to the singular way in which some of these finds resemble Byzantine art. The date of most of them seems to be the ninth century A.D.

The Egyptologist, Dr. Georges Foucart, now professor at the University of Aix and Marseilles, has in his just-published 'Méthode comparative dans l'Histoire des Religions' done much to take away the reproach of dilettantism which some German scholars have been quick to cast upon this latest development of archaeology. He sums up the whole matter in the words:—

"L'Histoire des Religions doit suivre à travers les âges les phénomènes religieux des divers peuples, en commençant par les plus anciens; elle doit chercher à expliquer leur ordre et leurs manifestations par les rapprochements des monuments et des textes appartenant aux différentes sociétés humaines."

In this study he introduces several new methods of attack, and gives various reasons why the religions of primitive or non-civilized folk should not be taken as what he calls a "religion type" or standard of comparison. Instead, he chooses the religion of Ancient Egypt, in which his competence is acknowledged by all, and traces with great skill and in most readable fashion the gradual evolution of religious beliefs in the Nile Valley. The wisdom of his choice is particularly shown in the matter of magic, for he says with truth that Egypt is the only country in which we can at present almost trace the beliefs generally called magical back to their primitive source. He will have very

little to do with "the once fashionable totemistic theory, thinking apparently that totemism, in the strictest sense of the word, was really confined to the North American Indians. It is possible that he has not here given full weight to the arguments on the other side.

The last number of *Le Muséon* rather unkindly calls attention to two recent cases in which the learned have been taken in in matters in which they were supposed to be specially expert. One of these is that of a well-known Chief Rabbi, a most voluminous writer on Semitic subjects, who published last year in the *Zeitschr. des deutschen morgenländischen Gesellschaft* what he imagined to be a very early Hebrew recension of the Book of Joshua, earlier than Josephus, and differing greatly from the Masoretic text. His mistake was shown by the Samaritan High Priest Jacob, the son of Aaron, who declared to persons worthy of credit that he had not only himself composed this supposed new text from the Arabic version, but had even published it in Jerusalem some seven years ago. The other case is that of the famous scarabs supposed to have been made to record the circumnavigation of Africa, and purchased as such by the Museum of Brussels for 400*l.* It has since turned out that they were forgeries, and the widow and son of a well-known Egyptologist are now actually in prison for the offence. Yet, as the writer in *Le Muséon* says, it would be most interesting to know who the Egyptologist was who composed the text.

The exhibitions of the result of last winter's excavations in Egypt are now being arranged. That of the Egypt Exploration Fund will open at King's College, London, in the first week of July, and Prof. Garstang's on the 9th of the same month at Burlington House.

A MITHRAIC STATUETTE FROM ASIA MINOR.

It has always been a matter of surprise that so little evidence remains of the worship of Mithras in Asia Minor, considering that it was so strong in the West, and especially on the Danube and Rhine frontiers among the soldiers stationed in guard along those important lines. Yet one important inscription, which I published many years ago in the *Revue des Études Anciennes*, proves that the ritual was familiar to the Phrygian people; and some slighter pieces of evidence, for example a Tarsian coin-type, point to the same conclusion. Also it is, of course, evident that Asia Minor was the intermediate region over which the Mithraic religion spread to the West. I have hitherto been inclined to attribute the scantiness of Mithraic traces in the country to the strength of Christianity. That this cause did operate is certain, but it does not form a sufficient explanation. The army was the chief seat of Mithraism under the later Roman Empire, and it is at military stations that most of the traces are found. The Mithraic worship was fostered in the army by the Emperors as a counterpoise to the influence of Christianity, and as a buttress of the thorough-going loyalty and religious patriotism which they wished to encourage. If that was the case, there is no apparent reason why the Eastern legions should be free from Mithraism. Although Christianity was much stronger among them than in the Western armies, still it is hardly doubtful that the great majority of the Eastern soldiers were pagans. The attempt made by Galerius to purify the army from Christians, even though it is proved by the recently discovered epitaph of Bishop Eugenius to have failed, is at least a proof that there was some apparent possibility of eliminating the Christian ele-

ment, *i.e.*, that that element was in a minority among the soldiers. Where the conflict between the Christian and the pagan element was keen, there one would expect to find that the rival religion to Christianity was flaunted by opponents of the new faith. The want of any evidence of Mithraism among the Eastern armies, therefore, is probably due only to the backward state of exploration along the Euphrates frontier. The only expedition along part of the Euphrates frontier that has been made with definitely archæological ends in view was that conducted by Mr. D. G. Hogarth, and he would be the last to think that any single journey of exploration would exhaust the possibilities of discovery. The evidence about the stations and troops of the Euphrates frontier is still mainly literary, and literature is almost as silent about Mithraism as it is about Christianity. When the archæological evidence is collected the hold of both the rival religions on the Eastern armies may be illuminated.

In the dearth of evidence one small item may be mentioned as illustrating what is to be expected in the future. Recently we had the opportunity of seeing for a few moments a small statuette of Mithraic character. The owner, who thinks it is a portrait of Alexander the Great, cherishes a most exaggerated opinion of its value, which will have to be toned down. But for the present it is impossible to deal with him; and I describe the statuette here in order that it may be recognized and its provenance known, when it comes into the European market, as it probably will do soon. It represents a Roman soldier, standing with his head slightly thrown backwards, so that the eyes look a little upwards. The work is rude, but not devoid of spirit. The soldier has an air of pride and exultation, which (if intended by the artist) is very successful and in accordance with his surroundings. He stretches out his arms to the two sides, and lays his right hand on the head of a half-length female form (devoid of attributes), which seems to rise out of the ground (like representations of the goddess Gaia), while he rests his left hand on a short column whose top ends in a lion's head (rudely indicated, but shown to be a lion by the hair or mane). He wears a cuirass, on the breast of which is a Gorgoneion and underneath it a scorpion or some similar sort of animal, or shell-fish like a lobster. I observed no other kind of armour, but Mr. Calder noted that the soldier wears a helmet. He has whiskers and beard cropped very close, and a long moustache. I take him to be a "Lion" in the mystic initiation of Mithras; and his air of pride as he lays his hand on the lion's head intimates his claim to this rank in the ritual. He is about eleven inches high, and the column and goddess about five or six.

My wife, who saw him for a moment, reminds me that his arms were too big and long, though she was, like me, struck with the proud expression of the statuette.

We had only a brief and hurried look at the statuette, which we dared not study carefully, lest our interest in it should double the owner's estimate of its value. Hence my observation of details was defective. As things have turned out, it would have been better to study the statuette carefully, and swell the owner's estimate of its value, leaving him to come to terms with some buyer. He counts on selling it to some of the German railway officials, or some of the engineers who are working out the great irrigation scheme for the plain of Konia.

The statuette is said to have been brought from the Karadja Dag. I have little

doubt that this means that it was found in the amateur digging which (as I hear) the natives have been carrying on at Emir-Ghazi, since we directed their attention to the place by our repeated visits last year and previously. I learn also that a sarcophagus with sculptures of the Sidamaria type, though small in size, has been found between Emir-Ghazi and Arissama (the ancient Ardistama). Now, there remains no doubt in my mind that Emir-Ghazi is the site of the Byzantine military station Kasis or Kases, which formerly I wrongly inclined to place further east in the plain of Venasa ('*Histor. Geography*,' pp. 220, 250, 293, 356) on account of the underground dwellings which are a feature of that plain and were so of Kasis. They are also found at Emir-Ghazi, which retains the old name, modified only so far as to give a meaning: Kazi was taken as the Arabic Ghazi, conqueror. Kasis was a Tourma of the Cappadocian Theme until about A.D. 890, when it was transferred to the Kharsian Theme. Emir-Ghazi is a military post of the highest importance. It lies in a narrow plain between Karadja Dag on the south and Arissama Dag on the north; and in this position it commands many lines of communication, while above it rises the impregnable castle of Arissama. The statuette suggests that it was probably also a Roman military station. The natives opened a number of graves in 1908, and found only Roman pottery and glass, the date of which was proved conclusively by a coin of the period of Constantine which we extracted from one of the vases. The excavations which we made in a large tumulus, on the other hand, revealed only hand-made pottery which Prof. Körte of Göttingen dates about the seventh century B.C., while the Hittite inscriptions also attest the ancient importance of Kasis. Prof. Sayce read in them the title of the King of the Kasimiya or people of Kasi, which further confirms the identification. I would also take Ptolemy's Khasbia in Lycaonia as identical with the old name Kasimiya (B corresponding to M). This would give the boundary between Cappadocia and Lycaonia very narrowly, for Arissama village is only three or four miles east of Emir-Ghazi; and Ardistama was in Cappadocia, according to Ptolemy. In fact, the boundary line evidently ran along the axis of Karadja Dag, and across to Arissama Dag, leaving Emir-Ghazi to Lycaonia and Arissama Kale to Cappadocia. But from the military point of view both places go together.

W. M. RAMSAY.

THE ROMAN WALLS OF GLOUCESTER.

ALTHOUGH many details (some of them valuable ones) are known regarding the Roman town of Glevum, the state of ignorance in which we have been left regarding its walls and the precise position of its gates is much to be regretted. For, with the exception of portions of the east wall—found, and identified, and preserved, by the late Mr. John Bellows, and running beneath his printing-works at Eastgate, and again near the Public Library, toward its south-east angle—almost nothing is known, and the various plans printed of the Roman town must be considered as conjectural only.

Owing, however, to the statement of Mr. Bellows himself (vol. vi. p. 170, *Proc. Cotswold Field Club*), to the effect that under the shop occupied by one Harry Jacobs, in the lower part of Westgate Street (*i.e.*, eastward adjoining the Shire Hall), he had found "proofs nine feet thick" "of one of the massive buttresses of the Castle of the West

[*i.e.* River] Gate of the Roman city of Glevum," it has confidently been assumed that the west wall likewise has been correctly located. Perhaps somewhat too easily satisfied with a structure which he only saw by candle-light in the cellar of the above shop, Mr. Bellows was certainly led to believe that he had once more identified the ancient city wall, and that, furthermore, he could trace the line of it northwards beneath houses in College Street, running toward the south porch of the Cathedral, "its direction being straight into the porch"; and again, "backward [*i.e.* southward] along the space between Berkeley Street and the Shire Hall."

Curiously enough, he drew the wall not precisely as he described it, but as passing east of the porch by several feet. The County Council having recently acquired the site of the above shop and its neighbours, it became a matter of serious importance to examine carefully the clearing, and particularly the exposed cellars, so as to identify and measure and photograph the wall and buttress described by Mr. Bellows. At the request of my friend Mr. F. A. Hyett (Chairman of Quarter Sessions, and historian of Gloucester), I duly did so. The result so far proves that the said wall and buttress are no part of any *Romano-British* wall or gate, but are portions of a sixteenth-century mansion belonging to Tudor Gloucester. Neither does the masonry or the footing of the wall evidence the usage of any Roman materials.

In this view the City Surveyor, Mr. Robert Phillips, fully concurs. He adds that the structure may belong to any time between the fifteenth and seventeenth centuries.

In consequence, the minor evidences adduced by Mr. Bellows as to the line of the west wall must, I think, be put aside, and that line must be considered not yet proven. Perhaps it should be looked for as much as fifteen yards eastward of its hitherto conjectured position. A simple N.—E. trench opened in the Cathedral Close on the south side of that building—without inconvenience to the public, and at trifling expense—would probably determine once and for all the important point in consideration, and would greatly add to our knowledge of the dimensions of Glevum after it had become a walled town. It is to be hoped that the Dean and Chapter may be persuaded to do this right worthy work.

ST. CLAIR BADDELEY.

SALES.

MESSRS. CHRISTIE sold on the 10th and 11th inst. the important collection of pictures and drawings belonging to the late Sir John D. Milburn, very high prices being realized.

Pictures of the Early English School: Gainsborough, Miss Adney, half figure to left, 2,940*l.*; J. Tompion, Esq. (Beau Tompion), in brown coat and red vest trimmed with gold, 1,470*l.* Hoppner, Lady Langham, standing by the side of some rocks overlooking the sea, 5,460*l.*; Lawrence, Lady Aberdeen, 1,942*l.* Raeburn, Countess of Aboyne, 1,680*l.* Reynolds, Sir Robert Fletcher, 441*l.* Anonymous, Portrait of an Old Woman, in red shawl and mob cap, knitting, 110*l.* A. Geddes, Portrait of a Lady, in white dress with green shawl, 136*l.*

Modern Pictures, English School: J. Aumonier, A Herefordshire Common, 110*l.* G. Clausen, Willow Trees at Sunset, 126*l.* T. S. Cooper, A Cow, a Calf, and Four Sheep, on the bank of a river, 120*l.* A. East, The Shepherds' Walk, Windermere, 367*l.* J. Farquharson, Winter, 682*l.* P. Graham, A Highland Spate, 409*l.* C. Napier Hemy, In the Track of the Trawlers, 336*l.* J. Linnell, Noonday Rest, a harvest field, with three labourers asleep against some sheaves of corn, 210*l.* Millais, "No!" a young lady, in black, with blue ribbons, standing near a table, reading a letter, 630*l.* Sir E. J. Poynter, The Message, 304*l.* D. G. Rossetti, The Bower Meadow, two females in the foreground playing musical instruments, two others dancing in the background, 714*l.* G. Vincent, A Gipsy Encamp-

ment, at the edge of a wood, a stream in the foreground, 231l. G. F. Watts, A Greek Idyll, 546l.

Continental Schools: J. B. C. Corot, Une Symphonie, in the foreground, by the side of a stream, a shepherd in red cloak, seated, piping to a goat, evening light, 2,520l.; Le Coup de Vent, a landscape, with two cows and a sheep near a pool, on the left some trees bent by the wind, 1,680l.; Environs d'Arleux, a milkmaid milking on the right, two peasant women and a girl on the left, 2,520l. H. Harpignies, The Last Days of Summer, a blue river flowing in a sandy bed, on a bank to the left leafless trees on which birds are perched, 1,207l.; Un Coup de Vent, a landscape, with a peasant and dog near some trees, 420l.; The Bridge, 136l. Ch. Jacque, The Shepherdess, a dog by her side, her flock drinking at a pool in the foreground, 1,732l. J. F. Millet, Les Falaises, high dunes on the right, waves breaking among the rocks, a headland in the distance, 1,155l. J. Breton, A Peasant Woman driving home a cow, 110l. N. Diaz, Environs de Fontainebleau, a peasant and cattle in a pasture, 504l.; A Peasant Girl, in red skirt and white blouse, walking along a woodland path, carrying a puppy, 262l. J. Dupré, Le Soir, a rough road across a common, 304l.; Les Baigneuses, a woody river scene, with children bathing, 378l. H. Fantin-Latour, An Idyll, 294l.; Dahlias, 157l.; Roses in a Bowl, 189l. E. Isabey, The Massacre of St. Bartholomew, 189l.; The Trumpeter, 126l. F. P. ter Meulen, A Flock of Sheep grazing on a River Bank, 141l. A. T. J. Monticelli, By the River Bank, 472l. F. Roybet, The Cavalier, 273l.; The Chief of the Inquisition, 220l. H. le Sidaner, A Summer Evening, houses on a canal, 126l. F. Thaulow, Clair de Lune, a village on a river, with a punt, cart, and figures, 199l.

Drawings: G. Barret, Evening Glow, 94l. D. Cox, Returning from Market, 115l.; Richmond Castle, 105l. C. Fielding, Edinburgh, 215l.; Evening Glow, Sussex, 75l.; A Coast Scene, 89l.; A Coming Storm, shipping off Broadstairs Jetty, 84l. Birket Foster, Going to Market, 252l. Sir J. Gilbert, Falstaff and his Ragged Regiment, 73l. J. Holland, The Rialto, Venice, 210l.; Rotterdam, 50l. J. Linnell, The Coming Storm, 52l. T. M. Richardson, A Rocky River Scene in the Highlands, 57l.; Loch Leven Castle, 78l. Turner, Küsnacht, Lake of Lucerne, 1,785l.; Splügen Pass, 535l.; Venice, 52l. E. M. Wimperis, Near Hemingford, with a peasant woman and girl on a rustic bridge, 105l. P. de Wint, A Farm Scene, with cattle in a pool, 63l.

After the conclusion of the Milburn Sale the following drawings belonging to the late Mr. E. Nettlefold were sold: G. Barret, Morning, a classical river scene, with a temple and buildings, 220l.; Evening, a classical river scene near the coast, with a castle, viaduct, and waterfall, 210l. W. Hunt, A Young Peasant Girl, in a wood-shed, 65l. Turner, Lucerne from the Walls, 1,365l.; Folkestone, twilight, 1,050l.; Hastings, 367l.; Shrewsbury: the New Welsh Bridge, 399l.; Sidmouth, 199l.; Ramsgate, 147l. A picture by J. Docharty, A Salmon Pool in the Highlands, brought 273l.

The following works were from various properties. Drawings: Turner, Windermere, 1,995l.; A View on the Rhine, 346l. J. F. Lewis, The Harem of a Memlook Bey, 525l. H. G. Hine, Corfe Castle, 183l. Birket Foster, A Woody Stream, with a peasant boy and sheep, 89l.; A Windy Day on the Surrey Hills, 215l. S. Prout, A View in Nuremberg, 94l.; A. Mauve, A Peasant with Sheep, at the door of a shed, 262l. J. W. North, Charles' Wain, girls returning from a Christmas dance at a farm, 115l. C. Stanfield, Wreckers off Fort Rouge, Calais, 168l. J. H. Weissenbruch, A Dutch River Scene, with a windmill, 105l. Rosa Bonheur, The Lion Family, 556l. Birket Foster, Desenzano, Lago di Garda, 70l. F. Nash, The Louvre from the Seine, 50l. P. de Wint, A Landscape, with gleaners returning, 173l.

Pictures: Turner, Margate Jetty, 441l.; Off Deal, 535l.; A Sailing-Boat off Deal, 567l. G. Chambers, Shipping off Sheerness, 120l.; Erskine Nicol, Sunday Morning, 210l. H. Fantin-Latour, Roses Trémières, 430l. N. Diaz, A Landscape, with five horses near a stream, 199l. A. Vollon, Henri IV.'s Bridge, Paris, 194l. Vicat Cole, Harvest-Time, Abinger, Surrey, 157l. T. S. Cooper, A Group of Seven Sheep, in a meadow, 152l. J. Maris, The Mouth of a River, with boats, 147l. A. Neuhuys, Minding Baby, 110l. B. W. Leader, A Sunny Evening, North Wales, 294l. H. Holbein, Portrait of a Gentleman, in black dress with a fur collar, and Portrait of a Lady, in black dress with red sleeves and white linen cap, holding some jewels (a pair, in one frame), 367l. P. J. Clays, Dutch Boats on the river, near Dordrecht, 168l. C. F. Daubigny, A River Scene, with a village and bridge, 126l.

Fine-Art Gossip.

OWING to the closing of rooms at Trafalgar Square mentioned last week, most of the late Flemish, Spanish, and French pictures have had to be withdrawn from public exhibition. An exception has, however, been made in the case of Rubens's 'Triumph of Silenus' and 'Judgment of Paris,' and Velasquez's 'Venus and Cupid' and 'Christ at the Column,' which have been hung on screens placed at the entrance to the different rooms leading out of the Central Octagon Hall. Space will also be found for all but four of the Dutch pictures which were formerly in the "Peel Room," and many of them have already been hung on eight new screens in the "Rembrandt Room."

At the end of this month an exhibition of the works of Ford Madox Brown will be opened at the Leicester Galleries, Leicester Square. Messrs. Ernest Brown & Phillips have obtained the loan of many famous paintings and water-colours. Mr. F. M. Hueffer, grandson and biographer of the painter, will write introductory notes to the catalogue.

A MUSEUM has been opened at Toledo dedicated exclusively to the works of Il Greco. The collection has been arranged in a building situated next door to the house once inhabited by the master, and all his paintings in the Municipal Museum at Toledo will eventually be removed thither.

AN exhibition of the works of Hans Thoma will be held at Magdeburg to celebrate the painter's seventieth birthday. The pictures, which are lent by two collectors only, are, with the exception of one water-colour landscape of 1876, works of Thoma's late period. The exhibition will also contain a number of designs for faience, which are good specimens of the master's sureness of hand and feeling for line.

THE *Bulletin des Musées de France*, a very useful review, the publication of which was suspended for some time, has now entered upon a new career. The first number of the new series contains, among other interesting articles, an account of the marble medallion portrait of Charles IX. on horseback, recently acquired by the Louvre, and ascribed to the workshop of Germain Pilon, and a notice of the fine portrait by Nattier of Marie Leczinska now in the Museum at Versailles.

HEFT 3 of the periodical *Kunst und Kunstwerk*, published at Vienna, contains an appreciative notice of the metal workers of Birmingham, and the school now flourishing under the auspices of the Birmingham Museum, with a sub-committee of members of the School of Art and the Jewellers' Association.

THE annual prizes in the gift of the Société Nationale des Beaux-Arts were announced on Saturday last. The Prix Paquin has been divided between M. Antoni, painter, and M. Garas, architect. The Prix Bernheim Jeune has been awarded to M. Dejean, sculptor; and three other prizes have been won by M. Perrichon, the engraver, and M. Périllard and M. Vorin, architects.

THE chief French art prize of the year, the Prix National, was awarded on Monday last to M. Henri Jacquier, a member of the Société des Artistes Français, whose picture in this year's Salon is inspired by a line in Victor Hugo: "Donne-lui tout de même à boire, dit mon père." The title of the picture is 'Après la Bataille.' The "bourses des voyage," of 4,000 francs each, have been voted to M. Desch, M. Georges Bergès, and M. Clovis Cazes. Three "bourses" have been awarded to sculptors and two to

architects; whilst the single one for engravers has been taken by M. E. J. Laboureur of the Société Nationale des Beaux-Arts.

EXHIBITIONS.

SAT. (June 19).—Miss Dorothy Cox's Pictures and Water-Colours, 'River, Marsh, and Upland,' New Dudley Galleries.
— Paintings by Eugène Boudin and S. Lépine, Leicester Galleries.
— Anders L. Zorn's Original Etchings, Mr. Gutekunst's Gallery.
TUES. Second Portion of the Summer Exhibition, New Gallery.

MUSIC

THE WEEK.

STEINWAY HALL.—Miss Sunderland and Mr. Thistleton's Concert.

THE programme of the third and last concert of Old Chamber Music given by Miss Grace Sunderland and Mr. Frank Thistleton yesterday week contained works of considerable interest. One or two songs of Antonio Caldara, the Spanish composer, are known, especially 'Come raggio del Sol'; but a Sonata in B minor for strings and harpsichord proved a novelty. It is one of a set of twelve works of the kind, marked as Op. 1, and bearing the date 1700, so that, although Caldara lived until 1736, these sonatas belong to the period immediately preceding Bach and Handel. The music is bold and dignified. Felice dall' Abaco was represented by a fine Sonata for violin. In style the music reminds one both of Handel and Bach—of the former in the slow movements, of the latter in the Allegros. But Abaco was born fifteen years before the two composers named, so he too, as regards this Sonata—one, apparently, of a set marked as Op. 1—may have been a predecessor. A third work, an interesting Concerto for two oboes, strings, and harpsichord, was by an English composer, John Hebden, born c. 1690, of whose life nothing appears to be known. These and other works were well rendered by the concert-givers and other excellent artists.

QUEEN'S HALL.—Kubelik's Recital. Fräulein Gerhardt's Recital.

KUBELIK at his recital last Saturday afternoon played Mozart's fourth Violin Concerto in D, which, though it does not represent the composer at his greatest, is full of charm, and in his simple rendering of the music, the interpreter made one forget the virtuoso. Later the artist in pieces by Paganini, notably the G minor Étude and the Moto Perpetuo, once again proved his mastery of the finger-board; but wonderful as were these displays, it was a greater pleasure to hear him in the Concerto, in which technique was a secondary matter. The New Symphony Orchestra, under the direction of Mr. Landon Ronald, gave a brilliant performance of Dvorák's delightful 'Carnival' Overture.

Fräulein Elena Gerhardt gave a vocal recital on Tuesday evening. Her singing in Gluck's 'O del mio dolce' was beautiful in tone, and refined in feeling. Schubert was represented by his lovely 'An die Musik,' and by two familiar, yet delightfully fresh *Lieder*, 'Das Fischermädchen'

and 'Die Forelle,' and all three were sung with marked charm. The clever artist did not, however, quite succeed in 'Erlkönig'; the rendering was too much on the surface. In six songs by Brahms, all of them familiar, there was much to praise, though now and again there was a touch of artificiality. Fräulein Gerhardt had the great advantage of an accompanist, Herr Nikisch, whose playing is not only skilful, but also sympathetic both as regards the singer and the music.

Musical Gossip.

Two cycles of 'The Ring' will be given at Bayreuth on July 25th-28th and August 14th-17th. Madame Gulbranson will impersonate Brünnhilde; Frau Wittich, Sieglinde; and Herren Burgstaller, Ernest Krauss, Hans Breuer, and Walter Soomer, Siegmund, Siegfried, Mime, and Wotan respectively. At the seven performances of 'Parsifal,' July 23rd and 31st, and August 4th, 7th, 8th, 11th, and 20th, the title-rôle will be taken alternately by Herren Burgstaller and F. Vogelstrom. For the five performances of 'Lohengrin,' July 22nd, August 1st, 5th, 12th, and 19th, Herr Alfred von Bary and Frau Lilly Hafgren-Waag will impersonate Lohengrin and Elsa. The festival conductors will be Dr. Richter and Herren Karl Muck, Michel Balling, and Siegfried Wagner.

A COMMITTEE has been formed for the erection of a monument to Wagner at Munich, the city in which 'Das Rheingold,' 'Die Walküre,' 'Tristan und Isolde,' and 'Die Meistersinger' were first performed. The design of the sculptor Waderé for a marble statue has been accepted. It is to be placed in front of the Prince Regent Theatre.

THE Paris Académie des Beaux-Arts has awarded the Rossini prize (3,000 francs) for the best setting of the prize poem of 1908, 'Laure et Pétrarque,' by MM. Fernand Beissier and Eugène Adenis, to M. Marcel Tournier. Sixteen scores were sent in, and three sittings were held before the jury could come to a decision. The winner is a *premier prix* of the Conservatoire; moreover, he is now *en loge* for the Prix de Rome.

Mlle. EMMA CALVÉ gave a concert at Queen's Hall on Wednesday afternoon. In 'O ma Lyre immortelle' from Gounod's 'Sapho' the artist at once showed that she was in splendid voice. Next came two light chansons of the eighteenth century, both rendered with rare grace and charm. In David's florid 'Air du Mysoli' (flute *obbligato* M. Fleury) Mlle. Calvé's singing was wonderfully clear and brilliant; while the 'Habanera' from 'Carmen' made one hope that she would soon again be heard here in that opera. Messrs. Manrico Bacci, Kennerley Rumford, Hollman, and Paul Goldschmidt took part in the concert.

THE programme of the second concert of the English String Quartet (Messrs. Thomas F. Morris, H. Kinze, Frank Bridge, and Ivor James) included as novelty a clever and interesting Quartet by Mr. Frank Bridge, which at the Bologna International Competition of 1906 won honourable mention. It was admirably rendered, as was the Brahms Quartet in A minor (Op. 51, No. 2) with which the concert opened.

At the Ladies' Concert of the University of Dublin, held last week in Trinity College, the principal work was Sir Robert Stewart's cantata 'A Winter Night's Wake.' The

work, which is in manuscript, was first performed by the Society during the lifetime of the composer. It is bright and tuneful, and abounds in humorous passages.

PERFORMANCES NEXT WEEK.

- SUN. Concert (Pachmann), 3.30, Royal Albert Hall.
 MON.-SAT. Royal Opera, Covent Garden.
 MON. Miss Kitty Cheatham's Recital, 3.15, Steinway Hall.
 — Miss Alice Esty's Vocal Recital, 3.15, Bechstein Hall.
 — Madame Mackenzie Fairfax's Vocal Recital, 8, Æolian Hall.
 — Miss Estella Rossetti's Song Recital, 8.15, Bechstein Hall.
 — South Hampstead Orchestral Concert, 8.15, Queen's Hall.
 TUES. Handel-Mendelssohn Festival, 2, Crystal Palace.
 — Mr. Waldimir Cernikoff's Pianoforte Recital, 3, Æolian Hall.
 — Miss Maude Valérie White's Concert, 3, Bechstein Hall.
 — The Wreckers, 3, His Majesty's Theatre, with Beecham's Orchestra.
 — Mr. Max Mayer's Song Recital, 3.15, Steinway Hall.
 — Mr. Victor Benham's Pianoforte Recital, 8.30, Æolian Hall.
 — Miss Rose Koenig's Wagner Recital, 8.30, Leighton House.
 — Mr. Graham Peel's Song Recital, 8.30, Bechstein Hall.
 WED. Miss Ivy Angove's Violin Recital, 3.15, Æolian Hall.
 — Miss Gwendoline Pelly's Violin Recital, 3.15, Steinway Hall.
 — Miss Esther Palliser and Mr. R. Whitworth's Recital, 8.30, Bechstein Hall.
 — Mr. Joan Lloyd-Powell's Pianoforte Recital, 8.30, Bechstein Hall.
 THURS. Handel-Mendelssohn Festival, 2, Crystal Palace.
 — Miss Eldina Bligh's Violin Recital, 3, Bechstein Hall.
 — Mr. O'Neil Phillips's Pianoforte Recital, 3, Æolian Hall.
 — Miss Laura Evans Williams and Mr. Iles's Vocal Recital, 8, Bechstein Hall.
 FRI. Mr. Louis Bachner's Pianoforte Recital, 3, Æolian Hall.
 — Kubelik Violin Recital, 3, Queen's Hall.
 — The Wreckers, 3, His Majesty's Theatre.
 — Mr. Joseph Holbrooke's Orchestral Concert, 8, Queen's Hall.
 — Miss Aussejac and Mr. C. W. Clark's Recital, 8.30, Æolian Hall.
 SAT. Handel-Mendelssohn Festival, 2, Crystal Palace.
 — Mr. Francis Richter's Pianoforte Recital, 3, Bechstein Hall.

DRAMA

THE WEEK.

ADELPHI (*Matinée Productions*). — *The World and his Wife*. Adapted by C. F. Erdlinger from 'El Gran Galeoto' of Jose Echegaray.

WHY 'El Gran Galeoto' should only just have attracted Mr. Martin Harvey's attention it is a little difficult to understand, for the play is nearly thirty years old and can boast a European reputation. Still, with a theatre usually half a generation behind our fiction, we have constantly to be saying, Better late than never, and the enthusiasm which greeted 'The World and his Wife' last Tuesday afternoon may have been mainly intended for the leading actor, but may also be taken as some compliment to the playwright. His masterpiece is not free from a certain romantic extravagance, but on the whole the thesis he illustrates in 'El Gran Galeoto' may be fairly taken as proved. It amounts to this: that scandal not infrequently creates the sins which it imputes—forces its victims to commit the very offences of which originally they were entirely innocent. Echegaray chooses for his purpose the wife and the friend of a man of jealous though generous temper, and shows how sheer libel and gossip force them into each other's arms. Nothing is further from their thoughts than infidelity, but at every step they find themselves at the mercy of mischance—at every step the most harmless action, which under ordinary conditions could be explained satisfactorily, takes on a fatally sinister aspect. At last, in sheer despair of fighting against public opinion, they accept their cue from scandal, and determine to give it some ground.

The play has its share of striking situations and rather elaborate rhetoric, Mr. Harvey as the maligned Don Ernesto and Mr. Ainley as the jealous husband being provided with exactly the sort of parts in which they appear to advantage. Both are actors who excel in passages of vigorous

declamation and emotional intensity, and here they have ample opportunities. Mr. Ainley really looks the Spaniard, and catches the Southern note of passion; while Mr. Harvey for once is not doomed to wear a uniform cloak of melancholy, and proves that he is thoroughly capable of vivacity. Mr. Ben Webster gets a nice light-comedy touch into the (imported) part of an English diplomat; and if Miss N. de Silva has rather too monotonous a diction for the heroine, she does not let down the play. It deserves something better than a week's *matinée* run.

LYRIC.—*The Fires of Fate: a Modern Morality Play in Four Acts*. By Arthur Conan Doyle.

IT is strange how serious you may determine to be as a playwright, and how little impression all your earnestness may produce. On the stage some effect you have counted as of minor rather than major importance will upset your calculations, and will strike home to the emotions of an audience that has listened but half-heartedly to the message you had thought so significant. That seemed to be Sir Arthur Conan Doyle's case last Tuesday night. He had set himself to present nothing less than a modern mystery play, and had expended an extraordinary amount of eloquence on establishing two points: first, that life even under sentence of death may well be worth living; secondly, that character can only be truly tested by suffering; and lo! a single scene which verges on the sensational won him the enthusiasm which all his moralizing might have failed to achieve.

In 'The Fires of Fate' we are introduced to a hero who has contemplated suicide because he has only a year more of life before him, and to a Congregational minister whose motto is that out of sorrow and pain good will come, and we see these men and others subjected to one of the severest ordeals civilized persons could undergo. Yet the thing which told at the Lyric the other night is not the romantic situation of the hero, unable as a doomed man to confess his love to the girl who has gained his affections, not the behaviour of his chance companions when they are confronted with an ugly fate, not the sermons of the minister breathing unconquerable hope and faith, but simply a scene in which dervishes surprise a party of Europeans at a moment in which they are isolated on a hill in the desert, and cannot prevent their women-folk from falling into the hands of the marauders. When the timorous dragoman reveals the secret of the white ladies' hiding-place, when the Europeans fight madly in a vain effort to protect their women from possible dishonour, then it is that we are deeply stirred by this play, and only then. We ought to be much concerned about the plight of the hero, tongue-tied from a sense of duty in his sweetheart's presence; but we are sure a time will come when he will find himself cured and able to give voice to his passion. We ought, perhaps,

as we watch the moral collapse of this prisoner or that under the indignity of Arab insults, to ask what we ourselves should do under like conditions; but we know all the while that, thanks to a signal made by the hero when he was left for dead on the hill, help is surely coming. We ought to listen with heart-searchings to the rhetoric of the minister, but we watch instead for signs of rescue—the heliograph, for instance. This is so because the methods adopted by the author, notwithstanding his elaborate efforts at illustrating a philosophy of life, are merely those of romantic melodrama.

Still, it is good stirring melodrama, and it is capitally acted. Mr. Lewis Waller as the hero has a part after his own heart—a part that requires him to be chivalrous and picturesque, sad at times, and quietly fervent. Not for many a day has he preserved such restraint as in this impersonation. Miss D'Alroy is as piquant a representative of the American girl as even Americans could wish to see. Mr. A. E. George as the minister, Mr. Evelyn Beerbohm in a Cockney part, and Mr. Shiel Barry, who delivers the dragoman's droning Egyptian-English speeches with the drollest gravity, could none of them be easily bettered.

IRISH DRAMA.

COURT (IRISH NATIONAL THEATRE): *Riders to the Sea*, *The Shadow of the Glen*, and *The Well of the Saints*, by J. M. Synge; *Kathleen Ni Houlihan*, by W. B. Yeats; *Hyacinth Halvey*, by Lady Gregory.—In the plays of the late Mr. Synge, Mr. Yeats, and Lady Gregory we have art reflecting the common life of the common people, expressing in epitome the joys and sorrows and aspirations, the resigned lethargy and the restless day-dreaming, the humour and the melancholy of the Irish peasant. Such a perfect tragedy in miniature as 'Riders to the Sea' represents this and something more. Its figure of Maurya, the old mother who has been robbed one by one of all her fishermen sons, and declares at the last in a majestic passion of grief that there is nothing more she can suffer from the cruelty of the sea, is Irish enough in the lyrical fervour of her lamentations, in a sort of foresight she has, and in her ultimate submission to fate. But the story contains at the same time, elements of universal appeal; it sums up briefly the pathos of sea-faring life, the agony of the women who can do no more than wait and weep at home. On the other hand, Mr. Yeats's little allegory 'Kathleen Ni Houlihan,' with its picture of Ireland as a wrinkled crone telling of the men who have died for her and calling upon others for self-sacrifice, demands a deep sympathy with the history of the sister island, and a stern suppression of the instinct to smile, before its symbolism can reach the hearts of aliens. But when once the grey hairs and lined visage of the old woman are forgotten in a realization of what it is she impersonates, it is easy to understand the fervour of patriotism and sentiment which this piece might provoke in an Irish audience. Lady Gregory's 'Hyacinth Halvey,' a skit on the propagandism of the Board of Agriculture, shows the gayer and more light-hearted side of rural Ireland, and so to some extent do 'The Shadows of the Glen' and 'The Well of the Saints.' But both these plays of Mr. Synge have a sus-

picion of grimness about their humour. The one tells how a young wife counted too soon on the death of her miserly and harsh old husband, the other is a fable describing how two blind beggars were so disillusioned by the recovery of sight that they were only too glad to return to their former state of blindness. In both there is an insistence on the Irishman's fondness for the practical joke; in both the playwright adopts a curiously detached and impersonal attitude towards his characters. He has no wish to make them other than they are and soften down their asperities; even any sympathy he has for them is that of a Providence looking down on little creatures from an infinite distance. So we get here a curious combination of realism and dream-world, of poetry and folk-comedy. Even the dialogue has this double aspect; it is at once racy of the soil, and again it has a richness of fancy and a flow of music which seem a little beyond a peasant's attainment. However that may be, it is the rhythm of Mr. Synge's speeches, reproduced with such care by Miss Sara Allgood and her fellow-players, which provides one of the chief charms of this folk-drama of Ireland.

Dramatic Gossip.

ON the return of the Irish Players to the Court Theatre Mrs. Patrick Campbell will join the company for one week to play Deirdre in the play of that name, by W. B. Yeats. The first performance of this play will take place next Monday.

MR. HERBERT TRENCH's programme for the opening season of his Repertory Theatre will include, in addition to 'King Lear,' new plays by Mr. Rudolf Besier, Mr. St. John Hankin, and Mr. Gilbert Cannen; while he will revive Mr. Max Beerbohm's 'The Happy Hypocrite,' and 'The Cat and the Cherub' by Mr. Chester Fernald.

A CORRESPONDENT writes:—

"It may be of interest to Shakespearean students to know that a posthumous edition of *Shakespeare's König Lear, erläutert von Robert Proelss*, has lately been published by Messrs. Ed. Wartig of Leipsic. The *Erläuterungen* of Robert Proelss ('Romeo und Julia,' 'Macbeth,' 'Julius Cäsar,' 'Hamlet,' &c.), being directed chiefly to the elucidation of the dramatist's train of thought and observation of human nature, are distinguished by their essentially æsthetic and scenic point of view from those commentaries which are devoted mainly to grammatical and historical criticism."

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THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4261.

SATURDAY, JUNE 26, 1909.

PRICE
THREEPENCE.
REGISTERED AS A NEWSPAPER.

BEDFORD COLLEGE FOR WOMEN

(University of London).

A Performance of
SOPHOCLES' 'ELECTRA'
(in Greek)

will be given at

THE ROYAL COURT THEATRE, SLOANE SQUARE,

on

JULY 15 and 16, at 8.30 P.M.,

and

JULY 17, at 3 P.M.,

In Celebration of the Sixtieth Year of the College and

In Aid of the Building and Endowment Fund.

The Play will be produced under the direction of Mr. G. R. FOSS.

The Music has been specially composed by

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An Acting Version of the Play, with a Translation by the late Prof. Lewis Campbell, is now on sale at the College, and will be sold in the Theatre at each performance.

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Situations Vacant.

UNIVERSITY OF GLASGOW.

CHAIR OF MATHEMATICS.

The CHAIR of MATHEMATICS will be VACANT by the resignation of Prof. JACK on SEPTEMBER 30 NEXT. The University Court will proceed during the summer to the appointment of his successor. Information respecting the duties and conditions of the Office may be obtained on application to the undersigned.

ALAN E. CLAPPERTON, Secretary of University Court, University of Glasgow, June, 1909.

THE UNIVERSITY OF SHEFFIELD.

APPOINTMENT OF LECTURER IN LATIN.

The COUNCIL are about to appoint a LECTURER IN LATIN. Salary 160l. per annum.

Applications must be sent in by JULY 1. Further particulars may be obtained from

W. M. GIBBONS, Registrar.

COUNTY BOROUGH OF DUDLEY.

DUDLEY DAY TRAINING COLLEGE.

SENIOR LECTURER (MAN) WANTED for MIDDLE of SEPTEMBER NEXT. Must possess Degree from some British University and practical and theoretical knowledge of Educational Method. Salary 180l. to 220l. Also JUNIOR LECTURER (MAN) for Mathematics and Science. Salary 150l. to 180l., and JUNIOR LECTURER (WOMAN) for History and French. Salary 120l. to 150l. All should be able to assist in general subjects of Training College Curriculum.

Forms of Application (on receipt of a stamped addressed foolscap envelope) may be obtained from the undersigned, and must be returned, with envelope endorsed "Training College," not later than

JUNE 28.

Education Offices, Dudley.

J. M. WYNNE,

QUEEN'S COLLEGE, 43 and 45, Harley Street,

London, W.—The PROFESSORSHIPS OF CLASSICS and of GEOGRAPHY will fall VACANT at the END OF THIS TERM.—For further information apply to Miss CLEMENTSON, at the College.

HARTLEY UNIVERSITY COLLEGE,

SOUTHAMPTON.

Principal—S. W. RICHARDSON, D.Sc. M.A.

The COUNCIL of the COLLEGE invite applications for the appointment of a LADY LECTURER in EDUCATION. Commencing Salary 150l. per annum.

Applications, giving particulars of age, training, qualifications, and experience, with copies of three recent Testimonials, must be sent to THE PRINCIPAL on or before JULY 3, 1909.

Further particulars may be obtained upon application to THE REGISTRAR.

UNIVERSITY OF LONDON.

GOLDSMITHS' COLLEGE.

SCIENCE DEPARTMENT.

There will be a VACANCY for a LECTURER in CHEMISTRY in this DEPARTMENT in SEPTEMBER NEXT. The Lecturer will have entire charge of the Chemistry Section. His attainments must be such as to ensure his immediate "recognition" by the Senate as a Teacher of the University.

The Salary will be not less than 300l. nor more than 350l. a year, depending on the attainments and experience of the Person selected for appointment.

Further particulars can be obtained from THE WARDEN, Goldsmiths' College, New Cross, S.E., by whom actual applications for the post should be received not later than THURSDAY, July 1.

UNIVERSITY OF MANCHESTER.

The COUNCIL is about to appoint a JUNIOR ASSISTANT LECTURER in French. Detailed conditions may be obtained from THE REGISTRAR.

ESSEX EDUCATION COMMITTEE.

COLCHESTER DISTRICT SUB-COMMITTEE.

HEAD MASTER OF COUNTY HIGH SCHOOL

(BOYS AND GIRLS) AT HARWICH.

WANTED, a fully qualified HEAD MASTER for the NEW COUNTY HIGH SCHOOL FOR BOYS AND GIRLS AT HARWICH.

The Gentleman appointed must be a Graduate of one of the Universities of the United Kingdom.

SALARY 250l. per annum, rising by annual increments of 20l. each to 350l. per annum, with a Capitation Grant of 1l. in addition on the first Fifty Paying Scholars and 10s. for each paying Scholar after that number. Applications must be made on Forms, which will be supplied by me, and must be sent in not later than JULY 3, 1909, to me, the undersigned.

J. H. NICHOLAS, Secretary.

County Offices, Chelmsford, June 21, 1909.

PORTSMOUTH EDUCATION COMMITTEE.

MUNICIPAL SCHOOL OF ART.

APPOINTMENT OF A TEACHER OF MODELLING

AND WOOD CARVING.

A TEACHER OF MODELLING and WOOD CARVING will be REQUIRED in SEPTEMBER NEXT. He must be able to teach Figure Modelling in the Round, Modelling Design, Casting (Waste Moulds), and the Application of Design to Wood Carving, in addition to Practical Work in the Craft.

The commencing Salary will be at the rate of 85l. to 90l. per annum, according to qualifications.

The Candidate appointed will be required to devote about Twenty-one Hours Weekly to the Work of the School (about half this time being required in the Evening Classes). He may devote the remainder of his time to Private Study or Professional Work, other than Teaching.

Forms of Application and particulars of appointment will be sent on receipt of a stamped addressed foolscap envelope.

Applications should be forwarded not later than JULY 7, addressed to THE SECRETARY, Offices for Higher Education, The Municipal College, Portsmouth.

June, 1909.

WOODHOUSE DUAL SECONDARY SCHOOL.

The GOVERNORS of the above DUAL SECONDARY SCHOOL will require, at the BEGINNING of SEPTEMBER NEXT, the services of the following Teachers:—

(a) A SENIOR MISTRESS, with strong qualifications in English Literature, or English History, or Modern Languages. A Degree or its equivalent, previous High School experience, are essential. The person appointed will, under the Head Master, be responsible for the general supervision of the Girls in attendance at the School. Commencing Salary 175l. per annum.

(b) An ASSISTANT MASTER, offering Mathematics and Science. A Degree or its equivalent, previous Secondary School experience, and the possession of a Teaching Diploma will be an advantage. Commencing Salary 150l. per annum.

Forms of Application, which must be returned, with copies of not more than three recent Testimonials, not later than JULY 10 next, may be had from Mr. S. ABSON, Secretary to Governors, Education Offices, Woodhouse, near Sheffield.

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COUNTY OF LONDON.

VISITING TEACHER OF ANATOMY.

(a) The LONDON COUNTY COUNCIL invites applications for the post of MALE VISITING TEACHER OF ANATOMY, TIME STUDY, &c., at the L.C.C. WESTMINSTER TECHNICAL INSTITUTE, Vincent Square, S.W., for Three Attendances a Week at a Fee of 12s. 6d. an Attendance of about Three Hours.

Applications (see below) must be returned not later than 11 A.M. on SATURDAY, July 3, 1909.

SCIENCE MASTER.

(b) The COUNCIL invites applications for the post of SCIENCE MASTER at the L.C.C. SCHOOL OF BUILDING, Ferndale Road, Brixton, S.W., at a Salary of 150l. a year, rising by annual increments of 10l. to 200l. The appointed Candidate will be required to give his whole time to the duties of the Office. Applications (see below) must be returned not later than 11 A.M. on SATURDAY, July 3, 1909.

EXAMINERS.

(c) The COUNCIL also invites applications for inclusion in its panel of Examiners in the following subjects:—

English, French, German, Greek, Latin, Geography, History, Arithmetic, Mathematics, Workshop Arithmetic.

Botany, Elementary Experimental Science, General Elementary Science.

Drawing (Freehand and Model), and Elementary Design, Needlework.

Building Construction, Casting and Moulding, Electrical Instrument Maker, French Polishing, Ladies' Tailoring, Land Surveying, Pattern Making, Quantity Surveying, Sanitary Engineering, Smithing, Upholstery.

Applications (see below) must be returned not later than 11 A.M. on MONDAY, July 19, 1909.

Applications should be made on the Official Forms, to be obtained, together with particulars of the appointments, from THE EDUCATION OFFICER, London County Council, Education Offices, Victoria Embankment, W.C., to whom they must be returned by the time specified, accompanied by copies of three Testimonials of recent date. All communications on the subject of appointment (a and b) must be marked "T. 1," and of appointment (c) "G," and a stamped addressed foolscap envelope must be enclosed.

Canvassing, either directly or indirectly, will be held to be a disqualification for employment.

G. L. GOMME, Clerk of the London County Council.

Education Offices, Victoria Embankment, W.C., June 23, 1909.

COUNTY OF LONDON.

The LONDON COUNTY COUNCIL invites applications for the undermentioned posts:—

THE COUNTY SECONDARY SCHOOL, CLAPHAM—

(I.) ASSISTANT MISTRESS specially qualified in French and German. Salary 120l. a year, rising by annual increments of 10l., subject to satisfactory service, to 220l.

(II.) DRAWING MISTRESS, who should also be able and willing to help in English Subjects and Junior Form Work. Salary 160l. a year fixed.

THE COUNTY SECONDARY SCHOOL, KENTISH TOWN—

ASSISTANT (Junior Form) MISTRESS who would also be able to teach some Mathematics or Latin in the Senior Forms. Salary 120l. a year, rising by annual increments of 10l., subject to satisfactory service, to 220l.

Candidates for these posts (except the Drawing Mistress) should possess University Degrees or other equivalent qualifications.

The successful Candidates will be required to commence work in SEPTEMBER NEXT.

Applications for the posts of Assistant Mistress should be made on Form H.40, and for the post of Drawing Mistress on Form H.428, to be obtained, together with particulars of the appointments, from the EDUCATION OFFICER, London County Council, Education Offices, Victoria Embankment, W.C., to whom they must be returned not later than 10 A.M. on MONDAY, July 12, 1909, accompanied by copies of three Testimonials of recent date. All communications on the subject must be endorsed "H.4," and must be accompanied by a stamped addressed foolscap envelope. Canvassing, either directly or indirectly, will be held to be a disqualification for employment.

G. L. GOMME, Clerk of the London County Council.

Education Offices, Victoria Embankment, W.C., June 24, 1909.

COUNTY BOROUGH OF DUDLEY.

EDUCATION COMMITTEE.

PRINCIPAL of TECHNICAL SCHOOL and ORGANIZER of EVENING SCHOOL WORK REQUIRED. He must possess a Science Degree, have had experience in the kind of work desired, and devote his whole time to the duties. Salary 200l. to 250l., according to qualifications and experience.

Applications (on Forms to be obtained from the undersigned on receipt of a stamped addressed foolscap envelope) to be sent in not later than JULY 12, 1909, to J. M. WYNNE, Director of Education, Dudley.

COUNTY BOROUGH OF SUNDERLAND.

DAY TRAINING COLLEGE.

1. MASTER OF METHOD (Assistant to Principal) REQUIRED, to begin work about SEPTEMBER 21. Must be a Graduate of a British University, with Training College experience. Honours in Classics a recommendation. Salary at the rate of 220l. per annum.

2. MISTRESS OF METHOD, who may be appointed Lady Superintendent, REQUIRED at the same time. Must be a Graduate, with Training College experience, and qualifications in Nature Study and Kindergarten Method. Salary at the rate of 200l. per annum.

Application Forms for the above posts may be had from the undersigned, who will receive applications up to JULY 3.

T. W. BRYERS Education Secretary.

15, John Street Sunderland.

LEICESTERSHIRE COUNTY COUNCIL.

EDUCATION COMMITTEE.
COUNTY GRAMMAR SCHOOL OF KING EDWARD VII.,
COALVILLE.

The COMMITTEE invite applications for the HEAD-MASTER-SHIP of the above SCHOOL, which will be OPENED in SEPTEMBER NEXT. Accommodation about 175 (Boys and Girls). Salary 350l. per annum. Copies of the Articles of Government may be obtained (price One Shilling each) from the undersigned, to whom applications for the vacant post should be sent not later than WEDNESDAY, July 14.

W. A. BROCKINGTON, Director of Education.
33, Bowling Green Street, Leicester.

LEICESTERSHIRE COUNTY COUNCIL.

EDUCATION COMMITTEE.
LOUGHBOROUGH TECHNICAL INSTITUTE.

The COMMITTEE invite applications for the following positions in the above INSTITUTE, which will be OPENED in SEPTEMBER NEXT:—

(1) SCIENCE MASTER and PRINCIPAL OF THE INSTITUTE. Salary 225l. per annum.

(2) ART MASTER. Salary 200l. per annum.

Applications should be sent to the undersigned not later than WEDNESDAY, July 14, according to Memorandum to be obtained from the Office, 33, Bowling Green Street, Leicester.

W. A. BROCKINGTON, Director of Education.

MINISTRY OF EDUCATION, EGYPT.

ASSISTANT-MASTERS WANTED for SECONDARY SCHOOLS in CAIRO and ALEXANDRIA, under the Ministry of Education, to teach (1) the English Language and English Subjects, especially History, and (2) Science (Experimental Physics and Chemistry) respectively. To enter on duties OCTOBER 1. About 500 Boys in each School, mostly Mohammedans.

Candidates should not be less than 23 or over 30 years of age, should have a robust constitution, and have taken a University Degree with Honours. They must have experience as Teachers. Preference will be given to Applicants who hold a Diploma in Teaching. Appointment under contract. Salary E.360l. per annum. Length of engagement, two years. Allowance for passage out to Egypt and for return at close of contract. Teaching Hours, on an average, Four Daily, Fridays only excepted. Summer vacation not less than Two Months.

Applications, with full statement of qualifications (School, College, Class of Degree, experience in teaching), and accompanied by Copies only of Testimonials, to be sent, before JULY 10, to J. W. CROW-FOOT, Esq., at Subdenery, Lincoln, to whom Candidates may apply for further information.

THE CITY OF LONDON COLLEGE,
WHITE STREET, MOORFIELDS, E.C.

The GOVERNING BODY require for the DAY SCHOOL TWO TEACHERS (Men or Women). One to teach FRENCH and GERMAN, the other ENGLISH and MODERN HISTORY. Preference will be given to Candidates possessing a University Degree or its equivalent.

The Language Teacher must possess a proper knowledge of the Spoken and Written Languages, and of modern methods of teaching them.

Candidates must be prepared to give their whole time to the work of the School.

Commencing Salary 150l. a year. Applications must reach the undersigned on or before THURSDAY, July 1, 1909.

DAVID SAVAGE, Secretary.

HANLEY EDUCATION COMMITTEE.

MUNICIPAL SECONDARY SCHOOL.

WANTED, on SEPTEMBER 7, an ASSISTANT MISTRESS, to teach Mathematics to the Girls. Good qualifications in the subject and teaching experience are essential.

Commencing Salary 100l. to 120l. (dependent upon the above-named requirements).

Forms of Application may be obtained from, and should be returned as early as possible to, the undersigned.

JOHN HODDER, Secretary.

Town Hall, Hanley.

COUNTY OF SOUTHAMPTON.

WINCHESTER COUNTY SCHOOL.

WANTED, for SEPTEMBER, non-resident MISTRESS. Degree and Teacher's Diploma essential. Principal Subjects, Mathematics and Class Singing. Salary 100l.—Application to be made on Forms to be obtained from THE DIRECTOR OF EDUCATION, The Castle, Winchester, and to be returned to THE HEAD MISTRESS, County School, Winchester, not later than JULY 12.

BATLEY GIRLS' GRAMMAR SCHOOL.

WANTED for SEPTEMBER, a FORM MISTRESS to teach chiefly French and Elementary Mathematics. A Degree and residence abroad essential. Drawing desirable. Commencing Salary 100l. to 110l., according to qualifications and experience. Application Forms may be obtained from

G. R. H. DANBY, M.A. (Oxon), Sec. and Director.
Education Offices, Batley, June 21, 1909.

TYLDESLEY URBAN DISTRICT COUNCIL.

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By Order,

W. J. MATTHEWS, Clerk to the Council.

June 21, 1909.

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The Duke and his party left Mombasa on May 4th. Rail and steam enabled him to reach Entebbe in three days—a journey which not long since would have required at least three months. After a delay of only a week he was able to start at the head of a caravan of 300 men. A march of about two hundred miles brought him to the Mobuku valley, and within sight of the glaciers of Mount Baker, off which blew a cold and biting wind all the more trying on account of the great humidity of the atmosphere. By June 7th he had established a camp at a site known as Bujongolo, by the side of a huge boulder, 600 feet above the valley, and 12,460 feet above the sea.

"Thick dark fog enveloped everything. The camp was soon invaded by mud and water, and a continual drip came down upon the tents from the overhanging rock. Under these conditions it became difficult to kindle a fire, and the only resource was to keep it burning day and night, which required no mean amount of work in feeding it and providing sufficient fuel.... Every time that any one stepped out of the camp he would sink into the mud."

Under such conditions the sojourn at the camp was by no means pleasant. The temperature on one occasion rose to 57°, but at night it never exceeded 34°, whilst relative humidity averaged 90 per cent. The Bakonjo porters, in spite of these drawbacks, showed admirable patience and docility, and were content with a mess of dura flour. The daily visit of a leopard, whose den was situated among the heath, and who liked sheep and stole meat, did not contribute to render this sojourn more pleasant, or even safe. It was

only after many days of vain hunting that this daring visitor was caught in a trap.

On June 9th the Duke started on his first mountain trip, and between that date and the 16th of the month he climbed thirteen peaks rising in the midst of glaciers. On the 18th he set foot upon the highest peak of all, where he unfurled the little tricolour flag given by Queen Margherita of Savoy. The Duke and his three Alpine guides

"emerged from the mist into splendid clear sunlight. At their feet lay a sea of fog. An impenetrable layer of light, ashy-white cloud-drifts stretching as far as the eye could reach was drifting rapidly northwestward. From the immense moving surface emerged two fixed points, two pure white peaks, sparkling in the sun with their myriad snow crystals. These were the two extreme summits of the highest peaks. The Duke of the Abruzzi named these summits Margherita and Alexandra, 'in order that under the auspices of these two royal ladies the memory of the two nations may be handed down to posterity—of Italy, whose name was the first to resound on these snows in a shout of victory; and of England, which in its marvellous colonial expansion carries civilization to the slopes of these remote mountains.'"

The results of the Duke's explorations are laid down on a map on a scale of 1:40,000, based upon a triangulation carried out by Com. Cagni. If the reader will compare this map with one of our European Alps on the same scale, he cannot fail to be struck with the comparative insignificance of these renowned "Mountains of the Moon." The six snow-clad groups of the Ruwenzori are confined within an area of less than thirty square miles, of which only four square miles are covered with perpetual ice and snow, whilst the Mer de Glace of Chamonix alone covers sixteen square miles. At some former period the glaciers were no doubt of greater extent, for moraine deposits have been discovered several miles below their present terminals; but at no time can they have exercised an appreciable influence upon the annual floods of the Nile.

The map, which has been compiled at the Hydrographic Office of the Italian Admiralty, hardly does justice to the results achieved by the expedition. Neither meridians nor parallels are indicated upon it; several routes described in the volume are not shown; and the delineation of the ground is an absolute failure, for valleys described as being hemmed in by steep cliffs are shown as being bounded by gentle slopes. The Duke has retained the native names of the valleys, but has rejected the remainder, on account of their uncertainty, and substituted for them the names of Europeans, many of whom had never seen these mountains. Since the Duke's visit the whole of the Ruwenzori region, up to the snow-line, has been surveyed under the direction of Major R. G. T. Bright of the Congo-Uganda Boundary Commission.

Among the appendixes are a paper on Ptolemy's Mountains of the Moon by Prof. Luigi Hugues, and a concise sketch of the geology of the region, with

a map, from which we learn that gneiss and hornblende occupy the higher regions. A full account of the botanical and zoological collections made in the course of this important exploration fills a second volume of the original Italian edition, and of this the book under review gives only concise abstracts.

The Inner Life of the Navy. By Lionel Yexley. (Pitman & Sons.)

VERY few men who have served on the lower deck of our men-of-war have been competent to write well and convincingly of their daily lives, so that there was undoubtedly room for such a book as this. Apart from his literary ability, which is considerable, Mr. Yexley is manifestly the right man to undertake the task; not merely because he has lived under the conditions which he describes, for many thousands have done that without finding anything remarkable in them, but because he is of a disposition which seeks for causes where others are content to grumble at effects, and because his record of achievement has shown him to be a reformer of ability and courage. Those who would learn for themselves how the lower deck has discovered a safety valve in the Press will find all the information they can wish for in these pages, and will probably see much to admire in the moderation and loyalty with which the new-found power has been used.

Though the book is in form an autobiography, its real substance is a description of naval routine, discipline, and custom, with special reference to recent and existing abuses, and the steps which have been taken for their removal. There is no need here to follow the author into detail; it will be enough to say that he understands clearly that even the most crying abuses are to be ascribed more frequently to routine and custom than original sin. They are often the legacy of obsolete conditions, and have their roots deep in the almost forgotten past, so that there is real difficulty in deciding the direction in which satisfactory or permanent reform should be sought.

Mr. Yexley's service in the Navy was not in itself remarkable, though he describes his experiences in an interesting and entertaining manner. It fell to his lot to stew in a gunboat in the Persian Gulf, and to chase slave-dhows round Pemba; but this somewhat exceptional fortune made less impression on him than did the unprofitable routine of a smart battleship in the Mediterranean, or the fraudulent stagnation of the old floating depôts, or the monotony and hopelessness of the Coast-guard.

Mr. Yexley's own words will show that his appointment to the Coast-guard marked the turning-point of his career:—

"What struck me forcibly in the early stages of my Coast-guard career was the air of hopelessness that characterized every complaint. Grumble they would, day after day....but every man was too intent on his own promotion, and too fearful of offending the powers that be, to dare anything.... Settle down to a go-to-sleep life I could not,

so I sought an outlet for my energies by joining a local debating society with a library attached....I was able to gratify my book hunger by entering on a long study of Naval History. From this I became convinced that sitting on the safety valve, by attempting to stifle any expression of opinion, could only, sooner or later, lead to disaster."

Looked at in this light, Mr. Yexley's subsequent campaign for reform was a logical outcome. It might, indeed, seem to have been inevitable, were we to forget that many other men lived their lives at the same time, under the same conditions, yet did not realize that, if they were to do anything towards bettering the lot of the lower deck as a whole, they must qualify themselves for the task by self-education. With Mr. Yexley self-education seems to have come first, and to have been regarded merely as a sane and pleasant way of employing enforced leisure; the reforming zeal would appear to have grown in proportion as the course of study threw light on present discontents. It would not be in place here to do more than refer to the details of Mr. Yexley's work. He is an unsparing but never a bitter critic of abuses; and the trouble which he has taken to reach the root of the matter enables him in most cases to indicate a line along which reform might well proceed. As for the thorny problem of canteens and victualing, for instance—wherein lay an abuse which, as far back as 1891, was spoken of by Mr. Holman, another lower-deck author, in a little book entitled 'Life in the Royal Navy,' as "a thing that needs looking into and requires speedy redress"—reform has actually followed, almost directly, the course indicated by Mr. Yexley.

The code of morality respected on the lower deck is similar to that which prevails in public schools:—

"A man might offend against any clause of the King's regulations; he might spend the greater part of his time in cells or prison for such offences, but no one would think a scrap less of him, provided he was a good seaman and ready to do his work. But let him be guilty of a mean action towards a shipmate, or violate the code of lower-deck honour, and no mercy was his."

The general principle is illustrated by a particular instance in which "cobbing" was served out as a fit punishment for theft. "Cockroach Derbies" might seem brutal to a moralist; but Mr. Yexley says that he is not moralizing, "only writing about the Navy," and describes how the cockroaches were "mounted" with candle-ends and made to race along the mess-tables. "This sport had two virtues: it killed time and reduced the number of cockroaches." Not unnaturally, too, Mr. Yexley has a good deal to say of the debauchery that used to take place as long as the service considered that there was no need for it to pay heed to Jack's welfare ashore. Some of these yarns are merely amusing. One, for example, tells how a ship's company, combining discipline and lawlessness in a curious but effective manner, wrecked a tavern wherein they had been imposed on

by the simple device of double-bottomed pots. To have been sold bad beer at an exorbitant rate would have been no offence; but the fraudulent pots transgressed the code.

Open debauchery was, until recently, common at Mutton Cove or Portsmouth Point when a ship's company was "paid off" after foreign service. "Much," says Mr. Yexley,

"has been written of the wild extravagances and foolish excesses of the old-time sailor during his excursions on shore. Nothing has been written of the callous indifference of past Boards of Admiralty to their responsibilities towards the men."

But that, too, is virtually a thing of the past; indeed, at the present day the custom of commanding officers is not to allow their men ashore in large numbers unless they are satisfied that they will find decent accommodation.

When all allowances have been made, however, the author's conclusion is favourable:—

"There are easier ways of spending life than on the sea. I doubt if, in spite of all its hardships and restrictions, there are happier ways. Robbed of some of the petty annoyances which are the outcome of a pseudo-discipline and not of a sea life, I can imagine no happier, healthier, or more interesting life than one spent in the British Navy."

The Mongols in Russia. By Jeremiah Curtin. (Sampson Low & Co.)

THE recent death of Jeremiah Curtin removed an indefatigable worker in somewhat obscure paths of literature. It is not everybody who has the courage to write about Mongolian and early Russian history. Even the national historian Karamzin despaired of making the Russia of the Middle Ages interesting to the outsider. The battles are like those of the kites and crows spoken of by Milton. Perhaps, however great the enthusiasm of Mr. Curtin, he was hardly competent in these days of advanced scholarship to treat of the Mongolians and the old Russian chronicles. Much knowledge of linguistics is necessary for such an undertaking. Nor do we understand what reasons compelled him to go to the East to make acquaintance with the Russian chronicles, as excellent editions have been published by the Russian Academy and in works issued by the Government. It will be remembered that President Roosevelt wrote in the most enthusiastic manner about Mr. Curtin's earlier book on the Mongolians and Russians; but we are afraid that much of the work seemed to scholars amateurish.

We cannot be sure that the present volume, with the corresponding one entitled 'The Mongols: a History,' will attract many readers, although here and there are interesting pages. Mr. Curtin begins *ab initio*, and takes his story down to the marriage of Zoë Palaeologa with Ivan III., as graphically described in the Chronicle of Pskov, and the destruction of the independence of Novgorod under the last Posadnitsa, Martha Boretskaya. These

chronicles afford ample material for writing a history of early Russia, and few countries can show such a fine catena in the vernacular. Perhaps the Mongolian part of the work will not have much attraction. Mr. Curtin is very careful in working up his material, and naturally Novgorod, the fine old Hanse town of Russia, plays an important part.

The Russians seem to have been fond of chronicle-making. Thus a certain Prince Mstislavski showed Sir Jerome Horsey during the reign of Ivan the Terrible a chronicle which he was keeping of the leading events of the time; and these chronicles extended to the days of Alexis, the father of Peter the Great. Their value as historical records is considerable, but we must not look for beauties of style, just as we must not in our own 'Anglo-Saxon Chronicle.' The miscellanea which go under the name of Nestor's Chronicle are more picturesque on account of the many sagas which are embedded in them. We shall not find in Mr. Curtin's book these obscure periods treated scientifically and critically, yet the student of history unacquainted with Old Russian will discover much to reward him.

As this volume is especially devoted to the Mongols in Russia, it is worth noting what influence they left upon the country during their two hundred years' occupation. They seem to have been content with tribute being paid, and the *yarlik*, or patent, which was given by the Grand Duke. Their influence upon the character of the people was not great, but some of their chief men entered into the Russian aristocracy, especially Boris Godunov. In later times, however, many families have put in claims for being of Tatar descent without any reason, as, for example, the celebrated Rostopchin. At the end of the fifth chapter Mr. Curtin gives an account of the extraordinary prose-poem which tells of the expedition of Igor against the Polovtses. There is also the parallel poem describing the field of woodcocks, 'Kulikovo Pole.' To those not familiar with it the 'Pouchenie' of Vladimir Monomakh will possess much interest, especially as he married Gytha, a daughter of Harold killed at Senlac.

Mr. Curtin has not told us enough about the popular governments of Novgorod and Pskov. From the learned researches of Prof. Serguievich we see that there were the rudiments of civil government in many other Russian towns. The citizens were summoned to the *veche*, or assembly, by a great bell, and there discussed their affairs. Gradually the despotism of the Ivans was concentrated, and what was originally an insignificant part of Russia came to the front. The Principality of Moscow swallowed the others, its power culminating in Ivan III., who represents Tatarism and Byzantinism. Ivan appears to have been a man of remarkable capacity, and was stirred in his ambition by his Byzantine wife. In reality the beginnings of Russian power seemed to point to the region round Kiev, just as Winchester was originally the capital of England, but was eventually lost in London. It was, how-

ever, from Kiev and its district that Russian civilization truly came. We have the High School of Kiev under Peter Mogila, and this was in reality the first Russian university. At Wilno, then under Polish rule, Russian books first began to be printed.

Although they treat of a dull period, the pages of Mr. Curtin are not tedious: he occasionally refreshes us with some of the good old sagas, as in the story of Oleg and his horse. Had his life been spared, he would probably have contributed some useful books on early Russian history, and might have told us of the battles between the archer of the steppe and the denizen of the forest. There are many side-lights also from Lithuanian history.

NEW NOVELS.

The Pools of Silence. By H. de Vere Stacpoole. (Fisher Unwin.)

MR. STACPOOLE advances his reputation as a writer of romance by this brilliant and showy narrative, inspired by indignation at the atrocities recently committed under cover of civilization in the Congo by Belgians.

His hero is an American doctor who accompanies a sportsman named Berselius, with a lust for cruelty, on a hunting expedition in that country. While the American's back is turned, Berselius feasts his eyes on the horrible punishments inflicted on some natives by a Belgian *Chef de Poste*, who meets with terrible retribution. The book abounds with shocks and surprises, ministering to a simple and ordinary curiosity, but conveyed with much literary skill. Berselius, half-hero, half-devil, is a fascinating character. The book, despite frightful scenes, such as those preceding the death of a cannibal guide, is essentially the outcome of a poetic mind, whose deliverances are characterized, we may add, by an oracular manner reminiscent of Victor Hugo.

The House of Intrigue. By Percy White. (Hurst & Blackett.)

MR. WHITE has the courage of his cynicism. Not a single character in his latest novel—not even the fair "lady's companion" who plays the part of the heroine—can be described as sympathetic. Mrs. Dorrien, an immensely rich old lady, brings together all her expectant relatives in her stately country house, so that she may, in accordance with her late husband's wishes, determine to whom the larger share of her wealth ought to be bequeathed. It is a situation which lends itself readily to Mr. White's sense of humour and lightness of touch. The various types in the group of mercenary relatives are portrayed with unflinching neatness, and their endeavours to outwit the widow's "companion"—an astute young lady scarcely less mercenary and much more resourceful than themselves—are described in the author's most cynical vein. Mrs. Dorrien is encouraged to believe that her dyspeptic dreams—in which her spectral husband is supposed to communicate

with her about her testamentary inclinations—are psychic manifestations, and her delusions afford Mr. White an ample opportunity of displaying his skill in ridiculing the foibles and superficialities of the pretentious idle. It is a clever and entertaining book.

A Change in the Cabinet. By Hilaire Belloc. (Methuen & Co.)

THE principal characters introduced in this extravaganza are "Sir T. Charles Repton, Bart., M.V.O., O.M., Warden of the Court of Dowry," on whose temporary attack of speaking the truth in and out of season the tale depends; a popular Prime Minister who is seriously inconvenienced by the candour of the first-mentioned gentleman; and George Mulross Demaine, an incapable person whose connexions secure him a post in the Government. One cannot but contrast the present effort with other satirical works, unhappily, to the present author's disadvantage. A recounting of the effects of such a new disease as veracitis (why did not Mr. Belloc make it catching?) ought, one feels, to have provided the world with a fine novel; but Mr. Belloc confines himself to one vulgar victim, instead of giving us a contrast between the greater and lesser hypocrites, shading off to those whose hypocrisy deceives even themselves. We need hardly assure the reader that here and there are clever passages.

Marcia. By Marguerite Curtis. (Blackwood & Sons.)

IN this novel, which professes to be "a transcript from life," Marcia, the heroine, tells her own story—that of one handicapped by mental instability, and liable to automatic actions on the part of her subconscious self abhorrent to her normal will and conscience. The story of her childhood in an environment of Methodism at once refined and narrow is told with a power and insight that leave a poignant impression of a child's joys and sorrows. The history of her life's tragedy is not devoid of crudeness and redundancy, but is vividly and sincerely written; and the renunciation of an ideal marriage, in which it culminates, is touched with a fine reserve. Marcia is a brave and lovable creature, though she annoys us by repeatedly drawing attention to her own "innate courtesy." The somewhat mannered recurrence of certain other words is noticeable, and the author should pay more attention to style and grammar.

The Silent Rancher. By Gertrude Page. (Hurst & Blackett.)

THE scene of this story is Rhodesia, and the characters include a chameleon and a lizard which chat with one another about a woman with wonderful eyes, who finds a dangerous fascination in Victoria Falls. This woman has a ferocious husband, whom she would have murdered if an accident had not saved her the trouble of doing so. A remarried *divorcée* and the

fiancée of a general who is notorious for his "black harem" are among the other characters. The author holds a brief for such of her sex as brave the tyranny and deceit of unscrupulous men in the lonely places of the world. It is a pity that, although she is qualified by residence to write a convincing novel of Rhodesia, she chooses to expend her talent on a compound of sentimentality and melodrama.

The Gay Paradines. By Mrs. Stephen Batson. (Stanley Paul & Co.)

THE chief interest of Mrs. Batson's new story attaches to the picture which it gives of rustic life in the Down country early in the nineteenth century, and of the mischievous workings of the Poor Law as then exercised. Of these Anne Paradine the youngest member of a distinguished county family, is the victim, since, owing to curious circumstances connected with her birth, she is brought up as a pauper, apprenticed to a farmer, and passes through many vicissitudes before her identity is discovered by her lover, who proves also to be her cousin. The abortive love-story of Anne's brother Charles and Miss Jane Farleigh—abortive because Miss Jane exacted from this scion of a gay house the standard of manners and morality which is observed by "females"—is well handled. The whole plot suffers a little from the action moving too slowly.

Heartbreak Hill. By Herman K. Vielé. (Stanley Paul & Co.)

IF the plot of this well-written tale is wanting in originality, the treatment is delightfully easy and fresh. The hill, which does not deserve so sombre a name, is the joint possession of two cousins, in whose love-affairs, both before and after its mineral wealth is discovered, it plays an important part. Mopsie Beatoun, whose vivacity gives a pleasant air of gaiety to an old-fashioned country home, is a charming heroine. All the characters are drawn with a nice touch of humanity, a particularly amusing figure being a loquacious old financier, who schemes to purchase the hill before its joint owners learn how valuable it is. The book has atmosphere as well as humour.

EGYPTOLOGICAL BOOKS.

The Tomb of Siphtah: The Monkey Tomb and the Gold Tomb. Edited by Theodore M. Davis. Illustrated by E. Harold Jones. (Constable.)—Mr. Davis continues to benefit science by the skilful and thorough excavations of the Valley of the Tombs at Thebes which have already recovered for us the burying-places of Thothmes IV., of Queen Hatasu, and of Thyi's father and mother, Juua and Thuaa. The present volume contains an account of the Tomb of Si-Ptah, another tomb devoted to the mummies of animals, and a third containing nothing but a little pottery, some alabaster vases, and so many gold and silver ornaments that it has been called the Gold Tomb. The book is the work of many hands, M. Maspero contributing an essay on King Si-Ptah and

his queen Ta-usert, while Mr. Davis himself describes the finding of the three tombs above mentioned, Mr. Ayrton the excavations generally, and M. Daressy the gold ornaments.

Si-Ptah—or, as M. Maspero prefers to call him, Siphtah—was the king of the Nineteenth Dynasty, who succeeded Amenemeses, who in his turn succeeded Mer-en-ptah, the immediate successor of Rameses the Great. He reigned at least six years, and his wife Ta-usert evidently had some claim to the throne on her own account, which she transferred to her next husband Seti II. on the death of Si-Ptah. As M. Maspero points out, this is all we really know about Si-Ptah, and the speculations as to his parentage which have been made by Dr. Breasted and other writers before the discovery of his tomb are pure conjecture and nothing more. Yet his tomb, which Mr. Davis and Mr. Ayrton discovered at the end of 1905, is far from being the least gorgeous in the valley, and the splendid ceiling to the main corridor, with its huge vultures with outstretched wings painted in vivid colours, must live long in the memory of those who have seen it. Its walls are inscribed with what Mr. Davis and Mr. Ayrton call "The Litany of the Sun," and a portrait of the king, which adorns the entrance, shows a young face of the delicate beauty to be found in some of the early portraits of Rameses the Great. Both ceiling and portrait are beautifully reproduced in colours in the present volume from paintings made on the spot by Mr. Harold Jones, and are therefore preserved for posterity; but the stucco on which the inscriptions are cut is cracking and flaking off under the effect of the water which has already proved fatal to the Book of Amtuat (or That Which is in Hades), which forms the subject of the decoration of the inner chambers. It is therefore of great importance that the part of the walls containing the Litany which is still legible should be copied before it is too late. Mr. Davis has given too many proofs of his disinterested zeal for scholarship to neglect such a work, and we trust to hear shortly that this is being done.

The other tombs here described comprise one containing mummies of a dog, several monkeys, and some ducks, and the tomb of Rameses Mentu-her-khepshef, which has been known for some time, but was finally cleared out by Mr. Ayrton, who here fully describes it. The prince was evidently the son of one of the later Ramessides—probably Rameses IX.—and no doubt died in his father's lifetime. The last tomb to be explored was the Gold Tomb mentioned above, and discovered in January of last year. It was probably used as a hiding-place by the plunderers who looted, in ancient times, all the tombs in the valley that they could discover, and, as nearly all the jewellery that it contained bears the names of Queen Ta-usert or of her husband Seti II., there can be little doubt that it originally formed part of her tomb-furniture. Among it are some beautifully made silver bracelets, gloves, and sandals, and gold rings, ear-rings, necklaces, and diadems, together with some very exquisite objects said to be wig-ornaments. All these are most carefully depicted by Mr. Harold Jones in the present volume, which thereby is made a fitting record of a find which for artistic beauty is only surpassed by the "Treasure" of Dachshur.

The Rock Tombs of El Amarna.—Part VI. *Tombs of Parennefer, Tutu, and Ay.* By N. de G. Davies. (Egypt Exploration Fund.)—This, the eighteenth memoir of

the Archaeological Survey, continues the long and, it is to be hoped, exhaustive record of the rock tombs near Khuenaten's heretic capital on which Mr. Davies has been engaged for so many years. The tombs here dealt with are those of Par-en-nefer, a humble official of the heretic king's Court, of Khuenaten's "Chief Servitor" or chamberlain Tutu, and of Ay his father-in-law and successor. The decorations of all these are mainly taken up with the well-known scene in which the King and Queen are portrayed in the act of showering rewards on the person for whom the tomb was built, such rewards being expressly stated to be given to him for his adherence to "the Doctrine" or new teaching. There is, however, some peculiar feature in each, that of Par-en-nefer being distinguished by the hands with which the Sun-disk's rays terminate, grasping in some cases a *uraeus* instead of an *ankh*, while in others they actually support the Pharaoh by holding him under the arms and behind the neck, so as to make one wonder whether the artist did not mean us to understand that the deformity (here much accentuated) of the lower part of the king's body made him walk with difficulty. In like manner, the paintings in the tomb of Tutu show both the earlier and the later forms of the cartouches of the Aten or Sun-disk, and give much colour to Mr. Davies's theory that the elimination of the name of Horus only took place during the later phases of the heresy and, more specifically, after the birth of Khuenaten's third daughter. That Tutu was the Dudu of the Tel el-Amarna letters and the Minister for Foreign Affairs, Mr. Davies gives many excellent reasons for thinking. The last tomb here given is that of Ay who, however, never occupied it, preferring, after his accession to the throne, to have made for him in the Valley of the Kings a still more splendid one, in which he is shown to turn again to the worship of the old gods of Egypt. Mr. Davies's reproductions of the tomb on the Tel el-Amarna site leave no doubt that the king and the royal family were really represented by the Court artists as nude, Prof. Petrie's theory that their clothing may have been put on in colour here receiving its *coup de grâce*. The forty-two plates which complete the volume give as usual accurate copies in line of all the inscriptions together with photographic reproductions of the principal scenes. These last bear sad witness to the wanton destruction to which these tombs have been subject of late years, some of the worst part of it having been perpetrated during the last decade. All Egyptologists owe a debt of gratitude to the author for thus putting within their reach an accurate record of what has escaped.

British Museum: A Guide to the Egyptian Galleries (Sculpture). Illustrated. (Published by order of the Trustees.)—This handbook deals in detail with the monuments on the ground floor of the Museum, most of which are of larger size than those contained in the upper rooms, and include such monsters as the giant scarab brought from Constantinople by Lord Elgin, and the colossal statue of Rameses the Great, from the Ramesseum at Thebes. The arrangement of the Guide is chronological, so that the visitor may have before him a complete set of Egyptian monuments beginning with the stela of King Sa-nekht of the Third Dynasty down to the Coptic gravestones of the Christian period singularly resembling this last in appearance. Most of the monuments, such as the Rosetta Stone and its neighbour, the Decree of Canopus, have been in the Museum for some time, and are therefore

well known; but attention may be drawn to some of the later additions, including the statues of Usertsen III. and the other monuments from the Eleventh Dynasty temple at Deir el-Bahari, the relief from the funerary temple of "Candace, Queen of Ethiopia," and a limestone door-jamb of King Merenptah from Memphis. The Guide contains, besides all needful illustrations and a complete index, a list of benefactors to this department of the Museum, in which it is pleasant to notice how often the name of the Egypt Exploration Fund occurs, being answerable for nearly fifty objects, and thus proving itself the most generous of donors, not excluding crowned heads. Had it done nothing else to deserve it, this institution would seem to merit public support from the efforts it has made to enrich our national collections, and in any other country than ours would receive aid from the State. With this volume Dr. Budge completes the series of manuals to the Egyptian collections under his charge, which he began with the Guides to the First and Second, and the Third and Fourth Egyptian Rooms respectively (see *The Athenæum*, No. 4013). Henceforth the British Museum, though not so large as the Museum at Cairo, nor so well lighted as the Ashmolean at Oxford, may fairly lay claim to be the best catalogued Museum in the world, and it would be a slow-witted tourist who, with these guides in his hand, could not at once find his way to any monument he might wish to study. When we consider the backwardness in this respect of most Continental and many provincial museums, this is no light praise.

The Exploration of Egypt and the Old Testament. By J. Garrow Duncan. (Oliphant, Anderson & Ferrier.)—This book contains a pleasantly written account of the excavations in which the author has acted as assistant to Prof. Petrie. As the author describes himself on his title-page as "joint author with Dr. Flinders Petrie, of 'Hyksos and Israelite Cities,'" it might have been conjectured that in that volume he had already said all that he had to say about the Israelites in Egypt, while with regard to other matters, the most that he has to tell us about the Old Testament is that the description of Syria and Palestine given in it is correct, although until we were able to read "these monuments of the Pharaohs" we were unable to prove it. For the rest, the book, which is frankly conversational in tone, gives an agreeable enough picture of the excavator's life in Egypt, and might be read with advantage by a tourist in that country who was not particular as to the accuracy of his information. It is not the case that Thothmes III., the greatest conqueror whom Egypt ever produced, who has been called with reason the Napoleon of Egypt, "merely maintained the prestige of his predecessors"; nor was Sequenen-Ra III. "the last but one of the Hyksos kings," but on the contrary, the Theban king who was mainly instrumental in throwing off the Hyksos yoke. In praising the "bakshish" system of excavation, Mr. Duncan does not consider how hurtful this system, by informing the native diggers of the relative value of their finds, has proved to Egyptology. He states "that it was from the cemetery near Negada" that "Dr. Petrie was able to build up the life of the prehistoric Egyptians," but, as a fact, the result of his excavations there was to convince him that he had come across what he called the "New Race," whom he declared to be unconnected with the Egyptians, and to have entered Egypt between the Old and Middle Kingdom. So, too, he speaks of "the identification of Daphnæ with the

Talpanhes of Jer. xliii. by Dr. Flinders Petrie in 1886" in apparent ignorance of the fact that this identification had already been made by Wilkinson many years earlier. There are other mistakes which we are afraid must be attributed to the author himself, such as "Syncelles," which he takes to be a proper name, instead of the Syncellus, "Onaias" for Onias, "the rho asperate," and the extraordinary statement that "durra" is (not millet, but) wheat. Hence the book, although by no means unreadable, can hardly be depended on from the Egyptological standpoint.

SCOTCH HISTORY.

THE value of having a hobby has perhaps never been more clearly demonstrated than in Mr. W. J. Couper's *The Edinburgh Periodical Press*, 2 vols. (Stirling, Mackay). Mr. Couper is a clergyman of the United Free Church of Scotland. Many years ago he conceived the idea of furnishing a complete record of all the diurnals that issued from the hands of Edinburgh printers up to the beginning of the nineteenth century. It was a task obviously calling for patient and laborious research, and it has been performed with rare skill and ability.

The first volume, which covers the period between 1642 and 1711, is naturally the more interesting, as dealing with the beginnings and early history of the press in Edinburgh. The first Edinburgh newspapers were merely reprints of London ones, but the capital soon began to provide for itself; and, according to Mr. Couper, no journalistic enterprise was shown elsewhere in Scotland until the appearance of *The Glasgow Courant* in 1715. It is just possible that Dumfries anticipated Glasgow, though Mr. Couper does not give it the priority. Evidently *The Dumfries Mercury* has escaped his attention. An Edinburgh gentleman has a fragment of the twelfth issue of this print, which, though undated, is proved by its contents to have been published between 1714 and 1718. At any rate, after the Glasgow paper of 1715, "Edinburgh was again without a rival until *The Glasgow Journal* was started, probably about 1741, and *The Aberdeen Journal* in 1748—which latter is the oldest existing Scottish newspaper." At the close of the eighteenth century Edinburgh had two newspapers that were each eighty years old, another that was approaching forty, and a monthly magazine that had survived sixty years, besides several journals that had respectable histories behind them.

Here it is interesting to note the references to Burns's connexion with the Edinburgh press. It has been asserted that Burns was seen in periodical print before the first edition of his poems appeared in 1786; but contemporary periodicals do not show anything known to be his before the publication in *The Caledonian Mercury*, December 19th, 1786, of the 'Address to a Haggis.' Mr. Couper is wrong in his surmise that 'Tam o' Shanter' first appeared in *The Edinburgh Herald* of March 18th, 1791. Burns's letter of February 28th, 1791, to Dr. John Moore, should have kept him right on that point: "I do not know, Sir, whether you are a subscriber to Grose's 'Antiquities of Scotland.' If you are, the inclosed poem ['Tam o' Shanter'] will not be altogether new to you." Another detail may be noted. Mr. Couper is unable to account for the break between Donaldson, the publisher of *The Edinburgh Gazette*, and its famous printer James Watson. A year or two ago a writer in *The Glasgow*

Herald showed that Watson had been banished from Edinburgh for a year for the publication of libels on the Government concerning the Darien scheme. This would sufficiently account for the temporary severance. It is interesting to note that, of the Edinburgh periodicals that began publication before 1800, only three survive; while of these *The Edinburgh Gazette* of 1792 has alone retained its original name. Several, like *The Caledonian Mercury* and *The Courant*, reached a good old age: the former may still be said to live in *The Scotsman*. One magazine succeeded in bridging the nineteenth century—*The Christian Magazine* of 1797—only to perish, after many changes, in *The Union Magazine* in 1904.

We heartily join with the rest of the reviewers who have called upon the author to bring the history of the Edinburgh press down to date. Nay, why should he not undertake the history of the entire Scottish press? It is a work for which he has here shown a peculiar fitness.

When the Old Edinburgh Club was founded in January, 1908, it was felt by many that an institution had come into being which, with enthusiasm and prudent guiding, might do much to preserve Scott's "romantic town" from the "dull destroyer's" hand. A year having passed, the first volume of papers which the Council of the Club decided to publish is before us. *The Book of the Old Edinburgh Club* (Edinburgh, T. & A. Constable) is of the nature of a miscellany, but its contents, in some instances historically valuable, cannot fail to appeal to all Edinburgh people who cherish the traditions of their ancient city. The opening sentence is of sinister significance: "It may be safely affirmed that, since 1860, two-thirds of the ancient buildings in the Old Town of Edinburgh have been demolished." And when one, going over the 'List of Old Houses Remaining,' as here printed, finds himself so often directed to foot-notes "recently demolished," "utterly cleared away," "in process of removal," he realizes what a splendid field of work there is for the Old Edinburgh Club. No doubt absolute necessity sometimes warrants the sacrifice of antiquity, but the necessity is not always proved. Necessity is one thing; utilitarianism is another. Mr. John Geddie in his careful and scholarly paper on the sculptured stones of Old Edinburgh, chiefly those of the village of Dean, expresses reluctance to have the stones removed, and placed for permanent preservation in the municipal museum. We do not agree with him. If these stones are left where they are, utilitarianism, in the form of the speculative builder, will almost certainly lead to their total disappearance. Mr. John A. Fairley gives an interesting account of the Pantheon, an old Edinburgh Debating Society; while Mr. William Cowan prints correctly, for the first time, the conditions upon which the earliest houses in Princes Street were erected. But most valuable of all, from an historical point of view, is Mr. Cameron Robbie's paper on the embalming of the great Montrose. Many of Mr. Robbie's facts, taken from documents in the Register House, Edinburgh, are of the nature of a discovery, having hitherto escaped the vigilance of the biographers of Montrose. Especially is this the case with regard to the fate of Montrose's heart, which Mr. Robbie shows good ground for believing to have been at last placed for sepulture with the collected remains of the body. A belief exists that the right hand and forearm of Montrose were in the possession of a Yorkshire gentleman as lately as 1896. A drawing

of this gruesome relic is given in Murdoch and Simpson's edition of Bishop Wishart's 'Montrose'; but Mr. Robbie is right in saying that the story lacks confirmation.

The Scots Peerage, founded on Wood's Edition of Sir Robert Douglas's Peerage of Scotland.—Vol. VI. Marchmont-Oxfuird. Edited by Sir James Balfour Paul. Illustrated. (Edinburgh, David Douglas.)—We have here again an important addition to Peerage literature, and we are pleased to see the strides this useful work makes towards completion. The uniformity of the articles in this volume is a great improvement on those in any of its predecessors, yet we cannot see why even now biographies of such disproportionate extent are given—twelve pages being allowed to the Great Montrose, and not four to the Regent Moray—while many cadet branches are still omitted. It would surely be better to curtail the historical portion, and allow, even in the later volumes, more pedigrees and junior members. For instance, under 'Nairn, Lord Nairn,' the younger daughters of the Countess de Flahault are not even mentioned by name; and under 'Napier, Lord Napier of Merchiston,' Emily Napier, Lady Bunbury, and her sisters are omitted altogether, while there is an inadequate notice of their brothers "the heroic Napiers." Now this, in a work professedly genealogical, should not be. The importance of the family causes the article on Keith, Earl Marischal, to seem rather meagre. No mention is made of Bishop Keith and his "claims," and the cadets are dismissed with scant notice. Sir William Fraser's monographs fall under scrutiny as the basis of more than one article. The writer of 'The Ancient Earls of Menteith' differs from Sir William Fraser about the dual names of the second and third Earls, and regards them as one person. In 'Melville, Earls of Leven,' we again find a correction, and under this heading we have the following strange remark on a cadet: "He entered the Church of England, but died... unmarried"! In 'Graham, Earl of Menteith,' we are glad to see more pedigrees of cadet branches than we have generally met with, and here again Fraser is commented on and put right. The article on Lord Methven does not solve the problem of the alleged marriage of the master carver to "Lady Leslie" before he attracted the eye of Queen Margaret Tudor. Under 'Middleton, Earl of Middleton,' we get some new genealogical information and notes of some interest in regard to certain of the exiles of St. Germain; and under Cheyne, Viscount Newhaven, an account of one of those holders of Scottish peerages of entirely English descent. We again are forced to notice how strange it is, the Scottish love of a "lang pedigree" being borne in mind, that the information on the earlier Scottish families still remains extremely vague. The long and able article on the Dukes of Montrose does not venture to trace their descent definitely further back than William de Graham, circa 1200, though many earlier members of the family are named. The early descent of the Douglasses of Lochleven is yet doubtful, and (as we take it; see pp. 365-6) is apparently confused by the writers of the monograph on the Earls of Morton themselves. The parentage of the first Lord Avandale is left dubious also. Unquestionably the best-compiled articles are those on Makgill, Viscount of Oxfuird, a plain account which gives many new facts; a very readable one on Hume, Earl of Marchmont, which is pleasantly put together; and 'Oliphant, Lord Oliphant.' The last—which traces the descent from Walter Oliphant, circa 1337, when the family

of whom many names are recorded before, had become firmly established in Perthshire—is enriched with a wealth of notes which testify to the zeal and care of the writer, and add a monograph of real value to the genealogical history of Scotland.

OUR LIBRARY TABLE.

IN his *Notes by the Way* (Fisher Unwin), which resembles in form and appearance the current series of *Notes and Queries*, Mr. John Collins Francis has reprinted a host of his contributions to that paper, adding memoirs of two intimate friends, Joseph Knight and the Rev. Joseph Woodfall Ebsworth. Mr. Francis, it will be recalled, wrote in former years a record of 'John Francis and *The Athenæum*,' and he gives abundant evidence here of his exceptional knowledge of the earlier days of the Press in various aspects—a knowledge not the less valuable for being informed with geniality and wide sympathy for different causes. Many odd and interesting items of information are scattered throughout these pages, often concerning matters which the present incurious age has forgotten, or never knew. Thus we light on the demolition of Tavistock House, the home of Dickens for nine years; the title "Kaisar-i-Hind"; an early London water company which had reservoirs opposite the houses occupied by Palmerston and Beaconsfield; the right pronunciation of Cowper; the invention of Bradshaw and "Jingo" as a political catchword; and Brougham's arrangement for the news of his own death in order to read the obituary notices. Special articles are devoted to *The Globe*, *The Saturday Review*, *The City Press*, and other papers. The chapter on 'The History of *Notes and Queries*' will be novel to many readers, and pays a just tribute to W. J. Thoms, its first editor, a man of unassuming erudition who invented perhaps the most apt of modern words, "folk-lore."

Concerning Joseph Knight anything that can be procured is of deep interest to the countless friends whom he cheered and enlivened by his unceasing radiance and delight in all the arts that make life more humane. Mr. Francis has reproduced three striking portraits of him at the ages of 17, 60, and 67, and one of his book-plates which figures him happily at his desk. Knight's first printed poem of 1848 is also reproduced, and shows his natural talent for verse. His memory at school, we are told, won him a prize of 5*l.*, for he recited the first book of 'Paradise Lost,' and was beginning the second, when it was obvious that he was far beyond any competitor. His humorous lines on "Tammy Ellis" and the Radical defeat in 1895 show him in a vein in which he was admirably easy and pointed. All that Mr. Francis has written in praise of our old friend will be eagerly read and endorsed by those who knew him.

Ebsworth had a zeal for letters which was unabated throughout his long life, and he was a remarkably keen and fluent letter-writer, as several extracts printed here show. He is best known for his services to the literature of ballads. Mr. Francis calls him "Editor of the Ballad Society's Publications." "One of the editors" would be more accurate, for Ebsworth had predecessors in the work, which was begun under Dr. Furnivall's care.

The Athenæum has alluded on several occasions to contributions on the Russo-Japanese War by Capt. Semenoff, who played a part in the operations of the Port Arthur fleet and afterwards at Tsushima. A French translation of portions of the Russian officer's diaries appeared a year or

two ago; and his account of the last battle has been published in the United States and elsewhere. The translation by L. A. B. of the whole, or at least of a larger part of the diaries than had previously appeared, now published in a volume by Mr. Murray under the title *Rasplata (The Reckoning)*, has been running through many numbers of the *Journal* of the Royal United Service Institution, and is still appearing in that monthly magazine. We strongly recommend the account of the naval operations by Capt. Semenoff, as we did that of the land warfare by General Kuropatkin. The two books together present a complete picture of a memorable series of campaigns.

M. FÉLICIEN CHALLAYE publishes, in the "Bibliothèque d'Histoire contemporaine," through M. Félix Alean of Paris, a work of which the first title is *Le Congo français*, while the second prepares us for a wider handling of the problems presented by Belgian as well as French administration in Central Africa. The author was attached to the staff of De Brazza in the mission sent to inquire into the crimes of certain French officials, during which the explorer died. The book is dedicated to the Comtesse Savorgnan de Brazza. We commend its perusal to all who are interested in the Congo question, or in the future of natives in Africa and their relations to European owners of concessions. *The Athenæum* has often pointed out that French colonial administration, on the whole, is less open to blame in relation to native rights than is the case with that of most other nations, but that the French Congo is a terrible exception, and has been affected beyond recovery by the vices of Congolese administration during King Leopold's rule of the greater portion of the valley. The Antwerp companies have been imitated in the French Congo, and, though less warmly supported by their Government, have continued to exhibit the baneful effects of a bad system up to the present time. The despotism of the "sentry," the taking of hostages, the torture of prisoners, and all the other horrors practised by Belgian administrators, have in the French Congo been proved against the ill-recruited staff both of the companies and of the French Republic. If the charges in one case went beyond the facts, and the testimony collected from natives by a shocked official was shown to have confused the actual preparation of skulls for museums with the alleged manufacture of human soup for cannibal troops, yet the atrocious treatment which led to the death of a large band of hostages was established beyond doubt. Two French administrators were sentenced to five years' imprisonment. The writer records the expressions of violent animosity against the judges (who did their duty in most moderate fashion) heard by himself from the white population among whom he temporarily lived. From the letters of De Brazza to his family we already knew that the explorer was heart-broken at the discovery of the depravity which had succeeded native rule in the countries which he believed himself to have opened to civilization. There is no exaggeration in M. Challaye's judgment, given in such words as these:—

"The civilization brought from Europe to the natives oppresses them, crushes them, kills them. The words of Dante come to the mind. Here there is no more hope:—streams of blood, deepest depth of suffering, regions of eternal wailing. 'I see in the valley new torments, new torturers.' Throughout my life I shall retain the sadness of having seen with my own eyes real hell."

The whole policy of M. Étienne, when, as Under-Secretary of State in the French

Colonial Office, he granted the concessions, is described at length, and called

"a scandalous proposal, resolutely sacrificing the most essential of rights, the best-founded interest of the State itself, to the selfish greed of a few financiers.....In the French Congo, as in the Congo State, the blacks have been the victims of a gigantic expropriation, and it is their property which the State has styled vacant land in order to give it to companies."

The result is the certain ruin of the greater portion of a magnificent territory. Some curious criticism, by the present French Minister of Finance, of the working of the system founded by a fallen predecessor, will remind readers of Mr. Lloyd George's speeches about his liquor taxes: "From the native taxpayer is drawn as tax a quantity of rubber which is five times the amount of the tax."

The author is right in saying of De Brazza's death: "His illness would perhaps not have caused his death had he not been crushed by his grief at the sight presented by the Congo as it is."

The Bretons at Home, by Frances M. Gostling, with an Introduction by Anatole le Braz (Methuen), deserves a much more detailed notice than we have space for. It is an excellent work of its kind, and the kind is almost unique. Although it is simply a description of a long tour in Brittany, it is the product of many years' study of the land, its people, its aspect, its monuments, its legends, and it is one of the rare books on travel in France published in recent years which show signs of expenditure of time, talent, and hard work. Complete justice is not done to it by calling it a first-rate guide-book of the region traversed by the author; yet this it undoubtedly is. If a second edition is called for, the publishers would double the value of the volume by adding to it a really good road map of the departments of Ille et Vilaine, Côtes du Nord, Finistère, and Morbihan. Summer travellers then might follow with great advantage the itinerary traced by the author, and in so doing would not only visit a number of interesting places still happily remote from the tourist track, but would also gain a curious stock of knowledge about the sites thus visited. Many of them, owing to the extension of the railways and the invention of the automobile, are losing their primitive character. One little town, Le Faouet, due north of Quimperlé which we knew years ago, when it was unknown to tourists, is thus described in its transformation:—

"Before it was discovered by the English and Americans, Le Faouet was certainly one of the most lovely and interesting places in Brittany. Lovely it is still, and interesting from a historical point of view; but its picturesqueness is fast disappearing, and the charming simplicity that once characterized its inhabitants is already a thing of the past....Four years ago the Clef d'Or was a dear little old-fashioned inn, where one sat before the great hearth in the evening, warming oneself, listening to the stories of the peasants who came in for a gossip with the handsome landlady....But the inn of Le Faouet is no more. Where stood the low quaint building, now rises a modern hotel. In place of the cavernous hearth is a closed-in kitchen range," &c.

There are other places visited by the author, especially some in the Morbihan and the Côtes du Nord, which are still so inaccessible, even to a motor-car, that they retain their ancient air. Such is the valley of the Blavet, "the most beautiful country in all Brittany," between Guéméné and Baud, where the "Groac'h Houard," the Venus of Quinipili, is still the object of worship in this most Catholic region. Such is Ploumilliau, in the arrondissement of Lannion where Renan was born, of which the village church contains L'Ankou, a mysterious statue of Death,

If the volume were reproduced as a guide-book, its bulk might be reduced by the suppression of certain long legends, which are manifestly translations, and are much less attractive to read than the author's own observations or her accounts of her conversations with Breton peasants. When she gets to Josselin she refers to the owners of the castle as "the De Rohans" instead of "the Rohans"—a solecism generally committed by English writers, though French journalists, too, are sometimes guilty of it. It sounds very un-French when placed in the author's version of the legendary device of the family, "Je suis ni roi, ni prince, je suis de Rohan"—the traditional version being "Roi ne puis, prince ne daigne, Rohan suis." But there is no historical authority for the motto (in good French or in bad), as the late Duc de Rohan used often to assure his friends. No mention is made of the fact that the family name of the owners of Josselin ever since Louis XIV. gave them their dukedom in 1648 has been (as it was long before) not "Rohan," but "Rohan-Chabot." If there is a "Pardon" at Josselin, as the author suggests, it must be of modern origin, as that part of the Morbihan lies beyond "le Pays des Pardons." Ploërmel is close to Josselin, and was made the scene of the most famous of Breton Pardons—on the stage—in the opera of 'Dinorah,' which in France is always called 'Le Pardon de Ploërmel.' Yet there never was a Pardon at Ploërmel, out of the opera.

The numerous photographs, taken by the author and her husband, which illustrate this volume, are excellent, as are the twelve pictures in colour by Gaston Fanty Lescure. The book has a very agreeable Introduction by M. Anatole le Braz, the accomplished author of 'Au pays des Pardons,' which Mrs. Gostling translated into English some time ago.

Man's Origin, Destiny, and Duty. By Hugh MacColl. (Williams & Norgate.)—The reader of this book, large and ultimate though its subject be, is left at no time in any doubt as to its thesis. This is stated in the Preface in a series of propositions to the effect that soul and body are distinct; that the soul will survive the body, and by successive transformations will continue to develop upwards; that there are numberless orders of intelligent beings above the human; and that there exists one infinitely powerful and intelligent Being, of whose will the "laws of nature" are an expression. These conclusions, so far as they go, reflect the opinions of so many persons of conservative instincts that one may almost regard this book as an essay in apologetics; but if the conclusions have little of novelty, the reasoning by which they are developed is far removed from the commonplace. It is not possible here to follow Mr. MacColl critically through all the problems of the ages: we must be content to say that he shows much acuteness, and also no little shallowness in his argumentation, and that the book seems to us of an antiquated character, though in accidental matters its author is very much up to date.

Select Poems of Rural Life in the Dorset Dialect, by William Barnes (Kegan Paul), is a charming booklet, both in contents and appearance. The selection is made by the poet's son, who has had the assistance of some excellent judges of poetry and Dorset.

Murray's Handbook of Travel-Talk (Stanford) has reached a twentieth edition. It supplies French, German, and Italian equivalents of words and phrases that the tourist will find very useful, and, being

compact and easily slipped into the pocket, deserves the popularity it has already attained.

We are pleased to see a new edition of Mr. J. W. Clark's learned, but nowise pedantic volume *The Care of Books* (Cambridge, University Press), which is now issued at a cheaper price, and, in view of the excellence alike of the text and illustrations, is sure of a largely increased circulation.

OXFORD NOTES.

THE political situation at Oxford can be summed up in a sentence: we are all going to support the Chancellor. That is the attitude of Council. Normally a hard-working body, it has been labouring throughout this term, as it never laboured before, to draft a series of measures that shall embody the gist of what Lord Curzon has either positively recommended or at least suggested. That is likewise the attitude of the Common Rooms. Truly might the Chancellor say to the representatives of the Imperial Press that "we are all reformers here." Doubtless a certain number of irreconcilables still lurk in dark corners. Such gentry are wont to "lie low" until there is actual voting to be done. There can be little doubt, however, that a surprising and wholly unforeseen unanimity prevails within the University with regard to the essential portions of the new scheme. One had supposed a bottomless abyss to sunder the Academic Liberal from the Academic Conservative, but recent events make it probable that the practical men of both parties have very much the same notion of how to get better running out of the machine. After all, it is a good machine, and is running very well as things at present are. If here and there a certain amount of creaking and jarring makes itself felt, it is mostly because the latest improvements have been introduced in a piecemeal way, and there is consequently need of a general overhauling in the interests of system. If one examines the Chancellor's proposals at all carefully, one cannot but notice how little of old is taken away, or of new added. The scheme is no bomb; neither is it, on the other hand, a wet squib. There is room for plenty of change in the direction of the reorganization and readjustment of existing activities; and, by patiently sounding the opinions of all concerned the Chancellor has seen his way to expedite the manifold processes of natural development with a minimum of disturbance to the old order. No Commission would be likely to evince so statesmanlike a respect for the principle of continuity.

Perhaps the most remarkable testimony to the considerate conservatism animating Lord Curzon's programme is that no one appears to consider his vested interests to be threatened by the projected reforms. The very contrary is the case. Of all controversies that loom ahead, the fiercest is likely to relate to the redistribution of functions between the College Tutors and the University Professors. The gist of the Professors' complaint is that, under present conditions, they do not earn their pay. Time was (if the purveyor of after-dinner anecdotes is to be trusted) when a Professor could exclaim, "Pensions for Professors? Why, a Professorship is a pension." Now all is changed. These learned men specially selected to trim and tend the lamp of Truth, these vestals of Research, find that a contemplative seclusion does not allow due scope for their energies. Writing for their intellectual peers, or imparting the higher mysteries to the post-graduate student, restricts their utterance to too low a key.

With Cicero they say, "Eduenda denique dictio est ex hac domestica exercitatione et umbratili medium in agmen, in pulverem, in clamorem, in castra atque in aciem forensem." In short, they would add to their duties that of lecturing for the Schools. This, of course, they can do now, but only on terms of free competition with the College Tutor. Free competition, however, as they point out, is a wasteful process. So they would take the burden of lecturing for the Schools upon their own shoulders, associating with themselves certain University Lecturers, to be chosen by Boards of Faculties which they are to control. They would, in fact, abolish natural selection in favour of rational selection as exercised by Boards of Faculties, and ultimately by the Boards that elect Professors.

There does not seem to be much chance that the Professors will obtain this monopoly. In the world of ideas, at least, Free Trade is better than Protection. In the smaller Schools and Faculties a few teachers have it all their own way as it is. But, where there are many learners, it is well that many teachers should continue to set their views and methods one against the other. The Schools have a high standard. The tradition has long been to reserve the highest class for men who show independence of mind—who have resisted cram, and taken a line of their own. Such a quality of mind, which neither the theorist nor the practical man can afford to be without, is acquired only in the open market, in a free forum of debate and inquiry. Some of the smaller departments in the University have been known to go well-nigh dead for a time because the Professor was incompetent, or lazy, or too old for his work. There is no possibility of such a catastrophe in any of the leading Schools, because, when the University fails, the Colleges are able and ready to fill the gap. In these circumstances bureaucracy would be a counsel, not of perfection, but of despair. It would mean that the Schools are so thoroughly permeated with cram that they had better go altogether, and a new system of encouraging industry and awarding merit be devised—the much-lauded "Continental system," in short. But the Schools are working very well. They keep the men hard at it, and they put a premium on originality. On the other hand, there actually exist the Research Degrees, embodying what is virtually the Continental system, if the Professoriate wishes to devote its superfluous energies to developing a counter-irritant to the Schools. In this direction, however, it has shown itself suprisingly inactive, not to say slack.

Whilst nearly everything that can be said about Oxford politics relates to the pregnant, but highly uncertain future, one modest piece of legislation has during this term been quietly carried through which may turn out to have somewhat far-reaching consequences. Henceforth it will be possible to take a Degree on a Diploma, supplemented by Responsions, Pass Moderations, and a Language Group. This means that, after a year, or at most two years, of preliminaries, a man with a soul above a Pass can go straight on to an advanced course of a specialized kind, in Anthropology, Archaeology, Economics, Education, Forestry, Geography, or Rural Economy—to which list Commerce might one day be added, as the Chancellor has happily suggested. Here, again, is a great opportunity for the Professoriate, if it really means business. In the case of the old-established Schools the College Tutor may compete with the Professor at a certain advantage, inasmuch as he has some say, as a rule, in the selection of suitable lectures for his pupils. In the case of the Diplomas,

however, the initial advantage is on the other side, as the teaching is in theory centralized. It remains to be seen, however, whether the professorial seminar is capable of holding its own against College supervision, when once the Diploma courses shall have fairly won their way into popular favour. Natural evolution, unhampered by premature legislation, can alone decide the question.

Fresh needs are being met by fresh endowments. The generosity of All Souls is providing us with a Professor of Military History, and his appointment will doubtless go far to create a scientific school of military history in Oxford. To the Chancellor's Endowment Fund we owe two important lectureships: the one in Japanese, to be held by Mr. John Harington Gubbins, C.M.G., whose record shows him to be eminently suitable for the post; and the other in Political Theory and Institutions, that is, political science as it more immediately bears on administrative problems—a subject, by the way, that calls for the establishment of yet another Diploma course. The Reader in Egyptology, Mr. F. Ll. Griffith, who so recently bestowed Egyptian treasures on the Museum, has presented to the University a sum of 8,000*l.*, the interest of which is to be spent either on actual research-work in Egypt and North Africa, or on the publication of results.

Of functions, which in these days are endless, at least three are deserving of special mention. Early in the term the handsome new buildings provided for Forestry and Rural Economy by the munificence of St. John's were formally opened by the Vice-Chancellor. More recently there have been held the Brasenose celebrations in connexion with the four-hundredth birthday of the College, including the well-deserved conferment of the D.C.L. degree on the Principal, Mr. Heberden, the laying of the foundation stone of the new High Street buildings, and the publication of some very interesting contributions to the history of Brasenose by some of its leading members. Lastly, Jesus College has set up a memorial tablet in honour of John Richard Green, the historian, and the ceremony was the occasion of some interesting speeches.

Prof. Dicey is resigning the Vinerian Chair of English Law, to the infinite loss and regret of the University at large. He retires, however, with all his powers and interests as vigorous as ever; and so brilliant a writer might well excuse himself from teaching after twenty-six years' occupation of his Chair, lest it be said of him that he "to Oxford gave up what was meant for mankind."

The effusions of Bodley's Librarian ever go straight to the heart of the member of Congregation. Hence, when the former threw himself into the fray, it was a foregone conclusion that the scheme to bury a million books somewhere under the pavement of Radcliffe Square would gain the approval of the House. Mr. Wells might dangle before our eyes the alternative plan of a book-repository in the depths of the country, with a motor-car plying backwards and forwards for the benefit of those who wished to study the 'Bradshaws' of the last half-century or the works of certain novelists who shall be nameless. But his appeal came too late. The born pamphleteer had done his insidious work. And now every one is speculating as to what precisely we are in for. Asphyxiated book-boys, a recrudescence of the plague, a general disarrangement of water-pipes, a cracked and tottering Camera—such vaticinations greet one on every side. Meanwhile, a new terror is added to authorship. To see one's

magnum opus marked down to half-price on a railway bookstall is bad enough; but to be consigned to the Radcliffe cellar would drive any man to desperation. If the person of Bodley's Librarian is to remain inviolate in the dark days that are coming, the University is in honour bound to afford him the protection of a Bulldog. M.

SOME BYRON CRUMBS: 'THE IRISH AVATAR' AGAIN.

46, Marlborough Hill, N.W., 7 June, 1909.

BYRON'S scathing poem 'The Irish Avatar,' having been written on the 16th of September, 1821, was sent to Paris the following day in a letter to Thomas Moore, then residing in that city. The letter, though brief, afforded space for a chaffing attribution of its enclosure to the Rev. Thomas Lisle Bowles, and a sober inquiry whether the Irish poet could forgive the real author for his attitude on the reception of "that unredeemed" George IV. in the green isle. Two days later Byron consulted Moore on the last line in the quatrain about Castlereagh (22) which now stands thus:—

A wretch never named but with curses and jeers!
He quotes it as standing in the MS. as follows:—

A name never spoke but with curses or jeers
and says it must run thus:—

A name only uttered with curses or jeers
or else:—

A wretch never named but with curses or jeers
"Because as *how*," says he, "spoke" is not grammar, except in the House of Commons; and I doubt whether we can say 'a name spoken,' for *mentioned*. I have some doubts too, about 'repay,'—

And for murder repay with a shout and a smile
Should it not be

And for murder repay him with shouts and a smile
or 'reward him with shouts and a smile'?
So pray put your poetical pen through the MS. and take the least bad of the emendations."

Moore seems to have done as he was bidden, save that he put "curses and jeers" and "repays." On the 20th of September, when sending to Paris the magnificent additional lines about Grattan, Byron requested his friend to get twenty copies of the poem "carefully and privately printed off"—six to be sent to the author at Pisa, and the rest distributed according to Moore's pleasure. I have often wondered what became of the fourteen, and whether my copy, the only one I ever saw, was one of them, or one of the six. As regards the original readings, which are from Mr. Prothero's edition of the 'Letters' (v. 366), I suppose one ought not to be greedy; but in matters textual I plead guilty to some degree of gluttony; and I would fain see these variants in Mr. Coleridge's edition of the 'Poetry' also, at the foot of p. 560, vol. iv.

But it was not for this confession that I took up my pen and took down my esteemed and constantly consulted Byron volumes: it was in truth to give vent to a feeling of contrition in the matter of Mr. Coleridge's seventh volume. On learning that I was the proud possessor of the only copy of 'The Irish Avatar' (Paris 1821), which he could trace, he asked whether I would be too proud to send him a description of it for his bibliography. The only possible answer was, "Delighted, I'm sure"—or words to that effect; and the description of the four-leaf pamphlet duly appeared at p. 260—though I am sorry to observe that the half title is (through a printer's error—not mine) mentioned as being "with blank

verse" instead of *verso*, which error must have puzzled the curious in such matters. What now afflicts me is this, however: Mr. Coleridge added to my note a few words to the effect that twenty stanzas of the poem were published by Medwin in the first two editions of his 'Conversations of Lord Byron,' but that it was in another edition printed the same year that the entire poem, numbering thirty-two stanzas, was published for the first time in England—a statement as to which *The Athenæum* for July 27th, 1901, is cited. On referring to the Museum copy of *The Athenæum*, I find the editor had been too wary to state that the 1824 version was the first published in England. For myself, had I been enough at leisure in 1904 to make such researches as a sweeping statement about the first appearance of a poem demands, I could have saved Mr. Coleridge's very serviceable edition from this small blemish; but at that time my copy of the book in which 'The Irish Avatar' had been printed before 1824 was buried "full fathom five" in a heap of periodical literature and allusion books most of which have now gone to Rome to form the nucleus of a library in the Shelley and Keats Memorial House on the steps of the Trinità. That book, to-day dug out of the remnant of that collection, to be consulted on another matter, is the 1822 volume of *The Examiner*. My notes in it show that I got it in January, 1878, as an important Shelley allusion book, and noted in it *en passant* two appearances of 'The Irish Avatar.' These I have now examined: the first is in the number for April 21st, and is headed

ORIGINAL POETRY.

IRELAND.

[WRITTEN SOME MONTHS SINCE, BUT NOW FIRST PRINTED.]

and not a word is said about its authorship. Nor does it purport to be only a part of a poem, though it opens with the seventeenth quatrain and consists of fifteen quatrains and four lines of asterisks in place of the twentieth—

Spread—spread for Vitellius, &c.

The second appearance is in the number for July 28th, again under the heading of 'Original Poetry,' and with the proper title, 'The Irish Avatar,' and the following explanatory head-note: "The latter half of the following poem was put into our hands some months since, and then graced our columns; but as we have now been favoured with nearly a perfect copy, we give the whole as complete as we can." The whole thirty-two quatrains are there, with a word here and there left out and represented by asterisks—one suspects for safety, though how the publisher escaped prosecution for what he did not leave out is a marvel. The authorship is again unmentioned; the date is given at the foot as "Sept. 16th, 1821"; and there are two facetious foot-notes to the sixteenth quatrain. The first is to line 1, which is printed thus:—

Each thing hath its nature, a King's is to reign—
and it is glossed thus:—

"The original here has a word which some of my brethren suppose to begin with a B [it was "brute"]; but in our doubt and perplexity, it was determined the present reading would be at least comprehensive.—*Printer's Devil*."

The second foot-note is to line 4, which reads " * * * the * * * " for "George the despised"; and it explains as follows:—

"At this part, a corner of the manuscript was torn off,—I fear invidiously.—*P.D.*"

In view of several trifling variations of the earlier version from the later I am inclined to suppose that it reached the newspaper office in manuscript, and that

the poem was not there known to have been privately printed already. The later version, on the other hand, has every appearance of having been set up from a copy of the Paris print duly marked with asterisks in substitution of the names which it was deemed expedient to omit.

H. BUXTON FORMAN.

CAMBRIDGE NOTES.

IN 'Bleak House' there is a Mr. Vholes. I do not know how it is that I remember him, but he is of service to me, as I have learnt why University reform will never come. No legal reform could come when Dickens wrote an account of Mr. Vholes and the class of solicitors he represented. To ruin such a man in the interests of the mere public was preposterous, especially as he had three daughters and supported an aged father in the Vale of Taunton, besides suffering from a weak digestion. All parliamentary and other inquiries therefore were silenced by the reply to the question, "Is Mr. Vholes a respectable man?" "Mr. Vholes is a most respectable man." University reform drastically applied would work havoc with that numerous and respectable family: dear old Dr. Vholes, the Master; Prof. Vholes, who has filled the Chair of — so long and worthily; Mr. Vholes, the admirable College Tutor; Vholes, B.D., the popular Dean; Vholes, F.R.S., so indispensable on the Council; and young Vholes, B.A., who has just been elected to a Fellowship. Think of the ruthless destruction of respectable men if our Universities were reformed. "Nature red in tooth and claw," which we are thinking of during the Darwin celebrations, is a stern mother; but ours is an Alma Mater, and is not going in for the pranks of old Dame Nature, who strives to eliminate the unfit. Therefore there will be no reform. Thank God, say I, for, for aught I know, I too am of the family of Mr. Vholes.

However, reform is in the air, and the self-constituted association called by its enemies "the new Jerusalem Caucus" has circulated a number of proposals which I frankly confess I only glanced at. As a witty old lady of my acquaintance once remarked of "stiff" books, "They don't amuse me, and they won't help me to heaven," so these precious productions, having been unfortunately criticized before they were allowed to see the light of semi-publicity, are not amusing, edifying, or likely to come to anything.

Now the Council have taken up the work of reform, and have begun by nominating Mr. Scott, Master of St. John's, as Vice-Chancellor out of his turn. In this I think they are right, as he is one of the most experienced "men of business" in Cambridge, and universally popular. Had he to wait his turn, he would be an elderly man before he assumed the office, and the University needs him in his prime. I fancy the Council had an idea that they could repeat an experiment the old *Caput* made, without much success, in the eighteenth century, and pick and choose instead of adhering to the regular order; but a few timely hints seem to have warned them that the Senate was not likely to approve of an attempt to arrogate to themselves new powers; and, so far as I am able to judge, they have the wisdom to accept the situation. Few indeed of us really understand the art of jobbing, and it is happily not always these that the University selects to manage its affairs. As a poet who will not publish sings:—

Job for yourselves, more things are wrought by jobbing
Than this world dreams of....
For what is man better than sheep or women
If, knowing how to job, he does not job?....
For so the University is bound
By golden chains....

We sincerely trust that the Master of Magdalene's nomination as Vice-Chancellor is only deferred, as he will fill the office with courtesy and dignity. Most Masters who have the credit of making colleges have done so by being removed from the Tutorship, where the potentiality for mischief is less than in the higher office; but Mr. Donaldson came from outside, and his appointment has been marked by a distinct rise in the numbers and efficiency of the College, besides a strengthening of an already efficient society of Fellows.

The recent Tripos lists reveal the merits and demerits of the different colleges; and Trinity is proud indeed that it has about 64 "firsts," a large number even after taking into account the size of the College. One of these firsts falls to Mr. James Ramsay Montagu Butler, who continues a career of exceptional brilliance by taking the highest honours in the first part of the Classical Tripos. Every one will congratulate the Master of Trinity and another Senior Classic on this denial of the Horatian sentiment "nos nequiores." Emmanuel has also done remarkably well, which I attribute to the admirable system of methodical teaching inaugurated by the Master. Mr. Chawner is a most able man of affairs, and, when he took a brilliant classical degree in the early seventies, he was considered one of the most promising young scholars of the day, though few suspected how wide was his reading at that time. Like many fastidious Cambridge scholars, he has, I believe, refrained from committing himself in print till recently; but a pamphlet by him "privately printed" has caused no little excitement in certain circles. Many things are combining to make this an *annus mirabilis* in Cambridge, and the Master's literary effort is not the least remarkable. I think it is Livy who records, "Eo anno bos locutus est in Apulia." I fancy some one has made the remark before me in Cambridge.

In the May Races Jesus went head of the river. Trinity Hall, who went down two places, are to be condoled with, for their collapse was not due so much to bad oarsmanship as to ill-luck. Several of the crew fell ill, and Mr. Stuart was not in form. Still, the success of Jesus marks an epoch in Cambridge rowing, being due to Mr. Steve Fairbairn's persistent attempts to restore what he considers to be the style of Cambridge in the eighties and Oxford in the nineties. The surprising failure of our eight to do itself justice against Oxford last spring has tended to demoralize Cambridge rowing; and it is not a bad sign to see a crew like Jesus, which was not largely represented in the University boat or in the Trials, come to the front. Mr. Williams, the new President, and a former Captain of the Boats at Eton, is likely to have some good material for next year's crew at Putney.

The Officers' Training Corps seems to be more popular than the old C.U.R.V., and as I hear that Cambridge will lie on the line of march of the invaders on their way to London, I am glad to know this. The appearance of the corps at the inspection in May was really very creditable, with its troop of mounted infantry, sappers, artillery, ambulance, &c. One waggon seemed to me like a protest against temperance till I was told that it was laden with "empties" to be used in making bridges.

As I write the Darwin celebrations are

beginning, and all Cambridge is preparing to receive the delegates. When one enters a friend's room he slips a book into a drawer or under a cushion, and one suspects it may be nothing worse than a grammar or a phrase-book. One of the most interesting features of the whole is the garden party at the close of the proceedings given by the Darwin family in Trinity. The Public Orator has doubtless many passages from the classics, familiar to most students of grammar, admirably descriptive of the distinguished recipients of honorary degrees. The reception of the delegates in the Fitzwilliam Museum was a distinctly imposing function, the gardens of Peterhouse being thrown open to the guests. The proceedings in the Senate House on Wednesday, when the delegates presented the addresses, were admirably conducted, but the attendance was smaller than might have been desired. The raiment of the delegates gave a good idea of academic splendour, and not the least among these splendid butterflies of learning were our old friends Sir Donald McAlister of Glasgow and Dr. Dale of Liverpool, in their official robes as heads of their respective Universities.

The recent presentation to Mr. J. W. Clark of a *Festgabe*, the work of many scholars of distinction inside and outside Cambridge, is a well-deserved tribute to one who has been a Cambridge institution for many years. The book will, I think, possess a permanent value, and illustrates the catholic breadth of Mr. Clark's studies and sympathies. The writers discuss the progress of natural science, the A.D.C. from its inception to its present vigour as a permanent institution, quaint customs of Cambridge, old monasteries, libraries—but why particularize? Mr. Clark has lived his long and laborious life among us, and nothing that we do is above or beneath his kindly notice.

J.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Balleine (G. R.), *A History of the Evangelical Party in the Church of England*, 2/6 net.
 Catholic Encyclopedia, Vol. V., 27/6 net. An international work of reference on the constitution, doctrine, discipline, and history of the Catholic Church, with over 2,000 illustrations and 75 maps.
 Drysdale (A. H.), *Christ Invisible our Gain*, 3/6.
 Hollmann (Dr. G.), *The Jewish Religion in the Time of Jesus*, 2/ net. Translated by E. W. Lummis.
 Martin (Rev. G. Currie), *The Books of the New Testament. One of the Century Bible Handbooks*.
 Our Church's Work in India, 2/6 net. The story of the missions of the United Free Church of Scotland in Bengal, Santalia, Bombay, &c. Illustrated.
 Sprott (T. H.), *Modern Study of the Old Testament and Inspiration*, 3/ net.
 Typical English Churchmen: Series II. From Wyclif to Gardiner, 4/. Published under the direction of the Tract Committee of the S.P.C.K.
 Woods (C. E.), *The Gospel of Rightness*, 5/ net. A study in Pauline philosophy.

Law.

- Emerson (R. L.), *Legal Medicine and Toxicology*, 21/ net.

Fine Art and Archaeology.

- Birmingham and Midland Institute, Birmingham Archaeological Society, *Transactions, Excursions, and Report for 1908*.
 Catalogue of the Collection of Antique Gems formed by James, ninth Earl of Southesk: Vol. I. Egyptian, Assyrian, Syrian, Phœnician, Greek, Etruscan, Roman. Edited by his daughter, Lady Helena Carnegie.
 Clifford (E. C.), *Trees and Tree Drawing*, 1/. With numerous illustrations.
 Crowe (J. A.) and Cavalaselle (G. B.), *A New History of Painting in Italy*, Vol. II., 20/ net. With 300 illustrations. Edited by Edward Hutton.
 Konody (P. G.), Brockwell (M. W.), and Lippmann (F. W.), *The National Gallery, Part 13*, 1/ net. With illustrations in colour.
 Sherrill (C. H.), *Stained-Glass Tours in England*, 7/6 net. With 16 illustrations.
 Spurrier (Steven), *Black and White*, 1/. A manual of illustration.

Poetry and the Drama.

- Charm of Womanhood, 2/6 net. An anthology.
 Dante, *La Divina Commedia*. Vol. I. Inferno, 5/ net. Edited by C. H. Grandgent.
 Darling (Hon. Mr. Justice), *On the Oxford Circuit, and other Verses*, 5/ net. With illustrations by A. O. Spare.

- Robins (Gertrude), *Makeshifts, a Lower Middle-Class Comedy, and other Short Plays*, 2/6 net.
 Salt (H. S.), *Tennyson as a Thinker*, 6d. net.
 Shakespeare (W.), *The Tragical Historie of Hamlet Prince of Denmark*, 42/. A specimen of the fine work of the Doves Press, printed in black and red from the Second Quarto and the First Folio.

Music.

- Corder (F.), *Modern Musical Composition. A manual for students*.
 Finck (H. T.), *Grieg and his Music*, 7/6 net. Illustrated.

Bibliography.

- Cambridge University Library, *Report of the Library Syndicate for the Year ending December 31, 1908*.

Philosophy.

- Kingsland (W.), *Scientific Idealism; or, Matter and Force and their Relation to Life and Consciousness*, 7/6 net.
 Masson (J.), *Lucretius, Epicurean and Poet*, 6/ net. Complementary volume to that published last year.

Political Economy.

- St. Ledger (A.), *Australian Socialism*, 4/6 net. An historical sketch of its origin and developments.
 Skinner (T.), *The London Banks and Kindred Companies and Firms, 1909-10*, 10/ net.

History and Biography.

- Buchanan (James), *Works: Vol. VII., 1846-8*. Comprising his speeches, State papers, and private correspondence, collected and edited by J. B. Moore.
 Fyvie (J.), *Wits, Beaux, and Beauties of the Georgian Era*, 12/6 net. With a frontispiece in photogravure, and numerous illustrations from contemporary portraits and prints.
 Greenwood (Alice D.), *Lives of the Hanoverian Queens of England: Vol. I. Sophia Dorothea of Celle, Wife of George I., and Caroline of Ansbach, Queen of George II.*, 10/6 net.
 Hammerton (J. A.), *George Meredith in Anecdote and Criticism*, 12/6 net. Illustrated with reproductions from photographs and from drawings by famous artists.
 Hanotiaux (Gabriel), *Contemporary France: Vol. IV., 1877-82*, 15/ net. Translated by E. Sparvel-Bayly, with portraits. For review of Vol. III. see *Athen.*, March 23, 1907, p. 345, and June 22, p. 759.
 Jackson (E. S.), *The Inniskilling Dragoons: the Records of an Old Heavy Cavalry Regiment*, 35/ net.
 Jones (J. Ernest), *A History of the Hospitals and other Charities of Birmingham*, 2/6 net.
 Laurie (G. B.), *The French Conquest of Algeria*, 6/ net.
 Meany (E. S.), *History of the State of Washington*, 10/ net. With maps and illustrations.
 Morse (Hosea B.), *The Gilds of China*, 3/6 net. With an account of the Gild Merchant or Co-Hong of Canton, and 2 illustrations.
 Nova Scotia Archives: III. *Original Minutes of His Majesty's Council at Annapolis Royal, 1720-39*. Edited by A. M. Macmechan.
 Order of the Proceedings at the Darwin Celebration held at Cambridge June 22-24, 1909, with a Sketch of Darwin's Life, 2/6 net.
 Perceval (P. J. S.), *London's Forest: its History, Traditions, and Romance*, 3/6 net. An account of Epping Forest, with illustrations by the author.
 Price (A. C.), *Leeds and its Neighbourhood*, 3/6. An illustration of English history.
 Semenov (Commander Vladimir), *Rasplata (The Reckoning)*, 10/6 net. Translated by L. A. B. See *ante*, p. 754. Subsidy collected in the Diocese of Lincoln in 1526, 12/6 net. Edited by the Rev. H. Salter.
 'Times' History of the War in South Africa, 1899-1902, Vol. VI., 21/ net. Edited by L. S. Amery, with maps, plans, and photogravure portraits.
 Townsend (Lewis W.), *Oliver Wendell Holmes*, 2/6 net. Centenary biography.

Geography and Travel.

- Benham (W. G.), *Guide to Colchester and its Environs, Special Pageant Edition, 1909*, 6d.
 Bristol, 1909, *Official Guide*, by John Latimer and others, 6d. net.
 'Car' Road-Book and Guide, 1909-10, 12/6 net. Edited by Lord Montagu.
 Cox (J. Charles), *Essex*, 2/6 net. With 32 illustrations and 2 maps. One of the Little Guides.
 Darlington's Devon and Cornwall, 5/.
 Gibbs (J. Arthur), *A Cotswold Village; or, Country Life and Pursuits in Gloucestershire*, 2/6 net. Illustrated. Third Edition.
 Hudson (W. H.), *Afoot in England*, 10/6. About half the matter in the volume has appeared in various papers and periodicals.
 Mulhall (Marion McMurrugh), *Explorers in the New World before and after Columbus*, 6/6 net. Contains also the story of the Jesuit missions of Paraguay, with pre-Columbian maps.
 Panoramic Guide of the London and South-Western Railway, 6d.
 Travel and Exploration, Vol. I., January to June, 1909, 7/6 net. A monthly illustrated magazine, edited by S. Carter Gilmore.
 Vrooman (F. B.), *Theodore Roosevelt, Dynamic Geographer*, 3/ net. Based on a lecture delivered to the School of Geography, Oxford University, March 8, 1909.

Sports and Pastimes.

- Miles (E. H.), *Lessons in Lawn Tennis*, 1/ net. A new method of study and practice for acquiring a good style of play, with exercises. Third Edition, revised.
 Mottelay (Paul F.), *The Bridge Blue Book*, 6/. A compilation of opinions on leads, declarations, inferences, and the general play of the game.

Education.

- English Association Bulletin, June.

Philology.

- Brenkmann (C.), *Hossfeld's New Practical Method for learning the German Language*, 3/. New and revised edition, with a vocabulary, by L. A. Happé.
 Euripides: *The Phœnisce*, 4/. Edited by A. C. Pearson. In the Pitt Press Series.

- Harrison (H.), *Surnames of the United Kingdom, Part 10*, 1/ net. A concise etymological dictionary.
 Hellenica Oxyrhynchia cum Theopompi et Cratippi Fragmentis, 4/. Edited by B. P. Grenfell and A. S. Hunt.
 Marchant (E. C.), *Thucydides, Book III.*, 3/6. A school edition.
 Rothwell (F.), *French Idiomatic Expressions, with English Equivalents*, 2/6 net.

School-Books.

- Bede's Ecclesiastical History of England, Book III., English translation by A. M. Sellar, 1/6 net; Latin translation, edited by the Rev. C. S. Wallis and the Rev. C. H. Gill, 2/ net.
 Cairns (W. B.), *Selections from Early American Writers, 1607-1800*, 5/ net. Selections from the works of representative American writers before Washington Irving, intended for use in the classroom by students who are making a fairly detailed study of American literature.
 Hollings (Mary A.), *Europe in Renaissance and Reformation, 1453-1659*, 2/6.
 Thirion (A.), *The French Irregular Verbs*, 6d. Arranged without abbreviation for schools and private students. Eighteenth Edition.

Science.

- Birchley (Sumner W.), *British Birds for Cages, Aviaries, and Exhibition*, 2 vols, 25/ net.
 Cambridge Natural History, Vol. IV., 17/ net. A series of essays on Crustacea and Arachnids, completing a work begun 16 years ago.
 Christ's College Magazine, Easter Term, 1909. Darwin Centenary number.
 Collins (A. F.), *The Design and Construction of Induction Coils*, 12/6 net.
 Crile (G. W.), *Hemorrhage and Transfusion*, 21/ net.
 Dewar (D.) and Finn (F.), *The Making of Species*, 7/6 net. With 15 illustrations.
 Eiloart (A.), *No Rheumatism*, 1/ net. Aims at curing rheumatism, gout, lumbago, &c., and preventing their recurrence.
 Finn (F.), *Wild Beasts of the World, Part XVII.*, 1/ net. With illustrations in colour by L. Sargent, C. E. Swan, and W. Austen.
 Harker (A.), *The Natural History of Igneous Rocks*, 12/6 net. With 112 diagrams and 2 plates.
 Jones (R. Llewellyn), *Arthritis Deformans, comprising Rheumatoid Arthritis, Osteo-Arthritis, and Spondylitis Deformans*, 9/6 net.
 Knott (J.), *Spontaneous Combustion*. Reprinted from *The New York Medical Journal* for April 17 and 24, 1909.
 Lock (R. H.), *Recent Progress in the Study of Variation, Heredity, and Evolution*, 5/ net.
 Morton (F. A.), *Winning a Living on Four Acres*, 1/ net. The further experiences of a small holder. The Cottage Farm Series, No. 6.
 Nelson (E. Milles), *The Cult of the Circle-Builders*, 2/6 net. Relates to the old stone circles.
 Newell (L. C.), *A Course in Inorganic Chemistry*, 6/.
 Proceedings of the United States National Museum, Vol. XXXIV. Illustrated.
 Scott (A. C.), *Notes on Meteorology and Weather Forecasting*, 5/ net. For junior navigators, with charts.
 Taylor (H. L.), *Orthopedic Surgery*, 21/ net.
 Wright (H. J. and W. P.), *Beautiful Flowers and How to Grow Them, Part XVI.*, 1/ net. With illustrations in colour.

Juvenile Books.

- Blaikie (A. H.) and Henderson (J. A.), *Nests and Eggs*, 2/6 net. With 48 coloured pictures. In *Shown to the Children Series*.
 Kelman (Janet H.) and Wood (Rev. T.), *Butterflies and Moths*, 2/6 net. With 48 coloured pictures. Also in *Shown to the Children Series*.

Fiction.

- Calthrop (Dion C.), *Everybody's Secret*, 6/. A modern story of English social life.
 Castleton (R.), *A Study in Sepia*, 6/. Deals with a love entanglement.
 Croker (Mrs. B. M.), *Her Own People*, 7d. net. New Edition.
 Diver (Maud), *The Great Amulet*, 1/ net. New Edition.
 Hale (Louise C.), *The Actress*, 6/. A story of theatrical life told by the actress herself.
 Harrod (Frances), *The Wanton*, 6/. A love-tale placed in the days of Frederick II. of Germany.
 Hart (Christian), *The Play and the Players*, 6/. A highly exciting tale, including attempted murders and much disguising of personalities.
 James (Ada and Dudley), *Stolen Honey*, 6/. A dramatic tale of which a stage version has already been prepared.
 Kennard (Mrs. E.), *A Professional Rider*, 1/ net. A sporting story.
 Kernahan (Mrs. Coulson), *Ashes of Passion*, 6/. A tale of passion and nemesis.
 Kock (Paul de), *A Good-Natured Fellow*, 1/6 net. Translated by Henry Blanchamp. One of the Lotus Library.
 Lynch (L. L.), *Man and Master*, 6/. Deals with the mystery surrounding a death, and is illustrated.
 Moore (G.), *Sister Teresa*, 3/6. New Edition. For notice of former issue see *Athen.*, August 3, 1901, p. 150.
 Oldmeadow (E.), *Antonio*, 6/. The scenes are laid partly in Early Victorian England, and partly in Portugal during the troubled reign of Queen Maria da Gloria.
 Ramsey (Olivia), *Sylvia and the Secretary*, 6/.
 Reynolds (Mrs. F.), *The Lady in Grey*, 6/. A story of Welsh life.
 Warden (Florence), *Lady Rodway's Ordeal*, 6/. A story with a claimant to a title as hero.
 Williamson (Mrs. C. N.), *The Turnstile of Night*, 7d. net. A story of adventure. New Edition.
 Wood (Mrs. Henry), *Roland Yorke*, 6d. New Edition.
 Wood (Walter), *The Secret Paper*, 6/. A sensational story, with frontispiece by N. Tenison.
 World's Story-Tellers: *Stories by Cervantes, and Stories by the Essayists*, 1/ net each.

General Literature.

- Annual Charities Register and Digest, 1909, 5/ net.
 Becke (A. F.), *An Introduction to the History of Tactics, 1740-1905*, 3/6 net.

Birmingham, Financial Statement of the City for the Year ended 31st March, 1909.

Furness (Annette), A Summer Garden, 3/6

Lee (Vernon), Laurus Nobilis, 3/6 net. Chapters on art and life.

Trades for London Girls, and How to Enter Them, 9d. net. A companion book to 'Trades for London Boys.'

Woods (Mary A.), A Study of Opposites, 3/6 net. Deals with such themes as 'Success and Failure,' 'Riches and Poverty,' 'Age and Youth.'

Pamphlets.

Batty (R. B.), The Future Policy of Licensing Justices, 3d. A reply to Mr. E. A. Pratt's pamphlet.

Budget, 1909: Towards Socialism and the Extinction of all Property Rights.

Mitra (S. M.), Moslem-Hindu Entente Cordiale. Has special reference to Lord Morley's Indian reforms.

FOREIGN.

Theology.

Chauvet (P.), La Religion de Milton. A thesis presented to the Faculty of Letters of the University of Paris.

Cumont (M. F.), La Théologie solaire du Paganisme romain, 1fr. 70. Reprinted from the Mémoires of the Académie des Inscriptions.

Études sur l'Histoire des Religions: Vol. II. Bouddhisme: Opinions sur l'Histoire de la Dogmatique, by L. de la Vallée Poussin; Vol. III. La Doctrine de l'Islam, by Baron Carra de Vaux, 4fr. each.

Klein (G.), Der älteste christliche Katechismus u. die jüdische Propaganda-Literatur, 6m.

Loesche (G.), Luther, Melanchthon u. Calvin in Oesterreich-Ungarn, 4m.

Olschewski (W.), Die Wurzeln der paulinischen Christologie, 3m.

Fine Art and Archaeology.

Eger (O.), Zum ägyptischen Grundbuchwesen in römischer Zeit, 7m. A study founded on Greek papyri.

Hallays (A.), Avignon et le Comtat-Venaissin, 4fr. One of Les Villes d'Art Célèbres.

Drama.

Creizenach (W.), Geschichte des neueren Dramas: Vol. IV. Das engl. Drama im Zeitalter Shakespeares, Part I., 16m.

Philosophy.

Amberg (R.), Die Steuer in der Rechtsphilosophie der Scholastiker, 6m.

Bazardjian (R.), Schopenhauer, der Philosoph des Optimismus, 3m. 50.

Kastil (A.), Studien zur neueren Erkenntnistheorie: Part I. Descartes, 5m.

Meyer (H.), Der Entwicklungsgedanke bei Aristoteles, 3m.

Simon (J. A.), Die Wissenschaft der Philosophie, als das System der Panaisthesis, Vol. I., 9m.

History and Biography.

Lafestre (G.), Molière, 2fr. In the Collection des Grands Écrivains français.

Maurras (C.), Enquête sur la Monarchie, 1900-9, 7fr. 50.

Strylenski (C.), Le dix-huitième Siècle, 5fr.

Geography and Travel.

Montfort (Eugène), La Chanson de Naples, 1fr. 50 net. With many illustrations by Valère Bernard.

Education.

Belele (L.), 'Ο Καποδίστριας ὡς θεμελιωτὴς τῆς Δημοτικῆς Ἐκπαιδευσεως ἐν Ἑλλάδι.

Chauvet (P.), J. Milton's Treatise on Education, with a Preface and Notes. Another thesis presented to the University of Paris.

Gurnaud (D.), La Crise de l'École laïque: L'École et la Famille, 3fr. 50.

Folk-lore.

Andrews (A. Le R.), Halfs Saga ok Halfsrekka, hrsg., 4m. Part of the Altnordische Saga-Bibliothek.

Dähnhardt (O.), Eine Sammlung naturdeutender Sagen, Märchen, Fabeln, u. Legenden, hrsg.: Vol. II. Sagen zum Neuen Testament, 8m.

Philology.

Brause (J.), Lautlehre der kretischen Dialekte, 5m.

Wechsler (E.), Das Kulturproblem des Minnesangs: Vol. I. Minnesang u. Christentum, 15m.

Fiction.

Delzons (L.), Les Maseran, 3fr. 50.

Lechartier (G.), Le Vaisseau de Plomb, 3fr. 50.

Vacaresco (H.), Amor Vincit, 3fr. 50.

** All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

ADMIRAL MAHAN is to give the world the sum of his experiences as to the meaning of life. The volume, which is entitled 'The Harvest Within: being Thoughts on the Life of a Christian,' and will be published in England by Messrs. Longman, is a study not so much of religious theory as of the writer's own experience. He dwells on the power of Jesus Christ in the individual and the Church, Christian responsibility, and Christian hope.

A LIFE OF GENERAL WOLFE, by Mr. Edward Salmon, will be added, next

week to the "Makers of National History" Series, which the Rev. W. H. Hutton is editing for Sir Isaac Pitman & Sons. Readers will thus have the chance to learn something of the man whose death at the capture of Quebec is to be commemorated in September next.

IN the early autumn will appear the Autobiography of Sir Henry M. Stanley, edited by his wife, and published by Messrs. Sampson Low.

MR. UNWIN will publish soon a novel entitled 'The Waking Hour,' by Mr. Harold Wintle, author of 'The Cleansing of the Lords' and 'The Mirror of Folly.' It is a story of society life in the country.

Blackwood's Magazine for July opens with an article entitled 'The Cockney,' by "An Outlander." 'Democracy in the Lords,' by "A Gunner," discusses the Bill for National Service (Training and Home Defence) to be brought forward in the House of Lords in July by Lord Roberts. 'Stray Stories from India' is by Sir Arthur Fanshawe. Mr. David Hannay discourses on 'The Pirate'; and Mr. Alfred Noyes contributes a poem entitled 'A Friend of Carlyle.'

TO Messrs. Harper's "Library of Living Thought" will shortly be added 'Jesus or Paul?' a study of the founding of Christianity, by Prof. Arnold Meyer; and 'The Transmigration of Souls,' by Prof. D. A. Berthelot, a concise account of the belief in the doctrine of metempsychosis.

MESSRS. GEORGE ALLEN & SONS have purchased the publishing department of Messrs. Bemrose & Sons. In order to cope with this increase of business, Messrs. Allen are about to move to premises at Ruskin House, 44 and 45, Rathbone Place, Oxford Street.

MESSRS. W. & A. K. JOHNSTON will publish early in the autumn a 'History of the Johnstones, 1191-1909,' with descriptions of Border life, by Mr. C. L. Johnstone, author of 'Historical Families of Dumfriesshire.' The book will be issued in a limited edition of 150 copies.

LAST week, by a mischance, we omitted to notice the death, at Roxbury, Mass., of Dr. Edward Everett Hale, one of the veterans of United States letters. Born at Boston in 1822, the son of Nathan Hale of *The Boston Daily Advertiser*, he wrote much for his father's newspaper, and became an authority on Spanish American affairs. From 1856 to 1899 he was widely known as minister of South Congregational (Unitarian) Church, Boston, and was lately chaplain of the United States Senate. Some of his tales—such as 'The Man without a Country,' 'In His Name,' and 'Ten Times One is Ten'—had an enormous circulation, the last two stimulating the foundation of Lend-a-Hand Clubs. Besides he promoted the Chautauqua movement and edited the *Lend-a-Hand Record*. He also edited a volume of documents from the Public Record Office and British Museum illustrating the history of Raleigh's first colony (1860). Other books were 'Franklin in France' (1886), 'J. Russell

Lowell and his Friends' (1899), 'Ralph Waldo Emerson,' and 'Memories of a Hundred Years' (1902). The last book exhibits pleasantly his qualities as a writer and a sturdy philanthropist.

MR. WILLIAM SINCLAIR has written a memoir of Alexander Smith as an introduction to a new and complete edition of his poems for an Edinburgh publisher.

AT the annual banquet of the Associated Booksellers of Great Britain and Ireland Mr. Heinemann made some excellent remarks on the decline of the six-shilling novel. He mentioned among the causes of this decline the differences of discount given on the published price, over-production, the production of worthless books, and the "bumping out" of books sold at six shillings, which did not contain the average amount of text given for that sum, and thus led to public distrust. It is refreshing to hear these home truths from a publisher, and we hope they will receive due attention from all who are concerned in the making of novels. Not much can be expected from an indolent public, but authors ought to show more aptitude for business than they do.

M. MARQUSET, whose life of Madame Hamelin we lately reviewed, is engaged on research into that of the famous actress of the First Republic, Mlle. Langes. A glance at the biography in 'Michaud' shows the many mysteries which surround that lady and her descendants. The name of Agassiz, borne by distinguished men of science in the United States, but originally from Neuchâtel, is connected with the story of the actress and her daughter. Comte Marquiset is seeking for information as to Mr. Robert Agassiz, who is said to have been a London banker in recent times, but is not to be found in ordinary works of reference.

THE death of M. Ludovic Baschet in his seventy-fourth year removes a long established and enterprising publisher in Paris. Three of his sons are distinguished in their several ways: M. René Baschet is the director of *L'Illustration*, M. Marcel Baschet is well known as an artist, and M. Jacques Baschet is the secretary of the École des Beaux-Arts.

AN anonymous book of dramatic verse, published last year by Mr. John Lane under the title of 'King Alfred's Jewel,' is in the second edition credited to an American lady, Mrs. Katrina Spencer Trask, who was the inventor of the closing scene in the Bath Pageant, entitled 'Homage from the Western World.'

MR. MURRAY will publish in the early autumn a translation by Lieut. K. B. Ferguson of General von Horsetzky's work 'A Short History of the Chief Campaigns in Europe since 1792.'

RECENT Parliamentary Papers of general interest to our readers are: Report of the Advisory Board of the London School of Economics on the Third Course at that School for the Training of Officers for the Army, &c. (2d.); Progress of Education in India, 1902-7: Vol. I., Quinquennial Review (2s. 10d.), and Vol. II. Maps and Tables (4s. 7d.).

SCIENCE

Studies in Fossil Botany. By D. H. Scott. —Vol. II. *Spermophyta*. Second Edition, with Illustrations. (A. & C. Black.)

THIS volume will receive a warm welcome all over the botanical world. Since the appearance of the first edition, the book has been indispensable to professors of plant anatomy and phylogeny and every advanced student; but since that time there has been such a rapid advance in the subject that many of the chapters had become entirely out of date, and for the last two years we have looked for a new edition with eagerness. Since the pregnant discovery of the seed-bearing habit of the genus *Lyginodendron* by Prof. Oliver and Dr. Scott in 1903, there has been a constant succession of important discoveries, which bear, in many cases, on questions relating to the evolution of the principal groups of plants.

The recent discoveries in fossil botany are not only of interest to specialists, but also lie at the very roots of botanical morphology and phylogeny, on which they have thrown a flood of light. The literature on the subject is almost entirely in the form of highly technical monographs, however, and the compilation of a readable and trustworthy textbook is a task which only a master could attempt. Dr. Scott may be ranked as the foremost of living fossil botanists, so that the value and importance of his book can be hardly over-estimated.

The second volume deals with the families above the ferns. It therefore begins with the Pteridospermeæ, a group known only as Palæozoic fossils. This group, founded by Prof. Oliver and Dr. Scott in 1903, now includes a large proportion of what were previously classed as ferns. Their vegetative parts were known and described fully many years ago, and figure in the first edition of the present book. Their external appearance was virtually identical with that of ferns, and one of the modern revelations in botany has been the discovery that on their fern-foilage these plants bore Gymnosperm seeds. In his treatment of this group Dr. Scott gives us only one disappointment, and that is in his illustration of the restoration of the whole plant. In the first volume of the second edition the frontispiece was the same as that in the first edition, namely, the main trunk, with its roots and foliage, of *Lyginodendron oldhamium*. This was bad enough, but in the second volume of the second edition the same frontispiece appears for the third time. In consideration of the great importance and interest attaching to this plant, we had hoped to see a new restoration, embodying the results of all the recent work that has been done in connexion with it.

In the section on the *Lyginodendree* a new type has been introduced in *Sutcliffia insignis*, a very primitive member which has affinity with the Medullosas. There is also mention of several seeds,

which, though they have not been found in organic connexion with any of the structurally preserved Medullosas, are yet suspected of belonging to them. Among the new illustrations is a photograph of a Neuropteris leaf with its seed attached. This specimen is particularly important, being one of the earlier links in the chain of evidence that established the existence of the Pteridospermeæ. We are glad to see several diagrammatic figures of the seeds; they are a particularly useful form of illustration in dealing with fossils, where photographs of the actual specimens are often difficult for any but a specialist to understand.

Many details about the forms between the Pteridosperms proper and the Cordaites are introduced, bringing this section of the book up to date. About the Cordaites themselves there is less new to say, as our knowledge of them has not been much enlarged in recent years. We note with pleasure in this chapter that a figure is introduced for comparison with Cordaites seeds which is taken from the original work of Griffith (1852), who was the first to discover the pollen chamber, a noteworthy feature of seeds of this type.

The chapter on the Mesozoic Cycadophyta is much enlarged, and includes a description of the American fossils which have thrown such a brilliant light on the structure of the group, and have also been a great stimulus to theoretical work on the evolution of the flower. The importance of these plants is comparable with that of the Pteridospermeæ, and full details of their organization have only been ascertained by recent work.

The fossil structures are so often of an intermediate nature that the use of technical terms which have been created for the living plants often leads to a re-definition of the terms, or their use in an extended sense. We think that at the present juncture it would have been useful if Dr. Scott had given a clear definition of the terms "flower" and "seed." We notice that he uses the word "flower" in dealing with both the Cordaites and the Bennettitales, where its use might have been diplomatically avoided.

The concluding chapter on general results is naturally the one to which we turn for a statement of Dr. Scott's own views. Here we note that his position is materially different from what it was in the first edition as regards the relationship of the lower Pteridophytes. His new classification is perhaps a little startling. In the whole vegetable kingdom (excluding mosses and the Thallophyta) he makes three divisions. The first, the Sphenopsida, includes four classes: the Equisetales, Pseudoborniales, Sphenophyllales, and Psilotales. The second division includes only the Lycopodiales; and the third the ferns and all seed-bearing plants. This isolation of the Lycopodiales, while the Psilotales are included in the Sphenopsida, is a method of classification which will not immediately appeal to all botanists, nor, it seems to us, will the inclusion of the Angiosperms in the Pteridopsida. Botanical phylogeny

is, however, in such a state of flux at present that the pronouncements of an authority can only be listened to with silent respect: it is too early to attempt to prove or disprove them, though we may hope that a few more years will see the discovery of facts which will tend to definite results.

The question of the origin of the Angiosperms is now to the fore in botanical inquiry. The discovery of the bisexual cones of the American Cycadeoidea gave the subject an added interest, and led several people to believe that the clue to their ancestry had been discovered. Dr. Scott says:—

"There may be a difference of opinion as to the nearness of the relation between Bennettitaceæ (including the American Cycadeoidea) and the higher Flowering Plants, but the points of agreement are so striking that we can hardly fail to recognise that a real relation exists, and that the ancestry of the Angiosperms... is to be sought among the great plexus of Cycadophytes, which overspread the world during the Mesozoic Period."

The importance of such a view in botanical phylogeny is evident.

In conclusion, we must congratulate Dr. Scott on the successful completion of the immense labour represented by the compilation of these volumes.

RESEARCH NOTES.

IN the current number of *The New Quarterly Review* Mr. Norman Campbell makes an attack on "the Physics of M. Gustave Le Bon," not more to the point than that to which he gave vent some years ago in these columns. With one exception to be presently noticed, his charges, when dissociated from the rhetoric in which they are clothed, resolve themselves into the complaint that M. Le Bon nowhere defines the sense in which he uses the words "matter" and "energy," thereby putting Mr. Campbell to the trouble of inventing for him several varying definitions, which he sets up to show that they are inconsistent with M. Le Bon's conclusions. As controversy on these lines seems likely to be endless, I do not propose to join issue with him as to what M. Le Bon does or does not define, and would only ask any one who feels impressed by Mr. Campbell's strictures to read M. Le Bon's books '*L'Évolution de la Matière*' and '*L'Évolution des Forces*,' and then to judge for himself. I also note that Mr. Campbell now holds it proved that radio-activity is a property, not of matter in general, but only of one or two specific substances, and that, according to him, Sir Joseph Thomson and Prof. Wien have now recanted their former opinion that atomic disintegration extends to the atoms of several, if not all of the elements, and that there is a great store of energy in the atom, which, if at the service of mankind, might completely revolutionize all our present conditions. I should not have gathered this from their published work.

The one point above mentioned to which Mr. Campbell specifically commits himself regards what he calls "the Grand Experiment" of the aluminium arrow suspended in air, to which, he affects to consider, all the others recorded in M. Le Bon's two books lead up. In answer to M. Le Bon's contention that such a body may be made a continuous source of electricity for a very extended, but not infinite period, Mr.

Campbell says that, if M. Le Bon will include a couple of galvanometers in the circuit, he will find that as much electricity leaves the ball for the point as the point for the ball. If Mr. Campbell will kindly say how he proposes to make this experiment, I will undertake, if possible, to repeat it, and then to give in these columns my interpretation of it. Before doing so, it may be as well to say that M. Le Bon in his original experiment used, as I am informed, an influence machine of twelve plates as his source of electricity.

In the current number of the Royal Society's *Proceedings* appears an article by Sir Oliver Lodge and Dr. Alexander Muirhead in which they explain with great generosity the rationale of their method of syntonizing or tuning the instrument used in their system of wireless telegraphy. Beginning with the assertion that a skilled operator learns to distinguish the message intended for him by the same process of "selective attention" as that which enables a man to follow a conversation at a crowded dinner-table, Sir Oliver Lodge goes on to say that the first step towards attaining a really trustworthy syntonic system is to eliminate the earth from the circuit. The two "capacity-areas" that he uses, consisting of wire systems in the shape of a Maltese cross, are carefully insulated and raised as high above the earth as possible, and both the transmitting and the receiving instrument must be capable of "fairly free and undamped vibration, so as to preserve and store the impulses as they arrive, till their combined effect attains the needful climax"; while the receiver must respond to a train of impulses, but not be sensitive enough to be affected by a single one. With this and a specially wound Ruhmkorff coil of very moderate spark-length—Sir Oliver apparently dispenses with the enormous instruments used in other systems—he claims that "several neighbouring sending stations can be made to send to several neighbouring receiving stations without interference," and that therefore all the units of a fleet scattered over (say) a distance of three hundred miles could communicate with each other in absolute secrecy, without being in any degree annoyed by the enemy's most violent efforts to intercept, or simply to make unintelligible their messages. If this be so—and there seems every reason to think it is—one of the main difficulties affecting wireless telegraphy in a practical shape is solved, and it may be noticed that the inventors do not contend that their system would be equally successful over a distance of thousands of miles. Those interested in the connexion between laboratory or lecture experiments and the commercial form of an invention will be pleased to notice that in his perfected system Sir Oliver Lodge makes use of the "syntonic jars" which he used to show in lectures before wireless telegraphy was thought of, and that he remains faithful to the "wheel coherer," consisting of a steel disk revolving in a mercury trough covered with a slight film of oil, as also to the valve tube for producing a "pertinacious" current, first exhibited by him, if one remembers rightly, at lectures at the Royal Institution.

The controversy about the existence of positive electrons goes on with varying fortune to either side. At a recent meeting of the Société Française de Physique a pitched battle took place between M. Jean Becquerel and his opponents, M. A. Dufour, who formerly accepted his experiments as confirming his view that such electrons exist, now siding against him. As, however, M. Dufour's main contention seems to have been that the tube described in *The Athe-*

naum (see No. 4213), at the time of its invention by M. Becquerel, does not absolutely prove the existence of the electrons in question, and this was admitted by the inventor, no decisive result was attained. Later, M. Cotton, who with M. Moulin has throughout doubted M. Becquerel's interpretation of his experiments, returned to the charge in a paper on some points of the Zeeman phenomenon, wherein he declared his adhesion to the theory put forward two years ago by Ritz, who supposed that the magnetic field determined the rotatory and oscillatory movements of the atom or parts of the atom to which he attributed the origin of the series of lines in the spectrum. This is not far removed, as M. Cotton pointed out, from the old idea of Lord Kelvin as to the existence of vortex movements in the magnetic field. Finally, M. Cotton examined the cases of circular vibrations investigated by M. Becquerel and M. Dufour, which have their frequency diminished by the nature of the field, and pointed out that while the hypothesis of the existence of positive electrons would explain this, it might equally be accounted for by supposing that the field which really acts is opposed in direction to that of the electromagnet. In other words, it is possible to suppose, on Ritz's theory, that different parts of the same atom may revolve in a magnetic field in different directions. As he claims experimental support for this view, it will be as well to wait until the experiment is published, but it may be noted meanwhile that M. Jean Becquerel still contends that his conclusions are derived from all the phenomena engaged, and do not depend solely on experimental proof.

M. William Duane sends to the *Comptes Rendus* of the Académie des Sciences of the 1st of this month the description of a most ingenious apparatus for determining in a few minutes, and without tedious calculations, the amount of heat disengaged by a given quantity of any radio-active substance. This is based on the principle of the rapid increase of the vapour-tension of a very volatile liquid (in this case sulphuric ether) when subjected to a rise of temperature, and shows that the heat disengaged by a sample of radio-thorium was equal to 0.039 calories per hour for 0.324 of a milligramme. M. Duane therefore thinks that the quantity of heat disengaged by radio-thorium, which has thus for the first time been measured, is of the same order as that produced by radium. He is about to extend his experiments to other highly radio-active bodies, and has already detected an appreciable amount of heat coming from a sample of polonium "exempt de radium et de radio-thorium." If we accept, as most do, Prof. Rutherford's identification of polonium with Radium F, it would seem as if the latter were not the last of the transformations of radium, and that its final change into bismuth, lead, or some other familiar metal may yet be observed.

M. A. Laborde, the former collaborator of the late Pierre Curie, communicates to the same *Comptes Rendus* for the 14th of this month the result of some experiments made by him into the rate of absorption of the radium emanation by different substances, and finds that it is not only absorbed, but retained with great ease at ordinary temperatures, by certain porous bodies such as wood charcoal, "écume de mer"—he seems to mean what we call meerschaum—and platinum black; and, further, that at a lower temperature the same phenomenon occurs with all metals, and at a still lower one, with glass silvered or otherwise. From this, he asks whether all substances may not be thought

to absorb radium emanation at some temperature or another, a point which he hopes to solve by further experiment. In the meantime it may be noted that the retention of the emanation by so many substances would in itself account for the radio-activity noticed in caverns and mines, without the hypothesis of the "penetrating radiation" generally invoked to explain it.

The interesting question of snake-poison and its possible antidotes is discussed with great clearness in the *Revue Scientifique* of June 5th by Dr. Calmette, Director of the Institut Pasteur at Lille. He divides all snake-poisons into two classes, in one of which, the highly neurotoxic, he puts those of the cobra, the bungarus, and other serpents usually to be found in the East; and in the other, where the effects are, according to him, more strictly localized, the poisons of the Viperidæ, among which he includes the cerastes, the rattlesnake, and the adders. He sweeps away the ancient theory that snake-poison is only fatal when injected into the veins, and shows that it produces dire effects when taken internally in sufficient doses, and that, therefore, the old remedy of sucking the poison from the wound is not without danger to the operator. Another tradition that he destroys is that the snake is naturally immune to the effects of the venom of other snakes, as he shows that rattlesnake poison will kill cobras, and that it is only the poison of their own species that they can bear without injury. Of the chemical remedies for snake-bite, he mentions permanganate of potassium, chloride of gold, chloride of lime, and chromic acid as producing more or less modification in the virulence of the poison if immediately injected; but the only effective remedy that he has discovered in the course of his experiments is a serum produced by successive inoculations on rabbits and guinea-pigs. Horses, however, form the best field for the culture of the serum, although the stories that he tells of their sufferings in the process of its manufacture will not please the anti-vivisectionists. The skin of the abdomen or a spot behind the shoulder is the place that he chooses for the injection of his serum, and he guarantees its efficiency if administered within two hours after the bite. Of prophylactic vaccination he says nothing, and in view of his remarks in the case of horses, there would probably be very few who would care to undergo it.

F. L.

SOCIETIES.

BRITISH ACADEMY.—May 28.—The Dean of Westminster, Fellow of the Academy, in the chair.—Prof. Kennett delivered the first of three Schweich Lectures on 'The Composition of the Book of Isaiah in the Light of Archaeology and History.' The words of Isaiah were originally preserved orally by his disciples in the same way as the Apostles preserved the recollection of the words of Christ, and from the absence of any verbal agreement between Jeremiah and Isaiah it is probable that in a literary form the nucleus of the book of Isaiah did not see the light till a considerable time after the reforms of Josiah had crystallized into law. This earliest nucleus has not come down to us in its original form, for, apart from its combination with prophecies of a later date, it has undergone the same sort of revision which is seen in the book of Hosea. A frequent cause of the dislocation of prophecies is the introduction of consolatory passages into denunciations and predictions of woe.

The modern student starts his study of the Old Testament with canons of interpretation which were formerly ignored, and which frequently necessitate the abandonment of theories once held. Thus the modern literary equipment shows that each of the great divisions of the book of Isaiah consists of documents or fragments of different provenance and date, for the elucidation of which we need more than one class of criteria. Literary criticism must be supplemented by historical criticism and archaeology: we must

inquire with reference to each section or fragment which literary criticism declares to be homogeneous at what period every one of its phrases would have a clear meaning. A study of the history of Isaiah's ministry makes it evident that there was no time when a cry of victory would have been suitable in the mouth of the prophet, and passages which strike such a note belong to a later date. The element in Isaiah's teaching which fixed itself upon the minds of later generations was his conviction that the Assyrian, though he was the rod of Jehovah's anger to chastise His rebellious people, was himself actuated by sordid motives which must bring about his ruin. At a later time, when it was only necessary to substitute Chaldean for Assyrian in order to apply Isaiah's lesson to the circumstances of the Jewish nation, Isaiah, the stern preacher of righteousness and of the holiness of Jehovah, came to be regarded as the prophet of national consolation. It was this conception of the prophet's mission which determined the subsequent additions to the book.

June 4.—Lecture II.—The period from the death of Hezekiah to the Captivity was a time of gloom from a political and, but for the reformation in the time of Josiah, from a religious point of view. It has left no trace in the book of Isaiah. During the first twenty years of the sixth century B.C. there were three transportations of Jews to Babylon, and apparently during the greater part of that century Jews were continually migrating to Egypt; so that the Jewish nation was divided into three separate communities, each of which was subsequently to exercise an influence on the Jewish Church. The book of Deuteronomy had not been published at the time of the Captivity. The Jews who took refuge in Egypt built at least one temple where they offered sacrifices to Jehovah. The Babylonian Jews, under the influence of Ezekiel, who looked for a return to Palestine, abstained from sacrifice.

In the middle of the sixth century B.C. Cyrus united Elam and Media, and after subduing Lydia in 539 B.C. he set about the subjugation of Babylonia. Sippur and Babylon opened their gates to him without resistance. These events are referred to in each of the two great divisions of the book of Isaiah, and in the latter Cyrus is hailed as the deliverer who will restore the Jews to their homes. The evidence of the Bible, however (with the exception of Ezra i., which is probably an inference drawn from the mention of Cyrus in the book of Isaiah), as well as of the cylinder inscription of Cyrus, is opposed to the supposition that there was any return of the Jews in the first years of his reign.

In the reign of Darius, who succeeded in 522, Zerubbabel was appointed governor of Judah, the Temple was rebuilt, and a scheme was mooted for fortifying Jerusalem—a scheme which aroused the suspicion of the Samaritans, who had for some time acknowledged Jerusalem as the legitimate sanctuary. The project was dropped for a while, but another attempt to rebuild the wall towards the middle of the following century brought upon Jerusalem an attack by Samaritans, Ammonites, Moabites, and Edomites, in which the new wall was to a great extent demolished. Nemesis shortly overtook the Edomites and Moabites, whose country was harried by Arab invaders from the desert. This invasion is referred to in the book of Isaiah.

In 445 B.C. Nehemiah was appointed governor of Judah, and rebuilt the wall; and in 433 the Law, which had been edited by the Babylonian scribe Ezra, was formally published in Jerusalem, by which the Babylonian and Palestinian sections of the Jewish Church were united. Within a short time, however, the Samaritans seceded from Jerusalem, and built a temple for themselves on Mount Gerizim. The Egyptian Jews had not yet received the Law, and continued to offer sacrifices to Jehovah in Egypt.

During the last seventy years of Persian rule Judah, which was in a state of great poverty, appears to have been isolated from the surrounding nations. There is insufficient evidence to prove the theory that the Jews took part in the revolts against Artaxerxes Ochus.

In 332 Alexander the Great conquered Palestine and the isolation of the Jews was at an end. Under Alexander and the Ptolemies (under whose rule Judah passed at the end of the fourth century B.C.) the condition of the Jews was greatly improved. The Ptolemaic rule, however, was very distasteful to them, and in 193 they hailed Antiochus the Great as a deliverer. A prophecy belonging to the time of Alexander is that on Tyre in chap. xxiii., which has received later additions. The "seventy years" during which Tyre was forgotten may perhaps refer to the period of Ptolemaic rule in Tyre, as shown by the coins, viz., from 275 to 202 B.C.,

The first combination of the nucleus of the book of Isaiah (i.e., Isaiah's genuine prophecies) with prophecies of a later date probably took place during the generation following the publication of the Law in 433. At this time we may suppose the Babylonian elements to have been combined with the Palestinian.

June 11.—Lecture III.—Dr. S. H. Butcher in the chair.—The publication of the Law in the days of Nehemiah made it necessary to provide the people with regular instruction in that code. It was probably this need which led to the development of synagogues out of the informal meetings originally held at the prophets' houses. After the canonization of the written *lōrā*, the scribe, the *litrālus*, took the place of the prophet. The order of prophets survived till the second century B.C., but those who "wore the hairy mantle" were a degraded set, scorned by the better class of Jews. In consequence of the passing away of the old order there was a change in the religious literature of the Jews. Those who had a message to deliver now put it into the mouth of one of the saints of old—Job, Daniel, Enoch, &c.

The Egyptian Jews had not yet received the Law at the time of Alexander's conquest of Palestine and Egypt; but when, under the Ptolemies, the Jews of Palestine were brought into closer touch with their Egyptian brethren, they would try to bring them into line in matters of religion. Since the Egyptian Jews did not understand Hebrew, the Pentateuch was translated into Greek, and this translation, the so-called Septuagint, became the recognized version of the Law.

During the third century B.C. the condition of the Jewish Church improved greatly. In the following century, however, the gradual spread of Hellenism was producing an ever-widening rift in Judaism between those who welcomed Hellenic civilization and those who were opposed to it. The former represented for the most part the inhabitants of Jerusalem; the latter, who were known as Hasidim, the country districts of Judah. After the accession of Antiochus Epiphanes a Benjamite, Menelaus, got himself appointed High Priest in place of Jason, who had himself supplanted the rightful High Priest Orisali. Jason having attacked Menelaus, the nominee of Antiochus Epiphanes, and having put to death many of his supporters, was regarded by Antiochus as a rebel against his authority. Jason had been supported probably against Menelaus by the Hasidians, and it was upon these that the wrath of Antiochus fell. The religion of Jehovah was forbidden, an image of Olympian Zeus set up in the Temple, and the Jews were bidden to partake of sacrifices of swine's flesh. To the heathen practices introduced by the Hellenists there are several references in the book of Isaiah. The Hasidians, however, refused to comply with the king's command, and neither torture nor death could turn them from their purpose. At first they suffered unresistingly, but finally threw in their lot with the sons of Matthias (the Maccabees), who had raised the signal of revolt. After a struggle of three years the Maccabees were allowed to take possession of the Temple, and the Jews were left free in the exercise of their religion.

The Maccabees, however, continued the struggle, and by siding now with one, now with another of the rival kings of Syria, they obtained concession after concession. In 145 Simon was made *strategos* "from the Ladder of Tyre to the Border of Egypt"; in 148 the King of Syria renounced all claim to taxes or tribute; and in May, 161, the Syrian garrison surrendered.

It is to this period that we may assign the great outbursts of victory in Isaiah ix. as well as in other portions of the book. But this period is also remarkable for the realization among the Jews of the meaning of the trials through which they had passed. The Jewish Church had learnt the meaning of martyrdom. It was felt now that the Hasidim, who had been scorned as fools, might justly claim to be the true Israel. The nation, as it contemplated the sufferings of this true Israel, recognized that all the nation had been benefited by those sufferings: "He was wounded for our iniquities....and with his stripes we are healed."

The Chairman announced that Prof. George Adam Smith had been appointed Schweich Lecturer for 1910.

ROYAL NUMISMATIC.—June 17.—Annual Meeting.—Sir Henry H. Howorth, President, in the chair.—The Council and the Hon. Treasurer submitted their reports as to the numerical and financial status of the Society, both being of a

satisfactory nature.—The President presented to Mr. Herbert A. Grueber, Keeper of Coins and Medals, British Museum, the Silver Medal of the Society, which had been awarded to him for his services to numismatic science, more especially in connexion with the Roman, Mediæval, and British coins and medals, and as a token of the gratitude of the Fellows for the services he had rendered to the Society during his long tenure of office as one of its Secretaries.

The President then delivered his annual address, in which he gave a general sketch of the work of the Society, calling attention to many of the contributions published in *The Numismatic Chronicle*, most of which had been read and discussed at the meetings; he also commented on the principal numismatic publications of the past twelve months. In addition, mention was made of those Fellows whom the Society had lost by death during the past year.

A ballot having been taken for the Council and officers of the Society for the ensuing year, the following were elected: President, Sir Henry H. Howorth; Vice-Presidents, Mr. Herbert A. Grueber and Mr. Horace W. Monckton; Hon. Treasurer, Mr. Percy H. Webb; Librarian, Dr. Oliver Codrington; Hon. Secretaries, Mr. J. Allan and Mr. F. A. Walters.

LINNEAN.—June 17.—Sir Frank Crisp, V.P., in the chair.—Mr. W. B. Waterfall, Mrs. M. J. Longstaff, Mr. R. W. H. Row, and Mr. W. R. Price were admitted Fellows.—Mr. W. Dennis and Mr. E. J. Woodhouse were elected Fellows.—A letter congratulating Sir Joseph Hooker on his approaching ninety-second birthday was read from the chair, and signed by the Fellows present.—The first paper was by Mr. J. G. Otto Tepper, 'On the Growth of a Species of *Battarea*,' and was, in the absence of the author, read in title.—A paper by Sir John Murray, 'The Deposits in the Indian Ocean,' was epitomized by Mr. J. Stanley Gardiner, and spoken to by Mr. H. W. Monckton, Dr. Longstaff (visitor), and Prof. Dendy.—Mr. L. A. Borradaile read his paper 'The Sealark *Penæidea*, *Stenopidea*, and *Reptantia*,' upon which Mr. Stanley Gardiner added some remarks. The third paper on the same expedition was by Mr. T. Bainbridge Fletcher, 'The Sealark *Lepidoptera*,' a discussion followed, in which the Rev. T. R. R. Stebbing, Prof. Dendy, and Dr. Longstaff engaged.—Mr. R. W. Harold Row explained the chief points of his paper entitled 'Report on the Porifera collected by Mr. C. Crossland in the Red Sea: Part I. *Calcarea*,' Prof. Dendy adding some remarks.—Mr. T. A. Sprague and Mr. J. Hutchinson contributed a paper on 'The African Species of *Triumfetta*, Linn.,' with lantern-slides. Mr. E. G. Baker expressed his satisfaction at this much-needed revision.—The remaining papers were taken as read, in the absence of the authors: 'New Species of Malesian and Philippine Ferns,' by Dr. H. Christ; and 'The Acaulescent Species of *Malvastrum*, A. Gray,' by Mr. A. W. Hill. The next meeting of the Society will be held on Thursday, November 4th.

METEOROLOGICAL.—June 16.—Mr. H. Mellish, President, in the chair.—A paper by Mr. R. C. Mossman, on 'The Interdiurnal Variability of Temperature in Antarctic and Sub-Antarctic Regions,' was read by the Secretary.—Mr. Ernest Gold described some experiments which he and Dr. W. Schmidt had made with a view of ascertaining if appreciable errors could enter into the temperatures recorded in balloon ascents, owing to errors in the alcohol-carbonic acid method of testing the apparatus.—Mr. L. C. W. Bonacina read a brief paper advocating the use of freely exposed thermometers in addition to sheltered ones.—This was the last meeting of the session.

HISTORICAL.—June 17.—Archdeacon Cunningham, President, in the chair.—The Alexander Medal was presented to Miss Neild, who read the successful essay on 'The Social and Economic Position of the Unfree Classes in England in the Twelfth and Thirteenth Centuries.' The President spoke upon the subject of the paper, pointing out how local and particular economic conditions may have affected the *villani* upon different manors. Mr. Hall, Mr. Malden, and Mr. Boyd also spoke briefly.

Mr. Rangaswami-Aiyangar was elected a Fellow.—The auditors for the Fellows, Mr. Cato Worsfold and Dr. Foster Palmer, were re-elected.—The Secretary announced that the Society had recently bought several volumes of historical bibliography for the library, a complete list of which would be issued later.

PHYSICAL.—June 11.—Dr. C. Chree, President, in the chair.—A paper by Dr. Russell and Mr. A. Wright on 'The Arthur Wright Electrical Device for evaluating Formulæ and solving Equations' was read by Dr. Russell.—A paper on 'The Echelon Spectroscope: its Secondary Action and the Structure of the Green Mercury Line,' was read by Mr. H. Stansfield.—A paper entitled 'The Proposed International Unit of Candle Power' was read by Mr. C. C. Paterson.—A paper on 'Inductance and Resistance in Telephone and other Circuits' was read by Dr. J. W. Nicholson.—A 'Note on Terrestrial Magnetism,' by Mr. G. W. Walker, and a paper by Mr. A. Eagle, 'On the Form of the Pulses constituting Full Radiation or White Light,' were taken as read.

FARADAY.—June 15.—Dr. N. T. M. Wilmore in the chair.—Mr. E. R. Taylor, Chairman of the Conversation Committee of the American Electrochemical Society, delivered an address, which was profusely illustrated with lantern-slides, on 'The National and International Conservation of Water for Power.'—Mr. W. Fielding contributed a paper entitled 'The Formation of Silicon Sulphide in the Desulphurization of Iron.'—A Contribution to the Study of Electric Furnaces as applied to the Manufacture of Iron and Steel' was communicated by M. C. A. Keller.—M. Gustave Gin communicated a paper entitled 'Automatically Circulating Furnaces of the Gin Type for the Electrical Production of Steel.'

MEETINGS NEXT WEEK.

Mon. Geographical, 8.45.—'Exploration in the South Polar Region,' Lieut. E. H. Shackleton.
Tues. Anthropological Institute, 8.15.—'The Social Organization of the Andamanese,' Mr. A. R. Brown.
—Faraday, 7.45.—Annual Meeting; 'Researches on the Relative Rates of Migration of Ions in Aqueous Solution,' Mr. R. Beckett Denison; 'Apparatus for the Rapid Electro-analytical Separation of Metals,' Dr. H. J. S. Sand; 'The Conditions which Determine the Composition of Electro-deposited Alloys,' Mr. S. Field.

Science Gossip.

MR. GEORGE F. CHAMBERS, the author of 'A Handbook of Astronomy,' has told simply for general readers 'The Story of the Comets,' which the Oxford University Press will publish shortly.

THE SAME PRESS also announces a brief study entitled 'The Last Days of Charles II.' The chief object of the author, Dr. Raymond Crawford, has been to establish the true cause of the monarch's death, which historians have stated to be apoplexy.

NEXT WEDNESDAY is the latest date for receiving papers in the competition for the Status Prize of the Society of Engineers.

LAST week we alluded to the serious illness of Prof. Daniel John Cunningham, which terminated fatally on Wednesday morning, the 23rd inst. The son of Dr. John Cunningham, Principal of St. Mary's College, St. Andrews, he was born at Crieff in 1850, educated there and at Edinburgh University, and graduated with first-class honours in 1874, taking the degree of M.D. in 1876. He was made Professor of Anatomy in the Royal College of Surgeons, Ireland, in 1882, and held the same position in Dublin University from 1883 till 1903, when he took the Edinburgh chair of the same subject. Among his publications are 'Manual of Practical Anatomy,' 'Monograph on the Marsupials' (Challenger Reports), and 'The Anatomy of Hernia' (with Prof. E. H. Bennett); while he was acting editor of *The Journal of Anatomy and Physiology*.

THERE is to be a special meeting of the Geographical Society at the Albert Hall on Monday next, when Lieut. Shackleton will discourse on 'Exploration in the South Polar Region.'

A COMET was discovered by M. Borrelly at Marseilles on the morning of the 15th inst., and independently by Mr. Daniel at Princeton, New Jersey, on the following morning. It was situated in the constellation Triangulum, and moving rapidly in a north-easterly direction, so that it is probably now in the

eastern part of Andromeda, near its boundary with Perseus. Borrelly states that the brightness was about equal to that of a star of $10\frac{1}{2}$ magnitude. This will reckon as comet α , 1909, as the report of one said to have been found by Prof. Brooks at the end of last month seems to have been an error.

THE total eclipse of the moon on the morning of the 4th inst. was well observed in the South of France, and M. Montangerand of Toulouse (who made experiments on the photographic effects) states that the reddish colour during totality was very sensible to the naked eye.

M. EGINTIS, Director of the Observatory at Athens, has made a new determination of its latitude, the mean result of which is $37^{\circ} 58' 19.5''$, about a second less than that of M. Hartl, quoted in 'The Nautical Almanac.'

FINE ARTS

EARTHWORKS.

Earthwork of England. By A. Hadrian Allcroft. (Macmillan & Co.)

Ancient Earthworks. By J. Charles Wall. (Talbot.)

THE considerable attention that has been given to ancient earthworks during the last few years is reflected in the two books before us. The one is a substantial volume of upwards of 700 pages, the other a much smaller handbook. Both of them, however, in their respective degrees are of considerable merit.

Mr. Allcroft's volume is most thorough, and is the work of a careful scholar who has given long and painstaking attention to the subject. One of the good results of the establishment of an annual Congress of Archaeological Societies has been the formation of a special committee to deal with ancient earthworks and fortified enclosures. This committee has done excellent work during the last decade in drawing up schemes for the rough classification of earthworks, and in promoting their treatment by the various provincial associations. Further steps in the right direction have been also taken through the enterprise of the general editor and publishers of the Victoria County Histories, for they have included the earthworks of each county within their syllabus. To these facts Mr. Allcroft gratefully alludes in his Preface, and we are entirely with him in thinking that the intentions of the committee will be materially furthered by the putting forth of such a work as this, which the author, far too modestly, designates "an elementary textbook."

It is true, however, that the scientific investigation of earthworks is still in its infancy, and the writer has done wisely in trying to confine himself to a simple statement of facts, "with no more of theory than is needed to array these facts in orderly and readable sequence." Hitherto there has been much vague guesswork. Even the Ordnance Survey maps have not got much further than calling a circular earthwork "British" and a rectangular one "Roman." Not infrequently ramparts and trenches which have now been proved, through excavation, to be of mediæval date, have been credited with prehistoric significance. But occasionally excavations have reversed matters, and proved the far greater antiquity of entrenchments to which generally accepted traditions had assigned later dates. Thus General Pitt-Rivers was able to show that the great Danes Dyke, enclosing an area of five square miles by

Flamborough Head, was of a far earlier origin than is denoted by the popular name.

Mr. Allcroft, in his most useful work, follows, for the most part, the order adopted by the Committee of the Archaeological Societies. Promontory forts form the first class, but the mistake must not be made of imagining that such forts as occupy the extremities of headlands, spurs, or peninsulas, relying for defence chiefly upon the natural features of their position, are all of the same type or probable date. It is here pointed out how greatly such forts differ in their nature and plan, for they are found on examination to display the almost endless variety and individuality which are "amongst the first charms of the study of earthwork." This type of fort, however, is bound to have certain common features; the part, for instance, of them which is artificial, whether large or small, is always subsidiary to that which is natural. The artificial additions may be only a score or two of yards in extent, or they may form upwards of half the circuit of the fortress. Again, the artificial defence may vary from a single slight vallum to as many as half a dozen of most formidable proportions. A considerable number of these promontory forts are cliff-castles on the seaboard. The Cornish coast supplies many such examples of the greatest variety. Tintagel, rising abruptly some 300 ft. out of the Atlantic, was doubtless held as a fort many centuries before the date of the ruins of the Norman keep now extant. Treryn Castle, a headland which reaches a height of some 250 ft., is cut off from the mainland to the north by a triple line of entrenchments which still rise, in places, to a height of 15 ft. On the other hand, the beautiful promontory of Rame Head, which juts out on the west side of Plymouth Sound, has but a single line of now shallow entrenchment across the narrowest part of the isthmus. Strange to say, Rame Head was omitted in the account of these Cornish cliff-castles given in the Victoria County History. Its mention by Mr. Allcroft is one of many proofs that he is never content to be a mere copyist. Another remarkable Cornish example is that of Trevalgey Head, two miles east of Newquay; it is in reality an island, separated from the mainland by a chasm 20 ft. in width; but the approach to this chasm is covered by four successive lines of banks and ditches, whilst beyond the chasm, and on the island itself, are three other lines of defence.

There are also a large number of inland forts of this description, which depended mainly for their safety upon their more or less precipitous situation, or upon the impassable character of their surroundings, although at the present day there may remain but little trace of water or swampy ground. Under this head, Mr. Allcroft discusses the fortress known as Carl's Wark, near Hathersage, Derbyshire, which is eminently defensible, being protected on three sides, not merely by the declivity of the ground, but also by the extent of boggy soil at the foot of the slopes. At the western end, where the fall of the ground is slight, the entrance is barred by a ditch and earthen rampart 18 ft. thick and 150 ft. in length; this rampart was originally faced throughout with unmortared stone. In connexion with Derbyshire forts of this stamp, we regret that Mr. Allcroft does not discuss the still more interesting promontory fort known as Markland Grips Camp, in the parish of Elinton, which is one of the most remarkable and peculiar examples of this class in the whole kingdom. Its very existence had been almost forgotten until Dr.

Cox recently drew attention to it at some length in the Victoria County History. In this place two "grips," or sudden depressions in the ground, flanked on both sides by low limestone cliffs, each occupied by a stream, unite at a point where there is now a considerable mill-dam. The triangular, or tongue-shaped piece of tableland enclosed between these diverging grips was seized upon by early man as a place marked out by nature for defensive purposes, and he flung three great ramparts, with corresponding fosses, across the open western base of the triangle. We can only suppose that Mr. Alleroft has not found time to visit Markland Grips, but we venture to hope that he will do this before a second edition is required. On the whole, he is to be distinctly commended for restricting himself to the discussion of earthworks with which he is himself familiar. He might, however, have given lists of those which have not been visited. It is stated with much truth in the Preface that

"there are few more fertile sources of error than a tacit acceptance of the descriptions of others. No matter how excellent and accurate those descriptions may be, to attempt to make use of them at second hand is to do injustice to them and to betray one's own lack of thoroughness."

Equally particular attention is given in the subsequent chapters to the following subjects: Contour Forts, Plateau Forts and Simple Enclosures, Some Principles of Prehistoric Fortification, The Primitive Homestead, Dewponds, Roman Camps, Roman Stations, Saxon and Danish Earthworks, Norman Castles, The Moated Homestead, Dykes and Ditches, and Miscellaneous Earthworks. The last two sections deal with Earthwork Archaeology as applied in detail respectively to the South Downs and to Dolebury upon the Mendips. The plans and illustrations of this most practical volume amount to 224. The whole book marks a momentous departure in scientific archaeology.

It must not, however, be supposed that the volume is flawless. There are some curious blunders, but they are not sufficiently frequent to detract materially from the high opinion we have formed of the work as a whole. These blemishes ought to be removed in the probable event of a second edition. Mr. Alleroft states that he only describes after personal investigation, but Silchester, strange to say, must be the exception to this rule. He assures us that "though the last stone of Calleva (Silchester) disappeared from view long years ago, the great British earthworks which ringed the town still remain almost intact." This is not so, as the visitor to Silchester is well aware. It is also incorrect to write of Wimbledon camp as destroyed by the modern builder. Again, "sandstone" should surely be substituted for "chalk" in Mr. Alleroft's remarks about Hastings.

We have only space for a few words about Mr. J. C. Wall's much smaller book upon the same subject. Mr. Wall is well qualified to write upon this topic, for he was in many ways an assistant and helpmate to the late Mr. Chalkley Gould, the leading expert on this branch of archaeology. Mr. Wall, too, has been chosen by the general editor of the Victoria County Histories to write the earthwork essays of various counties. This little book is one of a new cheap series called "The Antiquary's Primers," which are intended to give elementary, but accurate information. This example of the series can be recommended. It is written throughout in a singularly clear style, and its value is materially increased by the inclusion of no fewer than sixty-nine illustrations and plans.

SCULPTURE AT THE ROYAL ACADEMY.

THIS year's output of sculpture, as shown at Burlington House, is distinctly inferior to the rather interesting display of twelve months ago. The essays in monumental work are mainly by artists of a generation peculiarly lacking in monumental qualities, and appear often to be inspired by the ideals of the Tottenham Court Road statuette; while the smaller work has the slightness which is perhaps to be expected from artists working in sad lack of patronage.

Our living artists are handicapped by the few chances they have to dispose of their work. It is strange that painters in this country have no commissions except from the private buyer—sculptors none except of a public character; and while the latter are doubtless in the more enviable position, yet the neglect of the statuette cannot be counted as a healthy sign, and as anything contributing to the maintenance of this state of things is important, we may be permitted to deplore the misunderstanding which has cut off the sculptor from exhibiting at one of the largest exhibitions outside London, which, in the natural order of things, should prove one of his likeliest markets for work of this sort.

Sir George Frampton's small figure *La Belle Dame sans Merci* (1833) reminds us of the considerable talent for the making of statuettes which is lying dormant for want of encouragement, and we congratulate the artist on emerging at last from a course of posthumous portraiture. The latter class of work does not stimulate the inventive powers, and this statuette is a little wanting in physiognomy; but it is an accomplished piece of modelling with a pleasant, if slightly mannered grace. Mr. Mackennal's small group *Tragedy enveloping Comedy* (1779) shows a similar talent, not quite so highly developed and with a rather more obvious prettiness. Mr. Henry Poole's *Rhodope* (1713) displays rather more vitality and more complete utilization of every detail to enforce the unity of the pose. See, for example, the value of the left foot in this figure, which for all its naturalism has qualities of design. In these works, as well as in Mr. Mackennal's obviously attractive *Lady Diana Manners* (1827), a rather more than adequate importance is attached to suave and fluent handling. Mr. David McGill's *Peace* (1755) and Mr. Havard Thomas's *Terpsis* (1792) are more scholarly in aim. The former is one of the best figures in the Academy, the work of a genuine primitive, akin to Mr. Cayley Robinson in painting by his austere avoidance of attractive accident and his patient, precise execution, which has a sensuous charm of its own. Mr. Thomas's statuette is better in plan than in touch—very definitely designed, but cloying and soapy in surface, as though worked and reworked to a deadly smoothness which misses the quiet life-likeness of Mr. McGill's finely wrought "stipple" of minute touches.

Turning from these to the works of larger scale, we must confess that Mr. Hodge's *Prosperity* (1655) is rather a disappointment. There is some feeling for the lounging gait of the beast, but the figure is wooden, and the fears which we expressed last year lest this young artist should stultify his powers of design by insufficient study of nature appear to be well founded. Between the careful and often learned modelling of Armstead and the vigorous design of Mr. Hodge's best works there was an insipid interval, and it is a little unfortunate that it is this interval which is represented by Mr.

Brock in the most important monumental work of the time. Within the limits implied by such an adjective we can see how respectable is Mr. Brock's work if we compare his group *Justice* (1641), or the reliefs (already unveiled) on the base of the same Victoria memorial of which this is part, with such an extraordinary performance as Mr. Drury's *Fine Arts* (1634) for Vauxhall Bridge. It is one of the ironies of fate that his popularity as a designer of portrait busts of pretty children should have foisted upon this sculptor work for which he is fundamentally unfitted. Mr. Brock's models are at all events more compact and have a certain unity of scale.

The other important works are of the nature of Exhibition pieces, which, if of less public interest than the work destined for use in an architectural scheme, have yet a certain validity so long as we regard art galleries as temples for momentary indulgence in an æstheticism which we find unwelcome in our daily life. Adapted to the rarefied air we breathe in these our better moments, they tend to a somewhat negative decorum. Mr. Derwent Wood's *Atalanta* (1828) being a superior example, Mr. Pomeroy's *Feronia* (1824) a rougher. *Atalanta's* contours are all clean and carefully finished, but this insistence on contour is purchased at the price of continuity between contour lines and certain inner lines of the figure, which would offer a more powerful and more plastic rhythm. The brilliance of these inner lines is sacrificed to smoothness. The artist prefers the many forms which make for elaborate finish to the fewer which make for emphasis. The articulation of plane with plane wants crispness, being blurred in that desire to moderate rather than intensify nature which is natural to the artist who works for a public on its good behaviour. This dulling of form is more noticeable in Mr. Pomeroy's statue because of its less refined mood, and thus it reminds us of the living statues which are clothed in "fleshings." Mr. Henry Poole's *Nymph* (1832) shows more vitality than these in the modelling of the head and the upper part of the figure, but again the form clogs at the hips and knees—the points precisely at which, as the centres of the poise of the figure, the rhythm should be strongest. The eye thus cannot whip round the figure, and the head strikes one as characteristic, but not part of a strong dynamic scheme. Mr. Harold Parker's *Prometheus Chained* (1825) makes pretence at such dynamic quality; but while the planes of the figure are boldly set in space, the problem of distributing the muscular strain is not dealt with. We are offered a paroxysm of mechanical rigidity in which every muscle starts out. It may be argued that this is possible from a naturalistic point of view, but we submit that with no grouping of strain we get no statue but a diagram. As a juvenile performance this would be promising enough, but the artist last year showed maturer powers.

Two respectable memorial works are Mr. Goscombe John's *Late Bishop Lewis* (1742) and Mr. Pomeroy's recumbent effigy to the *Late Bishop Lloyd of Newcastle-on-Tyne* (1823). In the latter the hands seem to have escaped the attention of the artist, but the miniature angels nursing the bishop's feet are prettily conceived. Among the better busts are Mrs. H. Percy Adams (1692), by Mr. Charles Pibworth; *Robert Fowler, Esq.* (1701), by Mr. Derwent Wood; *The Hon. Blanche Tollemache* (1717), by Mr. Arthur G. Walker; and *The late Dr. Mandell Creighton, Bishop of London* (1778), by Mr. Hamo Thornycroft.

OTHER EXHIBITIONS.

IN the Pastel Society's show at the Institute Galleries in Piccadilly the most refined and acceptable work is not always that which is best conceived in the spirit of the medium. We might be tempted to propose, for example, Signor Leonetto Capiello's *Pastels pour Affiches* (66, 67, 68) as examples of the proper use of pastel, but that they are tasteless and extravagant, and in only one instance (66) show the most rudimentary capacity for design. On the other hand, Mr. J. R. K. Duff is imitative, over-conscientious — everything that seems unsuitable in the pastellist, yet wins us by his sincerity and thoroughness, and is, indeed, more successful in the almost Ruskinian actuality of *Under the Trees* (78) than in other works conceived more in the spirit of Impressionism. Seriousness of intention and tact in matters technical meet, however, in Mr. John Swan's superb *Jaguars* (243), a masterly example of this Degas among animal painters. We should be wise, perhaps, to accept such work as this as the summit of his achievement in painting rather than seek for it in his work in oil. Mr. Cayley Robinson is at once serious and stylish, and another source of strength to the Society. His work, however, we have previously noticed, as well as the landscape notes of Mr. Simon Bussy and Mr. Livens's powerful little study *The Storm* (7). Both the latter artists have some affinity with the late Mr. Brabazon, who is represented here, but hardly at his best. To exhibit such a poor thing as No. 49 marks surely the limit of futility. *Le Livre d'Images* (181), by M. Castaing, and the work of Mr. Muhrman are among the more artistic exhibits.

A livelier note, and one not unwelcome, is struck by M. Minartz in his four drawings (80-83) devoted to the charms of modern fashionable Parisiennes. He fills here the rôle Helleu used to play in the exhibitions of the Society of Painter-Etchers. Miss Anna Airy in *The Palace of Indolence* shows that her imagination is as yet in that rudimentary stage which consists in putting things together on paper which are apart in life.

At the Baillie Gallery the drawings of Mr. T. L. Shoosmith exhibit some sense of structure in the methodical marshalling of tones. The sense of natural structure which should show itself in draughtsmanship is not, however, proportionately developed, so that the artist threatens to fall into the empty trickiness of the less satisfactory painters of the modern Dutch School. Miss Mima Nixon has found Dutch gardens too gaudy for her powers of harmonizing. The exceptions are two drawings of the gardens at Het Loo, wherein a lavish use of black brings welcome relief.

THE NATIONAL GALLERY.

THE first purchase made out of the sum of 99,909*l.* bequeathed by Col. Temple West about two years ago to the National Gallery is 'A Scene from the Beggar's Opera' (No. 2437) by Hogarth. The picture has been bought from Mr. John Murray, and was painted about 1728 or 1730. It is thus one of Hogarth's earliest paintings, and belongs to the same period as the 'Wanstead Assembly.' In the centre of the composition are Walker as Macbeath, Hall as Lockitt, and Hippisley as Peachum, the female characters being Mrs. Eggleton as Lucy, and Lavinia Fenton as Polly Peachum. The scene depicted is from Act III of the play, which was first performed at Lincoln's Inn Fields in 1727. Prominent among the

audience to the right are the Duke of Bolton (who afterwards married Miss Fenton) Major Paunceford, Sir Robert Fagg, Rich the manager, Cock the auctioneer, and Gay the author. Lady Jane Cook, Anthony Henley, Lord Gage, Sir Conyers D'Arcy, and Sir Thomas Robins are seen on the left. The scene is laid in Newgate, and Capt. Macbeath is singing.

Which way shall I turn me? How shall I decide?

The picture, which was exhibited at the Whitechapel Art Gallery in 1906 (No. 60) and at the Old Masters last year (No. 85), was painted for Sir Archibald Grant of Monymusk. It was afterwards in the possession of Dr. Monkhouse of Queen's College, Oxford, from the heirs of whose family it was, as we learn from Mr. Dobson's 'William Hogarth,' purchased in 1834 by Mr. John Murray, the grandfather of its recent owner. Another version belonging to the Duke of Leeds is at Hornby Castle.

A 'River Scene' (No. 2439) by Théodore Rousseau has been presented by Mr. Hans Velten. It was formerly in the collection of M. Pecarère, and afterwards belonged to the late Sir John C. Day, at the sale of whose pictures last month (No. 110) it was purchased by Mr. Velten. The picture was exhibited at Wolverhampton in 1902. It is temporarily hung on one of the screens which have in the last few days been placed in the Umbrian Room. Those of the French pictures which will for the next few months be exhibited now hang on screens in this room.

Owing to building operations the water-colours and sketches by Turner have been removed from the Eastern Ground Floor Rooms, and placed among the Arundel Society's reproductions on the other side of the Gallery.

SALES.

MESSRS. CHRISTIE sold on the 18th inst. the modern pictures and drawings belonging to the late Mr. John Hick. Pictures: W. P. Frith, Claude Duval, 110*l.* P. Nasmyth, Landscape, with a pool in the foreground, three figures on a winding road beyond, 225*l.* B. West, Cupid and Psyche, 110*l.* Drawings: C. Fielding, Naworth Castle, 54*l.* S. Prout, The Market-Place, Prague, 73*l.* The Doge's Palace, Venice, 68*l.* F. Tayler, Hunting in the Olden Time, 54*l.*

The following were from another collection. Drawings: Birket Foster, In the Market-Place, Verona, 504*l.*; A Highland Scene, near Dalmally, 577*l.*; Watering Horses and Cattle, 189*l.*; A Mercer's Shop at Dol, Brittany, 136*l.*; Frimley Green, near Farnborough, 162*l.*; Hollin Lane Cottage, near Egham Road, 157*l.*; The Hayfield, 210*l.*; A Lane in Surrey, 304*l.*; The Pigsty, 89*l.*; At the Spring, 173*l.*; Coming down the Hill, 147*l.*; Washing-Day, 78*l.*; A Donkey Ride, 115*l.*; Gibraltar, 84*l.*; Naples, 120*l.*; Lago Lugano, 68*l.*; Florence, 57*l.*; The Capitol, Rome, 63*l.*; Wasserburg, Lake Constance, 60*l.* Sir J. Gilbert, The Fiddler, 50*l.* E. J. Gregory, The Doom of the Ditch-Flowers, 89*l.*

Pictures: T. S. Cooper, Cattle and Sheep, in a pasture near a thatched shed, 105*l.*; Cows, Sheep, and Milkmaids, on a hillside, 105*l.* E. Crofts, Prince Rupert and his Staff at Marston Moor, 231*l.* J. W. Godward, On the Terrace, 110*l.* E. Blair Leighton, Where there's a Will there's a Way, 126*l.* Sir L. Alma Tadema, After the Drive, 115*l.*

Messrs. Christie sold on the 21st inst. engravings of the Early English School, the property of Messrs. C. Feldwicke & Sons of Brighton: Outside of a Country Ale-house, after J. Ward, by W. Ward, 42*l.* Lady Rushout and Daughter, after A. Kauffman, by Burke, 25*l.* Mrs. Benwell, after Engleheart, by W. Ward, 39*l.* Alinda, by and after W. Ward, 39*l.* Compassionate Children, after J. Ward, by W. Ward, 39*l.* The Citizen's Retreat, by and after the same, 36*l.* A Christmas Gambol, and A Christmas Holiday, after J. R. Smith (a pair), 65*l.* The Months, after W. Hamilton, by Bartolozzi and Gardiner, the set of twelve ovals, in bistre (six open-letter proofs), 63*l.*; the same, printed in colours, 325*l.* The Cries of London, after Wheatley, the set of thirteen, 546*l.* After Morland: Children Fishing,

and Gathering Blackberries, by P. Dawe, 56*l.*; Childish Amusement, and Youth diverting Age, by Grozer and Dickinson, 58*l.*; Inside of a Country Ale-house, by W. Ward, 116*l.*; Juvenile Navigators, by the same, 30*l.*; Guinea-Pigs, and Dancing Dogs, by T. Gauguin (a pair), 118*l.*; Travellers, and Cottagers, by W. Ward (a pair), 86*l.*

The following were from other properties: Lady Hamilton as Nature, after Romney, by J. R. Smith, 65*l.* Miss Farren, after Lawrence, stipple by F. Bartolozzi, 44*l.* Almeria, after Opie, by J. R. Smith, 84*l.* After Morland: Rural Amusement, and Rustic Employment, by J. R. Smith (a pair), 241*l.*; Guinea Pigs, and Dancing Dogs, by T. Gauguin (a pair), 77*l.*; Selling Fish, and The Fisherman's Hut, by J. R. Smith (a pair), 54*l.* Lady Hamilton as a Bacchante, after Romney, by Appleton, 31*l.* Countess Gower and Child, after Lawrence, by S. Cousins, 37*l.*

Fine-Art Gossip.

ONE of the fundamental problems of the early history of oil painting, the identity of the so-called Maître de Flémalle, is solved by Prof. G. Hulin de Loo in *The Burlington Magazine* for July. The key to the mystery is a picture belonging to Messrs. Duveen, and painted in 1434 by Jaques Daret. In the same number M. Peraté concludes his description of the Portrait Exhibition in Paris; Mr. E. Alfred Jones has a finely illustrated paper on 'Drinking Horns and Silver Plate in Denmark'; while an unsigned article criticizes the prominent members of the New English Art Club and the International Society. Mr. Herbert F. Cook publishes some remarkable works of the Early Portuguese School; and Dr. Frederick Sarre discusses the portrait of a Turkish prince, attributed to Gentile Bellini. A chronological study of Jan Steen's works at Messrs. Dowdeswell's is illustrated by a photogravure plate of the Duke of Rutland's 'Grace before Meat.' Rembrandt, two works attributed to the youthful Vermeer of Delft, pictures recently sold by the King of the Belgians, and Oriental faience are the subjects of shorter papers. The editorial article advocates the immediate formation of a reserve fund, on the lines recently suggested by the King, to control the exodus of English art treasures.

THE PHOTOGRAPHIC SALON holds its annual show at the rooms of the Royal Water-Colour Society from September 10th to October 23rd. Monday, August 30th, is the receiving day.

BURNE-JONES'S 'Love's Wayfaring,' or 'The Car of Love,' has lately been presented to the Victoria and Albert Museum by Lady Burne-Jones. The picture, which is very large and unfinished, has been hung on the South-West Staircase.

THE purchase of Leighton's picture 'The Death of Brunelleschi' has been concluded, and the work is now added to the permanent collection in Leighton House.

THE representatives of the National Art-Collections Fund moved on the 24th inst. from 47, Victoria Street to Nos. 98 and 99, Queen Anne's Chambers, Broadway, Westminster.

WE are sorry to notice the death on Tuesday last of Mr. E. J. Gregory, R.A., President of the Royal Institute of Painters in Water Colours. Originally in an engineer's office at Southampton, he joined the local art school, and was aided by the advice of Sir Hubert Herkomer. Mr. Gregory went on to the South Kensington Art School, and did black and white for *The Graphic*. He first made a reputation in water colour, but later won success as a painter of portraits and typical scenes of modern life such as 'Boulter's Lock.'

THE MUNICIPAL COUNCIL OF PARIS has issued its list of annual purchases at the

various Salons. From the Salon des Artistes Français it has acquired 'Les Modistes,' by M. Bédorez; 'La Roche de Loguivy,' by M. Brugairolles; 'Bonheur d'Humble,' by Mlle. Elisabeth Gay; 'Villeneuve-lès-Avignon,' by M. Joubert; and others. At the Salon of the Société Nationale des Beaux-Arts it has purchased 'Un Berger dans la Crau,' by M. Montenard, and 'Béguinage à Terremonde,' by M. Villaerté. M. Dujardin-Beaumetz, on the part of the Government, appalled apparently by the number of annual purchases which now encumber various local museums, has adopted the commendable system of awarding "récompenses" in money, varying from 500 to 1,000 francs, to artists whose work seems to call for encouragement; and thirty-nine artists, sculptors, engravers, and architects, this year receive this official patronage.

THE *Bollettino d'Arte* (Fasc. I-II., 1909) contains an article by Signor Umberto Gnoli on the date of Lo Spagna's death. Giovanni di Pietro, called Lo Spagna, is known to have executed frescoes in the apse of the small church of S. Giovanni Battista, near Eggi, the castle built by Cardinal Alborno, not far from Spoleto. They were mentioned by Crowe and Cavalcaselle as long ago as 1866, and ascribed to the master, but the date of their production was unknown. Signor Gnoli has now discovered beneath the principal composition a dated inscription which, though much injured, he has been able to decipher as follows: (Questa) OPERA LA FATTA FARE LI HEREDI DE ANTONIO DE RVFINO ADI X DE IVLIV A.D. MD XXXII. The painter's death has hitherto been variously placed by art-historians in 1528, or before 1530. From this newly discovered inscription we learn that it could not have taken place until after July 10th, 1532. By October 28th, 1533, he was certainly dead, as mention is then made of his widow.

SIGNOR GNOLI also shows that Bernardino Campilius could not have been a pupil of Lo Spagna, as stated by Crowe and Cavalcaselle. His signed work in the Gallery at Spoleto proves him to have been an imitator of Pinturicchio, and the date 1502, which it bears, excludes the possibility of Campilius having been taught by Lo Spagna, who at that date was probably still in the workshop of Perugino.

EXHIBITIONS.

- SAT. (June 26).—The late H. B. Brabazon's Water-Colours, Goupil Gallery.
 — Ford Madox Brown's Collected Works, Leicester Galleries.
 — Esperanto Vagabond Club's Exhibition of Arts and Crafts, Messrs. Marchant's Gallery.
 — Sir Francis Carruthers Gould's *Westminster* Cartoons and Drawings of 'Froissart's Modern Chronicles,' Walker's Gallery.
 — Pictures, Miniatures, &c., by Modern Artists and Craft-Workers, St. George's Gallery.
 — Miss E. M. Rope's Bas-Reliefs, &c., Private View, St. George's Gallery.
 — Water-Colours of Maderia and Algiers by Lady Victoria Manners, and Portrait Miniatures by Miss W. Hope Thomson, Messrs. Graves's Galleries.

MUSIC

THE WEEK.

COVENT GARDEN.—*Production of Charpentier's 'Louise.'*

It is more than nine years since M. Gustave Charpentier's 'Louise' was produced at the Paris Opéra Comique. The work has been performed in Germany, Italy, and America, but it was given for the first time at Covent Garden on Friday, the 18th inst. It is described as a "Musical Romance," and the libretto was written by the composer. The title seems not altogether suitable. It is a drama rather than a romance, while in

the first and last acts music plays but a secondary part.

The story is simple. Louise, a working-girl at a dressmaker's establishment, is in love with the artist Julien. Her parents, homely, practical folk, do not think the match suitable, and refuse his request for the hand of their daughter; the latter, however, leaves home and lives with Julien. The mother induces her to return and cheer her father, who is dangerously ill. The latter pleads with her to abandon her lover, but in vain; she defies him, so that at last, wild with anger, he bids her begone. She rushes out of the door; then his passion gives way to pity. He calls "Louise, Louise!" but there comes no answer. The book is in many respects powerful, and one can feel in it a thoroughly modern spirit of freedom. Louise decides to live her own life.

The scene is laid at Montmartre, and M. Charpentier depicts in vivid, realistic manner the characters of Bohemian life. There is a strange mixture of the real and the ideal in the opera. The second act, with its rag-picker, coal-gatherer, street-sweeper, milkwomen, and rowdy philosophers, the "Cortège du Plaisir," gives strong pictures of life on the Butte Montmartre; and the contrast between them and the humble home, with its menial work and lack of excitement, is striking, and helps the audience to feel the forces moulding the girl's character and conduct. Her father loved her, but his well-meant advice to be prudent was powerless against the freedom and pleasure of which she had had a foretaste.

A struggle had been going on between love and obedience to her parents, and the desires of her own heart; but the stern attitude of the former, who wished to bend the girl's will to their own, caused the flame of revolt to burst out with sudden violence.

We speak first of the book. It is a problem-play, and though the music is interesting, and at times extremely clever, the play is the thing that attracts chief attention, as in the recently discussed 'Pelléas et Mélisande'; moreover, even in scenes such as that in the dressmaker's room, in which the skill both of the writing and orchestration is remarkable, the music *per se* would have no meaning; in actual character, however, it is more allied to Bizet and Puccini than to the ultra-modern French school.

An excellent performance was given of the work under the direction of M. Frigara. M. Dalmores, the Julien, was very good; so also was Madame Edvina, except that once or twice her voice was not quite equal to the demands made on it; Mlle. Bérat impersonated the mother satisfactorily. The great figure in the first and last acts was the father, and in that rôle M. Gilibert, both as singer and actor, was most impressive.

CRYSTAL PALACE.—*Handel - Mendelssohn Festival.*

THE HANDEL-MENDELSSOHN FESTIVAL opened on Tuesday with 'Elijah.' That

oratorio certainly represents Mendelssohn at his strongest, but 'The Messiah' is greater; hence it was perhaps wise to postpone the latter until to-day. Both oratorios are so familiar that conductors are often inclined to dispose of them very quickly at rehearsals. Dr. F. H. Cowen, however, was determined that the rendering of 'Elijah' should, on this anniversary year of the composer's birth, be a memorable one, and he succeeded in his aim. He had at his disposal an exceptionally fine choir, and the choral singing was intelligent, dignified, and expressive. Of the principal soloists it will be sufficient to give the names: Miss Agnes Nicholls, Madame Clara Butt, Mr. Ben Davies, and Sir Charles Santley. The last-named, owing to his long connexion with the Palace Festivals, received a special welcome.

HIS MAJESTY'S (*Afternoon Performances*).
 —Miss Smyth's 'The Wreckers.'

MISS ETHEL SMYTH's opera 'Der Wald,' produced at Dresden in 1901, and at Covent Garden in the following year, was a work of considerable promise. She composed her own libretto, which, together with the music, showed both imagination and skill. In 1906 another opera from her pen, 'Strandrecht,' was produced at Leipsic, and on Tuesday afternoon a first hearing of it in England was given at His Majesty's Theatre in English, under the title 'The Wreckers.' The Leipsic performance was noticed in these columns; moreover, much of the music was heard at a concert under the direction of Herr Nikisch, given in Queen's Hall a year ago. To judge the work fairly, it was, however, necessary to witness a stage performance.

The libretto by Mr. H. B. Brewster offers excellent opportunities for music, and of these Miss Smyth has taken some, if not full, advantage. Among the good features of her work may be mentioned the earnestness of the music, and the boldness with which what may be called Wagnerian lines are followed; also the effective contrast between the revivalist music and that assigned to preacher Pascoe, and the love-scenes and dramatic moments of the story. Miss Smyth, on the other hand, does not work steadily up to a great climax. Now and again there are excellent pages, but there are others in which the hand rather than the heart was engaged; so that interest, when excited, is not steadily maintained. If judicious cuts were made by the composer, the work would gain; and, though probably Miss Smyth will not agree with us, these could easily be effected.

Tuesday's performance was on the whole good. The principal artists were Madame de Vere Sapio (Thirza), Miss Elizabeth Amsden (Avis), Mr. John Coates (Mark), Mr. Arthur Winckworth (Pascoe), and Mr. Lewys James (Lawrence), all more or less successful. Mr. Beecham conducted his orchestra with marked ability and tact.

Musical Gossip.

WE are sorry to note the death, in Edinburgh, on Saturday last, of Mr. Learmont Drysdale, whose name has for some years been prominently identified with the younger school of Scottish composers. Mr. Drysdale was a brilliant student of the Royal Academy of Music, where he won the Charles Lucas Medal for Composition. Later, he carried off the Glasgow Society of Musicians' prize of thirty guineas for the best overture with his 'Tam o'Shanter,' which was performed under Manns's direction both at Glasgow and at the Crystal Palace. Among other orchestral works of Mr. Drysdale were the fine 'Herondeau' Overture and 'A Border Ballad,' written for Mr. Henry J. Wood's orchestra. At the time of his death Mr. Drysdale had virtually completed the score of a grand opera to a libretto by the Duke of Argyll.

THE sudden death is announced of Giuseppe Martucci, a talented composer, pianist, and conductor, who was appointed director of the Liceo Musicale, Bologna, in 1886, and of the R. Conservatorio, Naples, in 1902. He was born at Capua in 1856, and studied at Naples. Of his two symphonies, No. 1 in D minor was performed at the Royal College of Music in 1898. He also wrote two pianoforte concertos and much chamber music. At Bologna his eclectic programmes included works by British composers. He was the first to give 'Tristan und Isolde' in Italy; this was in 1888. In 1875 he paid a visit to England.

'LES HUGUENOTS' was given at Covent Garden on Monday evening, and with an excellent cast. Madame Tétrazini, Fräulein Destinn, and Signor Zenatello, as Margarita, Valentina and Raoul respectively—who, by the way, appeared in the same parts in last year's performance—were all successful. The voice of the last named was somewhat rough in the duet "Beltà divina," but this soon passed off. In addition M. Journet was San Bris; Signor Scotti, De Nevers; and Miss Alice O'Brien a pleasing Page. Signor Campanini conducted. It would be interesting to hear, if only for once, the complete opera, i.e., with the fifth act, and the cuts in the previous acts restored.

THE VIENNA PHILHARMONIC SOCIETY has elected Herr Felix Weingartner as conductor during the forthcoming season.

THE BEECHAM ORCHESTRA has been engaged for a tour in the United States, and this will be the first English orchestra to cross the Atlantic.

PERFORMANCES NEXT WEEK.

MON.-SAT.	Royal Opera, Covent Garden.
—	Drury Lane Opera.
MON.	Mr. Vernon Warner's Recital, 3, Æolian Hall.
—	Mlle. Germaine Cornelis's Harp Recital, 5, Steinway Hall.
—	Mlle. Bessie Mark's Orchestral Concert, 8.15, Bechstein Hall.
TUES.	Mr. Gordon Cleather's Vocal Recital, 3, Æolian Hall.
—	Mr. Macmillen's Violin Recital, 8.15, Queen's Hall.
—	Mr. Arthur Newstead's Pianoforte Recital, 8.15, Bechstein Hall.
WED.	Mr. Édouard Gorceaux's Recital, 3.15, Salle Erard.
—	Miss Philosophoff and M. Barjansky's Vocal and 'Cello Recital, 3.15, Bechstein Hall.
—	Miss Ruby Helder's Vocal Recital, 8.15, Queen's Hall (Small).
—	Miss E. Lewis's Concert, 8.30, Steinway Hall.
—	M. Léon de Sousa's Soirée, 8.45, Bechstein Hall.
THURS.	Mr. Theodore Byard's Concert, 3.15, Bechstein Hall.
—	Mr. A. Fransella's Flute Recital, 8.15, Queen's Hall (Small).
FRI.	Mr. Louis Bachner's Pianoforte Recital, 3, Æolian Hall.
—	Miss Elsie Playfair's Violin Recital, 3, St. James's Hall.
SAT.	Mr. Mark Hambourg's Pianoforte Recital, 3, Queen's Hall.

DRAMA

THE WEEK.

ADELPHI.—*M. Guitry in 'L'Assommoir.'*

AMONG the compensations with which the theatre provides its devotees for the occasional and inevitable hours of dullness it inflicts there is none which the playgoer

by temperament snatches at more eagerly than the chances afforded of comparing and contrasting the methods of different actors as applied to the same material. Londoners have been granted such an opportunity during the past week at the Adelphi, where M. Guitry—to be considered, surely, now that Coquelin is dead, the leader of his profession in France—has been appearing in a part which English audiences associate with Charles Warner.

Death unfortunately has robbed us of the pleasure of renewing our impressions of the English actor's Coupeau, but his performance in 'Drink' was repeated so recently that it must still be fresh in the memory of our public. Accepting the piece frankly as melodrama—though in strict truth 'L'Assommoir' is not a play, but a series of highly coloured pictures which illustrate a study in degeneration—Mr. Warner rendered all Coupeau's scenes—alike those exhibiting his devotion to his child and her faithless mother, and those which show him succumbing to the consolations and torments of alcohol—with a reliance on broad emotional effects. He extracted from each episode every ounce of feeling it contained; his acting was nervous, and an attack on the nerves. But he did not trouble himself about individualizing details; for him the man Coupeau was a type of humanity at large, or rather of that class which finds a horrible fascination in intemperance.

M. Guitry's art is more self-conscious and restrained; it depends more on subtleties, and has not so immediate an appeal. He is anxious to make his Coupeau a representative French workman, and to add touches which give him individuality; so he emphasizes the stolidity and the lazy good-nature of the *ouvrier*. At the same time M. Guitry never "lets himself go" through the first half of the play, but seems constantly holding his forces in reserve for the big scenes of temptation and delirium which furnish the story with its culmination. The consequence was on Monday night that while this Coupeau was very affecting in particular episodes—the passage with the little child Nana was handled with beautiful tenderness—the drama dragged at times in a way it should not have done. M. Guitry's colleagues took their cue from him, and underplayed now and then, so that, for instance, the encounter between the two laundresses proved curiously tame, while the dance scene was not a very lively affair. M. Guitry's example, in fact, was responsible for a certain listlessness here and there in the interpretation. It seemed on the one hand as if he were devoting too much refinement and delicacy to a character that called for simplicity of treatment; on the other, as if he expected that a deliberate economy of his energies would make the climax, into which he did throw all his powers, more telling by contrast.

It is true that his representation of the insanity of alcoholism was well worth waiting for; here there was no longer any trace of self-suppression; here was realism

illuminated by a sort of tragic grandeur. There is a suggestion of helplessness, of mournful acceptance of a destiny against which it is useless to struggle, about this Coupeau's surrender to his vice, that M. Guitry's massive features and strong physique serve to accentuate. We feel in the presence of a great nature which even in its overthrow preserves a certain majesty. That effect Charles Warner, with his more hysterical manner, never produced.

HIS MAJESTY'S.—*Annual Shakespearean Festival: The Merry Wives of Windsor.*

MR. TREE'S "Shakespearean festival" at His Majesty's, for the sake of which the run of 'The School for Scandal' has been broken, is the fifth of the series, and Mr. Tree (who this year announces not only revivals of his own productions, but also a performance of 'Richard III.' for which Mr. F. R. Benson is responsible, and another of 'Macbeth,' for which Mr. Bouchier will provide the company) promises no fewer than seven plays. Very wisely he has inaugurated his fortnight's season by trying again the most successful of all his Shakespearean revivals. No one who was present at the first night of 'The Merry Wives' revival is likely to forget the occasion on which Ellen Terry and Mrs. Kendal, as Mistress Page and Mistress Ford, acted for the first time together in Shakespeare, and the former carried everything before her in a whirlwind of high spirits. Mrs. Kendal's engagement it has not been possible for Mr. Tree to renew for this reproduction, but Miss Constance Collier makes a lively and handsome substitute, and happily Ellen Terry is still at hand to repeat her impersonation. Mr. Tree once more demonstrates his versatility and sense of character in the part of Falstaff. To-night he will give fresh proof of the extent of his range by figuring as Mark Antony.

IRISH DRAMA.

COURT (IRISH NATIONAL THEATRE SOCIETY).—*Deirdre*, by W. B. Yeats, and *The Workhouse Ward*, by Lady Gregory.—So successful has the season of Irish plays proved at the Court that it has been extended, and this week Mrs. Patrick Campbell has joined the National Theatre Society's company to repeat her impersonation of the heroine of Mr. Yeats's miniature tragedy 'Deirdre.' Of her performance and of the "legendary verse play" itself due notice has already been taken in these columns, and a rehearsing of the drama scarcely makes for modification of first impressions. Judged merely as literature, this is one of the most beautiful pieces of Mr. Yeats's work. Read away from the theatre, the story of the innocent young wife who is plunged suddenly into an atmosphere of treachery and violence appears extraordinarily affecting. But somehow or other its pathos does not reach over the footlights. We ought to be thrilled by the situation of the two lovers who have rashly placed themselves in the hands of their enemy, and discover too late their mistake. But in the playhouse their very helplessness seems to paralyze our sympathies, and we await the approach of doom with as little genuine concern as though we were watching a puppet-show tragedy.

Nor is the dramatic appeal of the legend strengthened by Mrs. Campbell's deliberate intoning of Deirdre's speeches. It certainly brings out the music of Mr. Yeats's poetry, but a sharper, more staccato delivery would do more to produce a sense of illusion. And there is missing about the actress's interpretation the note of ingenuousness which she has shown in similar characters, such as Melisande and Undine. In all her postures, however, and movements this Deirdre is delightfully picturesque, and her dumb-show is full of eloquence.

A piquant contrast to Mr. Yeats's drama is the farce in which Lady Gregory treats of the amenities of workhouse life in a spirit of half-cynical geniality. Here we have modernity with a vengeance, old age treated with none too much reverence; yet the humour is so fresh and true, the knowledge of human foibles so obvious, that we laugh, even though conscious all the time of a certain grimness in the playwright's picture. She sketches an elderly inmate of the workhouse ward who is for ever quarrelling with a companion, and, when he is offered a home outside by his sister, cannot tear himself away from the society of his dear enemy. With him it has come to this—that his altercations with the other inmate represent the one bright spot in his life. Freedom is not worth the loss of that. As the curtain goes down, the feud between the old men breaks out once more, and they are seen pelting each other with missiles.

MR. ST. JOHN HANKIN.

THE body of Mr. St. John Emile Clavering Hankin was discovered in the river Ithon, near Llandrindod Wells, on Friday morning last week. He had been much depressed of late, owing to bad health and the death of his mother. He was only thirty-nine, and his death is a great loss to English drama, for he had already made a position for himself by his witty plays of modern life. Five in all stand to his credit, and it is stated that Mr. Herbert French had accepted another for production at his promised repertory theatre. Mr. Hankin's earliest piece, 'The Two Mr. Wetherbys,' dates back to 1902, but it was 'The Return of the Prodigal' (one of the "finds" of the Vedrenne-Barker management) which first brought him success and reputation. This and two succeeding works, 'The Cassilis Engagement' and 'The Charity that Began at Home,' which met with less favour and had less incisiveness, he published a couple of years ago with a provocative preface, styling them, not a little cynically, 'Three Plays with Happy Endings.' The list is completed with 'The Last of the De Mullins,' presented by the Stage Society some six months ago.

Mr. Hankin belonged to that modern school of playwrights which makes war on the conventions, and so must be classed with Mr. Bernard Shaw and Mr. Galsworthy. But while in spirit he sympathized with their attitude—allowing, indeed, his friend Mr. Shaw to exercise too much influence over him—as far as form went he was by no means a revolutionary. His technique was as finished as that of any writer of the well-made play, and his plots were carefully, sometimes elaborately, worked out. His unconventionality consisted in his being thoroughly free from romantic illusions. No dramatist of our time has satirized more tellingly the unconscious hypocrisy which often pervades our middle-class life. Types of that class, respectable people unaware of the sins their respectability cloaks, and wildly indignant if for a moment they are given a glimpse of their true selves,

were the characters he drew best. But light comedy was his vein. He took too little account of the importance of sentiment in life, and neglected to allow sufficiently for the softer, more emotional side of humanity over to dive deep below the surface of things or to come to grips with the bigger problems of society. Hence his small success with 'The Cassilis Engagement' and 'The Last of the De Mullins.' His treatment was too crude. Where, however, he could touch lightly on human foibles—where, as in 'The Return of the Prodigal,' he could show the nice equipoise of a British middle-class home threatened by an intruder who does not "play the game," insists on telling home truths, and cannot be prevented by conventional terms of opprobrium from blackmailing his family—there Mr. Hankin's gifts of irony and humour carried all before them; there his insight into character seemed almost uncanny. With that touch of perversity which marked him as an author, he always betrayed a certain sympathy with the scamp. His comedies—which, of course, as plays proper should, represent clashes of will—nearly always end in the victory of the stronger character—that is to say, of the character less hampered by scruples, more sure of its wants, and therefore better equipped for the accomplishment of its ambitions.

CORRIGENDA.—*Athen.*, June 5, p. 677, col. 1, line 28 from foot, for 60 read 57.—June 19, p. 723, col. 2, l. 26 from foot, for "certainly" read *certainly not*.

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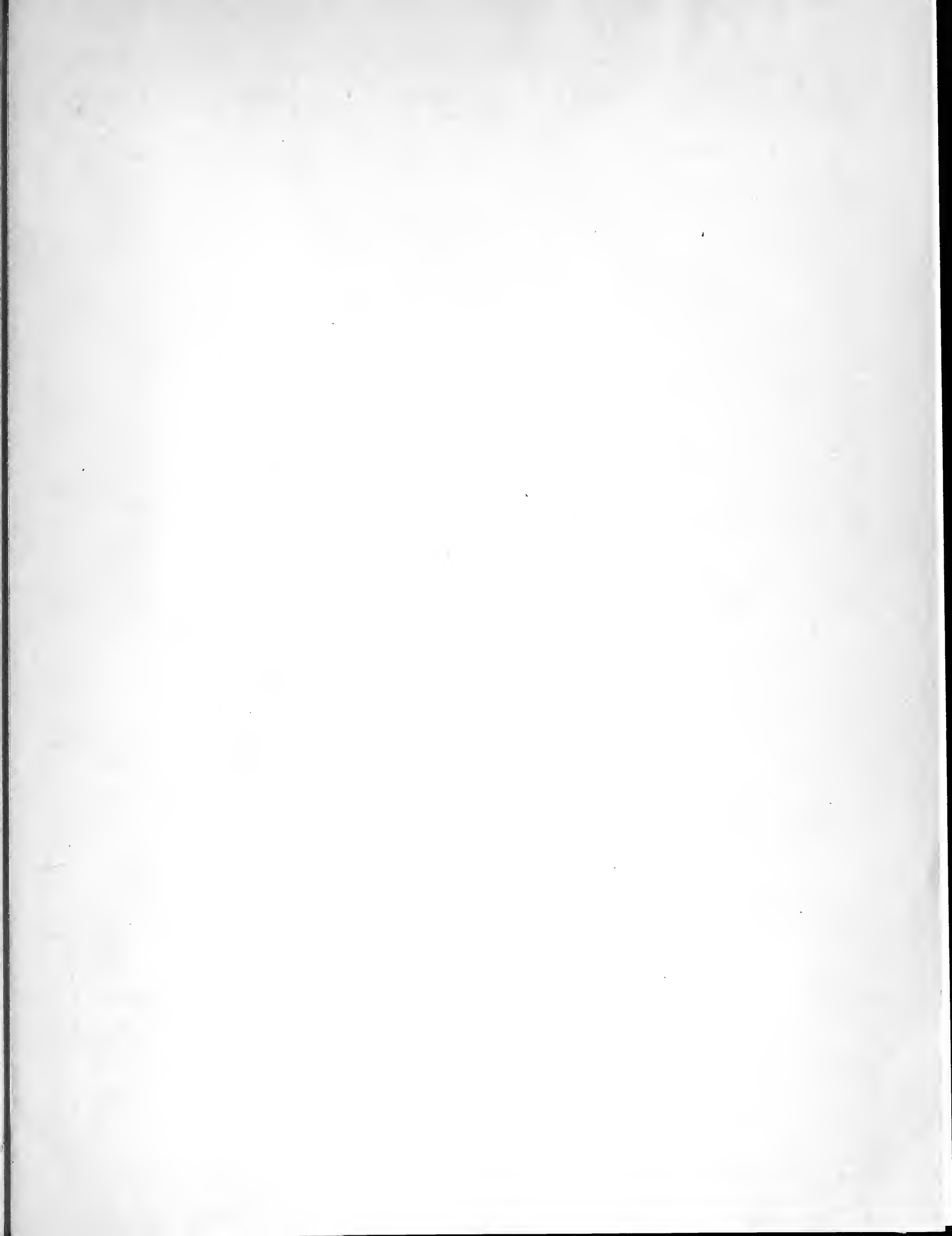
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